ASSESSING THE ORGANISATIONAL MATURITY LEVEL OF RHODES MUSIC RADIO WITH THE INTRODUCTION OF SOCIAL MEDIA

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By

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DECLARATION

I, Mudiwa Gavaza, hereby declare that this research thesis is my own work, that permission was granted by the community radio station of Rhodes Music Radio, Grahamstown for me to use their situation as a case study, that all reference sources have been accurately reported and acknowledged, and that this document has not previously, in its entirety or in part, been submitted to any University in order to obtain an academic qualification.

October 2016

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Mudiwa Gavaza   **Date**

ABSTRACT

This research seeks to evaluate the organisational maturity of Rhodes Music Radio as it relates to its use of social media. The research takes place within the context of Rhodes Music Radio (RMR) which is a community radio station operating in Grahamstown, South Africa. The station serves the Grahamstown community as a whole, with core listenership coming from the Rhodes University population. RMR has its base on the Rhodes University campus.

The contribution of this study is the development of a Social Media Maturity Model which was used to assess the organisational maturity of Rhodes Music Radio with respect to its use of social media.

As with other media organisations around the world, social media has become a major factor within the normal operations and functions of RMR. There is much research that has been done about the use of social media as a tool for marketing and branding in business. This tends to be the typical focus of research efforts. Though RMR makes use of social media as a marketing tool, media organisations have gone beyond this one dimensional approach in using social media. Social networking online has become a source of news and trends for organisations within the media space. For an organisation like RMR, social media is used in some way by departments such as Communication, Marketing and Branding, Production, Programming, Music, Technical; together with the presenters and producers who are hosting shows on a daily basis.

Bearing the above in mind, this study aims to assess the level of maturity that RMR has as an organisation with use of social media. The goal is to find out how integrated and what systems the station has as a whole to make effective use of social media across the various departments which then helps to make a judgement on the station as a whole.

This research has its literature base in the knowledge area of change management and operational excellence. Organisational maturity exists within the broad knowledge area of change management. It provides the theoretical basis upon which to gauge the maturity of RMR in relation to its social media use. Operational excellence provides a basis upon which to judge the quality of RMR's product which speaks to how well integrated and effective the station is with its use of social media.

The method of research was an evaluation that used 2 types of data, making use of both document analysis and interviews as sources of information. This information is then analysed using the Social Media Maturity Model developed specifically for this research from similar organisational maturity models used in other industries such as general management and supply chain management. This model assesses the maturity of the station by first assessing the maturity of the various departments that make up the operations of RMR and then comes up with an aggregate maturity level for the whole organisation.

The conclusion of this study is that Rhodes Music Radio is quite mature in terms of its social media use but not yet fully networked. According to the model, the station is described as having a "Community" or "Linked" social media use. On the model, this is Stage 3 out of 5 in terms of maturity.

Recommendations given to RMR to further increase this maturity level are for staff members more involved in the social media of the station by following the various RMR accounts and engaging with listeners and other staff members on these platforms. RMR staff need to be trained on the importance of social media and how to use it. The station needs to find a way to convert its social media following into listeners of its broadcast programming. Finally, the station needs to finalise and endorse its Social Media Policy.

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CHAPTER 1: Introduction

1.1 Context and Importance

The aim here is to assess the organisational maturity of an organisation in the media industry, that being a radio station. Organisational Maturity will be the 'lens' through which the assessment of the organisation will be done. There is substantial research in separate studies, which has gone into the areas of organisational maturity, operational excellence, social media and media organisations. With that said, this study aims to bring these areas together in a way that is yet to be explored.

Further to the above, the importance of this study is to assist Rhodes Music Radio (RMR) as a media organisation to assess its maturity as it relates to its use of social media. This can be a tool that RMR's management team makes use of to better leverage their use of social media. The success of this study could also make it possible for this assessment to be done in other media organisations, particularly in other community radio stations.

Organisational Context

Rhodes Music Radio (RMR) is a non-profit-making community radio station based on the Rhodes University campus in Grahamstown (RMR Management, 2007). The station services the general Grahamstown area, operating within a 50 km radius of the town (RMR, 2015). As a member of the local community, the station is primarily focused on issues that concern the Rhodes University population and the Grahamstown community as a whole. Bearing this in mind, employees of the station are mainly Rhodes students, though the station often employs non-students or people from the local community (RMR, 2015). According to the South African Audience Research Foundation (SAARF), RMR has a listenership of about 3000 people (SAARF, 2015).

RMR currently makes use of social media in a number of different ways. It is a source of news content for shows, a channel of communication for listeners to the station, a mode of internal communication for RMR staff and a tool for marketing the brand of the station (RMR, 2016). Almost all operational departments at the station make use of social media in their own way.

RMR has an organisational structure that follows guidelines set out by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) (RMR, 2016). UNESCO was actually responsible or assisting in the setting up of community radio stations in South Africa during the last half of the 20th Century. As such, the organisation has developed a guide called the "Community Radio Handbook" which is used by community radio stations around the country (Fraser and Estrada, 2001). RMR's departments include: Communications, Human Resources, Programming, Marketing and Brands, Sales, Production, News, Technical and the recently added Social Media department (RMR, 2016). Each department has a manager who acts as the head of that department. Departments usually have teams of people who report to the manager in charge. Departments ensure the day to day running of the station. All department managers form part of the management team of RMR which is in charge of the strategic decision making for the station (RMR, 2016). The management team reports to the Station Manager, who is the most senior member of staff and in charge of the station on the whole. The station manager is assisted in their responsibilities by the deputy station manager (RMR, 2016).

1.2 The goal(s) of the research

The research is aimed at assessing the Operational Excellence Maturity of Rhodes Music Radio as it incorporates social media into its operations. The goals are therefore to:

- Develop an Operational Excellence Maturity model for radio that includes social media

- Understand why RMR uses social media

- Use interview responses and results to assess RMR's organisational maturity in relation to its use of social media

- Assess the operational excellence maturity of Rhodes Music Radio in terms of the developed model

- Make recommendations on how Rhodes Music Radio can enhance their operational excellence maturity

1.3 Outline of the Study

This study will be structured using the following sequence in order to achieve the above stated aims and objectives. Chapter 2 is the Literature Review. This will look at the theoretical foundation upon which this study is based and what gaps this study aims to fill. Chapter 3 explains the Methodology, showing how the study was conducted, how the researcher went about gathering data and how the model for assessment was developed. Chapter 4 will set out the Findings of the study. Chapter 5 will then set out the Discussion in which possible reasons for the findings and what impact they may have according to the theoretical foundations will be presented. Once all is done, Chapter 6 ends off with the Conclusion in which the final assessment of RMR social media maturity will be given, together with recommendations to the station about how they can make better use of their social media.

CHAPTER 2: Literature Review

2.1. Introduction

As seen in Chapter One, the knowledge area of Organisational Maturity falls under the broad topic of Quality Management. The following will be an inspection of these and other concepts that lead from the broad topic of Quality Management to the specific topic of Organisational Maturity. Once this done, it will be related to social media.

Quality Management

Quality Management as a management philosophy has traditionally been used in production processes and manufacturing (Suarez, 1992). Quality Management can be described as "the coordinated activities to direct and control an organization with respect to quality" (WMO, 2011: 5). In terms of research and authors, the area was pioneered by three main authors: Philip B. Crosby, W. Edwards Deming, and Joseph M. Juran, (Suarez, 1992). Each author defines quality in their own way placing emphasis on different aspects.

Philip B. Crosby defines quality as "conformance to requirements" (Crosby, 1979). His main thrust is that Quality must be defined in measurable and clearly stated terms to help the organization take action based on tangible targets, rather than on hunch, experience, or opinions (Crosby, 1979). From this it can be seen that Crosby was concerned with looking at quality from a quantitative point of view. W. Edwards Deming on the other hand had no single statement which he used to describe quality. He placed great emphasis on customers, saying that they were the ultimate judges of quality (Deming, 1986: 169). He in fact says, "The difficulty in defining quality is to translate future needs of the user into measurable characteristics, so that a product can be designed and turned out to give satisfaction at a price that the user will pay" (Deming, 1986: 169). Joseph M. Juran defines quality as "fitness for use" (Juran & Gryna, 1988). His main assertions had to do with striking a balance between product features and having products with as few deficiencies as possible (Juran & Gryna, 1988). One of his main assertions, which is of particular relevance

to this research is that he uses the word 'product' to refer to the output of any process, which includes services in addition to goods " (Juran & Gryna, 1988).

As can be seen from the above, the three different view points on quality offer different insights and approaches to quality and hence quality management. With that said, it should be noted that despite the differences in opinion and approach, there are a number of common themes that can found in the way that quality is defined and approached, such as (Suarez, 1992):

- Post-production inspection can be minimized if there is an emphasis on quality management throughout the process.
- Effective communication and teamwork at all levels is essential.
- Managers need to provide workers with the means to do a good job.
- There are no shortcuts to quality.
- Suppliers must be involved in the quality effort.
- The pursuit of quality must be a continuous effort.

Of the above similarities, one in particular is of great relevance and interest for this research. It is the assertion that the quality should be seen as an ongoing process – 'a continuous effort'. This has now come to be known as Continuous Improvement and will be looked at in more detail in the following section.

Continuous Improvement

From the above concept of quality and quality management, it has been shown that Philip B. Crosby, W. Edwards Deming, and Joseph M. Juran all believed that the pursuit of quality was an ongoing process which is where the concept of Continuous Improvement originated in business (Suarez, 1992).

The definition or philosophy of continuous improvement has been credited to the work of W. Edwards Deming in his book "Out of the Crisis" (Holland, 2014: 9-10). Continuous Improvement can be described as being "a long-term approach to work that systematically seeks to achieve small, incremental changes in processes in order to improve efficiency and quality" (Deming, 1986).

The Deming Cycle

The Deming cycle is perhaps one of the most widely used quality management tools in the world of business. Developed by W. Edwards Deming, its relevance here is that it serves as a practical example of how quality management is centred on the aspect of continuous improvement (ASQ, 1995). The cycle has four stages:

1. Plan
2. Do
3. Check
4. Act

The idea here is that to ensure quality, the organisation has to plan it's processes, do what it has planned to do, check to see what can be improved and then act by implementing strategies that can bring about the improvements. Once this is done, the cycle begins again and the process continues (ASQ, 1995).

Continuous or Continual?

It may be useful at this point to distinguish between continuous and continual improvement. These terms are often used interchangeably; though they can be used to mean different things. Some quality practitioners make the following distinction:

- Continual improvement is a broad term that was preferred by W. Edwards Deming refers to general processes of improvement, which encompass and bring together "discontinuous" improvements as well. The thrust here is many different approaches, covering different areas (Deming, 1986).

- Continuous improvement is considered to be a subset of continual improvement. It places "more specific focus on linear, incremental improvement within an existing process. Some practitioners also associate continuous improvement more closely with techniques of statistical process control" (ASQ, 2015).

The concept of Continuous Improvement is sometimes referred to as Total Quality Management or TQM. Writing and research on the topic of TQM is drawn mainly from the following authors: W. Edwards Deming, Joseph Juran, and Kaoru Ishikawa, the primary authorities and experts of the TQM movement (Ishikawa, 1895; Deming, 1986; Juran, 1974).

PHCC Educational Foundation (1996) defines TQM as "a management philosophy, a paradigm, a continuous improvement approach to doing business through a new management model". The TQM way of thinking and school of thought has evolved over time from the continuous improvement school of thought with a focus on quality as the main dimension of business (PHCC Educational Foundation, 1996).

According to the Japanese Society for Quality Control, "TQM is management and control activities based on the leadership of top management and based on the involvement of all employees and all departments from planning and development to sales and service. These management and control activities focus on quality assurance by which those qualities, which satisfy the customer, are built into products and services during the above processes and then offered to consumers" (Osbourne, 2000: 3).

Operational Excellence

One definition cites Operational Excellence as being, "the execution of the business strategy more consistently and reliably than the competition" (Perumal, 2015). Despite this definition, the concept of Operational Excellence is not an easy to define in a succinct way. The reason for this has to do with the fact that businesses usually have a number of functions that make up their operations (ASQ, 2015). With that in mind, operational excellence should be seen as being a goal of the quality process (ASQ, 2015). When an organisation puts in place some type of programme to improve quality in some way, the goal is often to achieve excellence in the area that quality is being measured.

Organisational Maturity

The concept of Organisational Maturity is the knowledge area through which an assessment of Rhodes Music Radio will be done. This concept provides the link between the knowledge areas of Quality Management and what needs to be measured for the purposes of this assignment.

Organisational Maturity is defined by Torres (2014: 1) as, "a measure of an organization's readiness and capability expressed through its people, processes, data and technologies and the consistent measurement practices that are in place".

This concept will be developed further in subsequent sections as we look at the different models that could be used to assess Rhodes Music Radio in its implementation of social media.

Quality in Radio

This research was done in a media organisation, specifically a community radio station. With this in mind, it is necessary to find a basis or measurements upon which to measure quality in the station itself. The business model for radio stations bases its assessment of quality on the following aspects (Ngcezula, 2008):

- Content produced by the station such as programming, jingles and music played;
- The style and overall effectiveness of radio hosts and presenters; and
- Listenership which determines in part the revenue potential of the station through advertising.

With respect to the introduction of social media at Rhodes Music Radio, quality for this research will be measured according to the various factors that contribute to the making of RMR's product, which is its programming. This is what the organisational maturity models will focus on in the study.

It should be noted here that the quality of RMR's programming is constantly under review. This is done by the Independent Communications Authority of South Africa (ICASA). This body acts as "the regulator for the South African communications, broadcasting and postal services sector" (ICASA, 2016). It is also the body responsible for issuing broadcasting licences in South Africa. As such, ICASA reviews the quality of programming for RMR according to the mandate set out for the station's programming in its broadcast service licence. **Appendix B** shows Rhodes Music Radio's broadcast service license as issued by ICASA. Issues of quality are assessed according to section 5 titled "Programming'. This review process is done on an ongoing basis as RMR has to send recordings of its shows to ICASA

everything month. ICASA then issues a compliance report annually to certify if the station has been keeping to its mandate (RMR Management, 2016). This is how RMR's programming quality is assessed from a regulatory point of view.

The regulatory environment provides an external source of quality control for RMR. From an internal point of view, quality in radio tends to be assessed in two ways, both employed by Rhodes Music Radio.

The first measure is through "Snoop Sessions". A snoop is where executive producers or management, in radio, take time to review the quality of programming by listening to the station's content (Radio Talent, 2013). In the case of RMR, the Programming Manager or Station Manager takes time to listen to shows and assess the work being done by radio presenters and producers. This can be done by either listening in to live shows or by accessed show recordings at a later stage (Radio Talent, 2013). Quality is assessed based on how well presenters are able to meet the mandate of the show, how well presenters and producers present content on air, engagement with listeners and technical ability (RMR Management, 2016). Once this is done, management then arranges sessions with presenters and producers to advise on areas of improvement and to give feedback (Radio Talent, 2013).

The second measure is through focus groups. These are groups of selected individuals who listen to shows and then assess the quality of on air content from a listener point of view (Fretitas *et al.,* 1998). RMR currently makes use of people from the RMR Club who are not staff members to fill the ranks of its focus groups (RMR Management, 2016). The criteria used for assessment is the same, with the difference being the perspective taken. In this case, it is that of the listener (RMR Management, 2016). Once these groups have had time to review the shows, they either submit reports to RMR's management for review and feedback, or they have feedback sessions with the actual presenters and producers (RMR Management, 2016).

In assessing the quality of programming at RMR, the station could make use of the Social Media Maturity Model developed for this study as a tool for assessing how well presenters and producers are making of social media for factors such as content production and listener engagement during shows.

<u>The difference between Social Media, traditional websites and IT</u>

The research is aimed at assessing the Operational Excellence Maturity of Rhodes Music Radio as it incorporates social media into its operations. At this point, it may be helpful to differentiate between the concept of social media, traditional websites and Informational Technology (IT). The reason for this is that these terms may at times be used interchangeably or to mean the same, which they do not.

Information Technology

'Information technology (IT) is the application of computers and telecommunications equipment to store, retrieve, transmit and manipulate data, often in the context of business or other enterprise' (Chandler and Munday, 2011). The phrase or term is often used with reference to computers and computer networks (Chandler and Munday, 2011). Together with this, it also refers to other technologies for information distribution such as telephones, television and other such media. Industries that are associated with IT include: computer hardware, software, electronics, semiconductors, internet, telecom equipment, e-commerce and computer services (Chandler and Munday, 2011).

The Internet and Traditional Websites

Social media differs from traditional websites in that the content of these sites use information that is offered and uploaded by users of sites themselves. This phenomenon is referred to as Web 2.0 (Thompson, 2008). 'Web 2.0 is the term used to describe a variety of web sites and applications that allow anyone to create and share online information or material they have created' (Thompson, 2008). The key element or feature of this technology is that it allows people to create, share, upload content, view, download, collaborate and communicate freely with other users of these sites using the Internet (Thompson, 2008).

Social Media

Having looked at the definitions and concepts of information technology and traditional websites, the concept of social media can now examined. It should be noted here that the term 'social media' is often used together or interchangeably with the term 'social networking sites' (Burke, 2013).

Kaplan and Haenlein, (2010: 61) offer the following definition of social media: "a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of user-generated content".

Boyd and Ellison, (2007: 2) on the other hand define social network sites as: "web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system".

Given the above definition, it can be seen that social media can be distinguished from information technology and traditional websites. The definition of social media to be used for this research is the one given by Boyd and Ellison (2007), as on the whole, it encompasses all the elements of social media relevant to the project.

At this point it may be necessary to briefly explain social networks as they are directly linked to the concept of social media. Social networks are defined as "a set of nodes (or network members) that are tied by one of more relationships" (Wasserman and Faust, 1994). Knowledge in this instance is created from the tacit knowledge of individuals participating as part of a dynamic structure (Leidner and Jarvenpaa, 1995).

Social Media in Media and Business

Social media has changed the way that organisations operate in media and business. Social media is here and it is hard for organisations to ignore; many have had to adapt to it. The advent of platforms such as Twitter and Facebook has created new sources of news and content, which the media industry now draws on. The effect of this has been that many journalists now operate on social media (Harper, 2010). Social media now also affects the greater business community as well. Organisations have in recent years started to employ full time social media professionals and created policy frameworks on how employees and staff should conduct themselves on social media when operating in a professional capacity (IBM, 2010 ; Adidas Group, 2016).

With the above in mind, it should be noted that numerous organisations around the world are still trying to figure out how to capitalise on this phenomenon and create

viable revenue streams from the use of social media (Alejandro, 2010). The media industry is no exception. This industry has long survived on the advertising business model, which is especially true in radio. Media organisations are still trying to figure out ways to fully and effectively integrate social media in to their operations (Alejandro, 2010). It is because of this fact that journalists and media organisations tend to follow or monitor each other's activities online for best practices or for new ways to use these platforms (Harper, 2010).

In terms of research, studies in to the relationship between radio and social media or online activity have so far focused issues such as accessing radio programming using online platforms (Evans and Smethers, 2001); using social media to grow radio listenership (Greer and Phipps, 2003); making radio more personal through social media (Luders, 2008); youth attitudes towards traditional media in the age of social media (Tapscott, 2009); is there a place for traditional radio stations in the age of social media and online streaming services such as Pandora, Apple Music and Spotify (Winans, 2012); and how radio stations should be conducting themselves on social media (Resler, 2016).

2.2 Review of Existing Research

Having looked at and defined the main concepts that are going to be dealt with by this research, the next step is to look at what has been done by others relating to the topic with the purpose of a critical review of the literature.

The research is aimed at assessing the Operational Excellence Maturity of Rhodes Music Radio as it incorporates social media into its operations. At this point, it makes sense to look at some models or frameworks, through which this measurement or assessment can be done.

Drawbacks of quality management in media

The biggest drawback of quality assessment in the media industry is the fact that much of the literature and work done around quality is usually for production or manufacturing concerns. Manufacturing entities tend to produce physical products which can easily be quantified. This is not to say that the existing models cannot be used in media. Rather, the intangible property of the 'product' in media means that the actual assessment is often faulty from a quality point of view (Wyss and Keel, 2009). In this respect, the statistical nature of most quality measurements and

assessments means that a compromise has to be made. The compromise comes in the form of the qualitative measures which then have to be employed to make full use of the assessments. This brings in the issue of subjectivity, which from a scientific point of view is not good.

Despite the above reservations about assessing quality for a media organisation, there are positives to this. Some advocates and quality practitioners argue that introducing or making use of quality measures helps to enforce good media governance in organisations (Wyss and Keel, 2009). The reason for this has to do with the fact that quality assessments can help with the effective management of an organisation in a number of ways (Osbourne, 2000). The first of these is from a management point of view. Putting quality measures in place allows for management to have tools, with which to measure the performance of the organisation on the whole.

In the case of Rhodes Music Radio, this can be done according to the aggregate number of people who tune in regularly to the station or feedback that is done concerning the quality of programming and content that is broadcast by the station (RMR Management, 2015). From a production point of view, quality can be assessed and performance rated on the work done by presenters as well the producers who actually come up with content for shows (RMR Management, 2015). Perhaps the most important consideration here are the actual listeners for whom programming is created and content generated. RMR tends to assess the quality of programming based on feedback from listeners and people who interact with the station. This is done informally by monitoring comments and feedback sent to the station or formally through listener forums and focus groups (RMR Management, 2015).

TQM in Media

Given some of the constraints on quality management that are faced by media organisations on the whole, it should be noted that it is being used in some places. Of specific use are the principles of Total Quality Management (TQM) (Osbourne, 2000). An example of this has been seen in the Switzerland's media industry. In 2007, The Swizz Federal Office of Communications (OFCOM) introduced TQM principles to the country. OFCOM fulfils all regulatory tasks concerning electronic media in Switzerland (Wyss and Keel, 2009). From a regulatory point of view, the

implementation with OFCOM had to do with the licensing process for local radio and television organisations. Such organisations had to meet certain criteria to be allowed to continue broadcasting such as providing educational content and cultural development (Wyss and Keel, 2009).

Assessing Organisational Maturity at Rhodes Music Radio

As mentioned before, quality management can be used for both goods and services industries. It is with that fact in mind that this research can go on. As seen from the OFCOM case in Switzerland, the application of quality management principles can be feasible in the media industry. The value of this research is the application of continuous improvement whilst striving for operational excellence by using models in organisational maturity as the lens through which to measure how effective Rhodes Music Radio has been able to implement social media in its operations. This value extends to both Rhodes Music Radio and the body of knowledge in the area of organisational maturity in media.

Organisational Maturity in Business

The following will be a review of Organisational Maturity and its related models. As stated before, organisational maturity is a concept that is yet to be applied in the area of community radio. Maturity models have been designed in the areas of project, software and process management activities (Perkins, 2012 ; Dorfman and Thayer, 1997 ; Ragowsky, Licker, and Gefen, 2012). Since one of the objectives of this research is to develop a working organisational maturity model for a radio station which includes social media, this review will begin with some of the generic models that have been developed for other types of businesses.

Business Process Orientation (BPO) Maturity Model

Perhaps the most generic or widely used maturity model in business is the Business Process Orientation (BPO) Maturity Model (SEI, 2002). The main reason for this has to do with the fact that the 'process view' in business has been a widely accepted concept for many years. The concept itself is based on work from Deming (Walton,1986), Porter (1985), Davenport and Short (1990), Hammer (1996, 1999), Hammer and Champy (1993), Grover *et al.* (1995) and Coombs & Hull (1996) who

were the pioneers and major contributors of the field. Before elaborating on the model itself, it may be helpful to explain some of the underlying concepts of the model first such as the process view and process management.

Process management and measurement is described as "measures that include aspects of the process such as output quality, cycle time, process cost and variability, as compared to the traditional accounting measures" (McCormack, 2004: 273). The process view on the other hand is seen as "the cross-functional, horizontal picture of a business involving elements of structure, focus, measurement, ownership and customers" (McCormack, 2004: 273). The last concept is that of process maturity. The concept of process maturity proposes that a process has a lifecycle that is assessed by the extent to which the process is explicitly defined, managed, measured and controlled (Dorfman and Thayer, 1997).

As can be seen from **Figure 1** below, the BPO Maturity model also makes use of five stages. These stages Ad hoc, Defined, Linked, Integrated and Extended can be seen in the figure below:

Figure 1: The BPO Maturity Model

The BPO maturity model

Extended
Competition is based upon multi-firm networks. Collaboration between legal entities is routine to the point where advanced process practices that allow transfer of responsibility without legal ownership are in place. Trust and mutual dependency are the glue holding the extended network together. A horizontal, customer-focused, collaborative culture is firmly in place.

Integrated
The company, its vendors and suppliers, take cooperation to the process level. Organizational structures and jobs are based on process, and traditional functions, as they relate to the supply chain, begin to disappear altogether. Process measures and management systems are deeply embedded in the organization. Advanced process management practices take shape.

Linked
The breakthrough level. Managers employ process management with strategic intent. Broad process jobs and structures are put in place outside of traditional functions. Cooperation between intra-company functions, vendors and customers takes the form of teams that share common process measures and goals.

Defined
Basic processes are defined and documented. Changes to these processes must now go through a formal procedure. Jobs and organizational structures include a process aspect, but remain basically traditional. Representatives from functions meet regularly to coordinate with each other concerning process activities, but only as representatives of their traditional functions.

Ad Hoc
Processes are unstructured and ill-defined. Process measures are not in place and the jobs and organizational structures are based upon the traditional functions, not horizontal processes. Individual heroics and "working around the system" are what makes things happen.

(Process Maturity)

(McCormack, 2004: 275)

Capability Maturity Model

The Capability Maturity Model or CMM is a generic maturity model that is used to assess an organisation's ability or capacity to deal with any type of proposed change (Perkins, 2012). According to Perkins (2012: 4) "CMM describes the behaviours, practices and processes of an organisation that enables them to reliably and sustainably produce required outcomes." This model is based on work done in project management as well as software and process fields. The levels shown below were created to reflect a multi-dimensional approach used to assess an organisation's ability to adapt to a proposed change (Perkins, 2012). The following are the maturity levels used in the Capability Maturity Model:

1. *Initial* (chaotic, ad hoc, individual heroics) – the starting point a new capability

2. *Repeatable* - the capability has developed such that it is possible to repeat effectively

3. *Defined* - the capability is defined to a level that it has become standard across the business

4. *Managed* - the capability has matured to a level that it is quantitatively managed and reported against agreed metrics.

5. *Optimized* – The capability has been optimized and is providing competitive advantage to the organisation.

(Perkins, 2012).

Supply Chain Management (SCM) Maturity Model

The Supply Chain Management (SCM) Maturity model has been used in the field of supply chain management to describe the maturity of supply chains or networks. The model is used to assess how integrated suppliers and customers in a supply chain are in terms of ensuring the smooth flow a smooth and efficient flow of goods and services (McCormack, 2004: 274-275). Its inclusion here has to do with its relevance for this research. The reason for this has to do with the structure of the model itself. It can be seen from **Figure 2** below that the SCM Maturity model was actually adapted from the BPO Maturity model (McCormack, 2004: 276). Since one of the objectives

of this research is to develop a working organisational model for a radio station that includes social media, it can be seen that it is possible to adapt an existing model to suit a particular use case. This is done by taking a generic model such as the BPO Maturity model and including factors that are unique to an organisation or industry. In the case of the SCM model, the inclusion was of supply chain factors such as suppliers and customers (McCormack, 2004: 276). For this particular study, the researcher has to find and include factors that are relevant to the operations of a community radio station like Rhodes Music Radio.

*Figure 2: The Supply Chain Management Maturity Model*
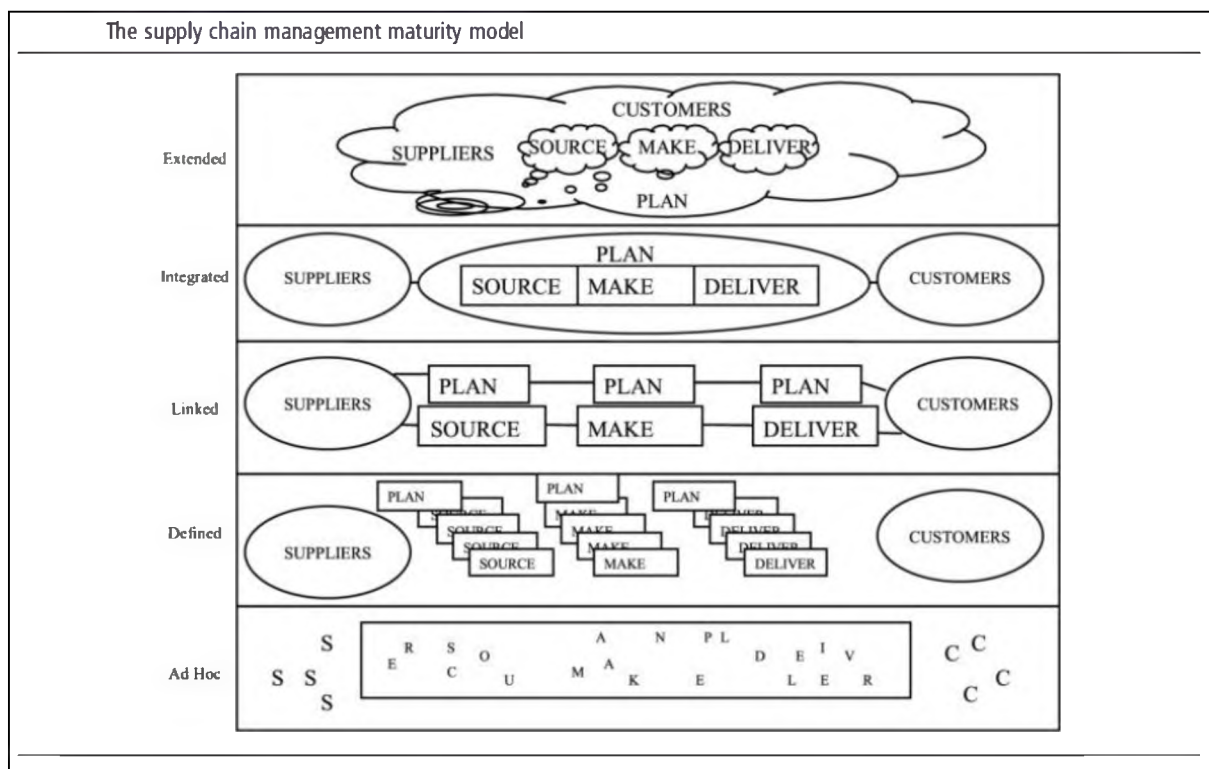
(McCormack, 2004: 276)

Organizational IT Maturity (OITM)

The Organizational IT Maturity (OITM) is another generic model that can be used in different organisations. This is shown in the figure below. The basic premise of this model has to do with an organisation's ability to invest in or implement information technology solutions (Ragowsky, Licker, and Gefen, 2012). Comparing this model to the others mentioned already, it can be observed that it follows a similar pattern where an organisation goes from having no IT at all, to a point where it is fully responsible and engaged (Ragowsky, Licker, and Gefen, 2012). It can be seen from

the model that the maturity levels do have some differences compared to the other models shown so far. One such observation can be made about the number of levels. This model has six levels, where others tend to have five, as it makes use of a "Level 0". These levels go from "Ignorant" at Level 0 to "Aware" to "Willing" to "Trusting" to "Accepting" and ultimately "Responsible" at Level 5 (Ragowsky, Licker, and Gefen, 2012). This difference in labelling may be attested to a certain distrust that people have had over the years to adopt technology in the workplace. Technology has often been seen as a threat to the job security of some people as technology tends to be better, simpler, faster and more efficient for certain tasks (Ragowsky, Licker, and Gefen, 2012).

A distinction has already been earlier made between concepts such as IT and social media. With that in mind though, it can be seen that this model could be used in the development of an organisational maturity model that focuses on implementing social media. The reason for this has to do with the fact that despite the differences between IT and social media, the adoption of social media may follow the same pattern as it is a technology based change in the organisation.

Figure 3: Organisational IT Maturity Model 1
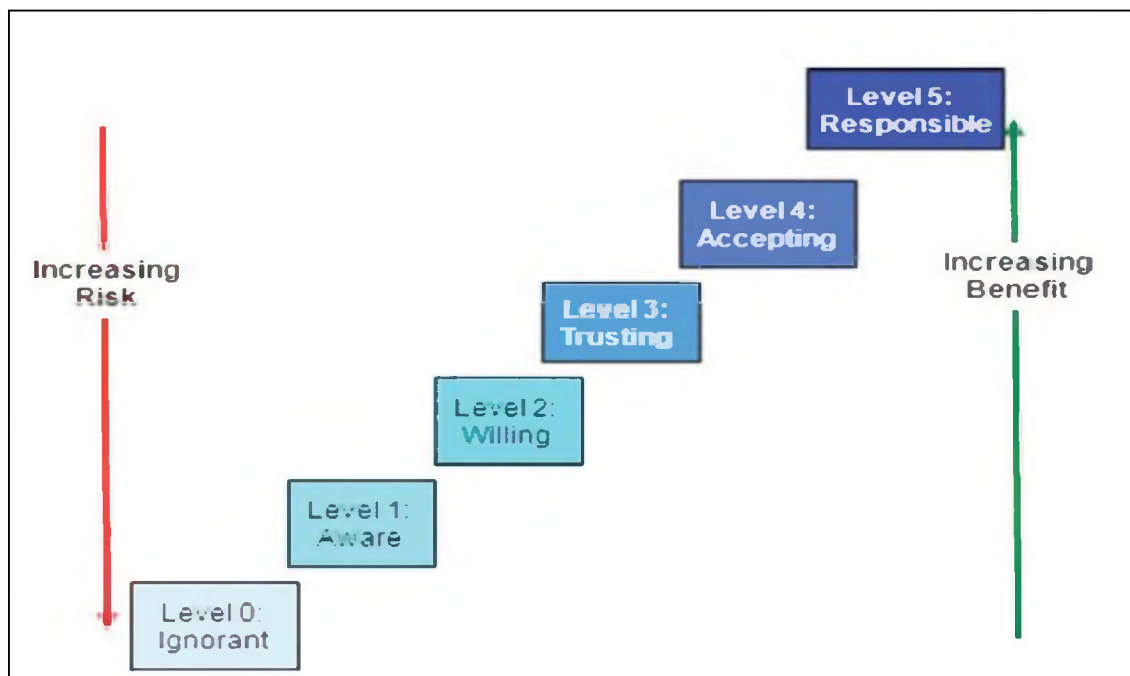
(Ragowsky, Licker, and Gefen, 2012)

Organisational Maturity Models incorporating Social Media

Having looked at organisational maturity models that have been developed for general use in business, examples of models that have been designed to include or assess social media use can now be reviewed.
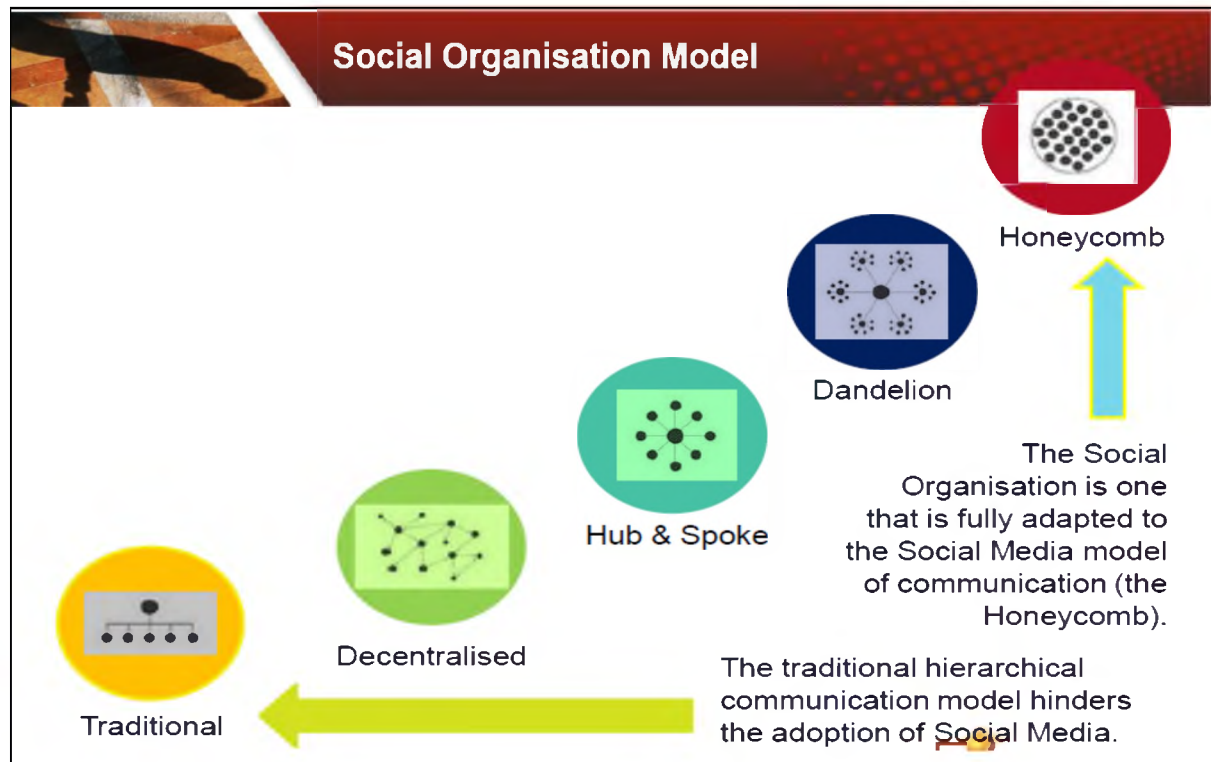
Social Organisation Model

Campell and Gray (2014) of PM Works in Australia have developed a model that helps to assess the likelihood of success when incorporating social media in the operations of an organisation. This is called the Social Organisation Model. The basic premise of the model is that the business has to first understand the model of social organisation which prevails before implementing social media. It is said that a failure to do so may "hamper or possibly kill the successful uptake of social media within the organisation" (Campell and Gray, 2014: 9). **Figure 4** as follows shows the different stages of the Social Organisation Model. These are (Campell and Gray, 2014):

1. Traditional - Traditional hierarchical communication structure.
2. Decentralised – No centre of power and influence.
3. Hub & Spoke – Communication occurs with a common purpose
4. Dandelion – Multiple hub and spoke networks working towards a common purpose or goal.
5. Honeycomb – Fully integrated communication without hierarchical structure but with common purpose.

At the bottom is the traditional organisation mindset which hinders the adoption of social media and is focused on hierarchical communication, with the 'honeycomb' being where an organisation is fully adapted to social media (Campell and Gray, 2014). This ties in with the Social Media Maturity Model which follows.

Figure 4: Social Organisation Model

Social Organisation Model

Honeycomb

Dandelion

Hub & Spoke

Decentralised

Traditional

The Social Organisation is one that is fully adapted to the Social Media model of communication (the Honeycomb).

The traditional hierarchical communication model hinders the adoption of Social Media.

(Campell and Gray, 2014)

Social Media Maturity Model

The next model was also developed by PM Works. It is the Social Media Maturity Model. This model is focused on the employees of an organisation and how much they are engaged with or involved with social media in their lives both personally and professionally (Campell and Gray, 2014). The works of a five level scale with the following labels and definitions (Campell and Gray, 2014):

Level 1 – Adhoc or absent

- Some individuals are literate in social media and use it for their own personal purposes; mostly or exclusively outside of work.

Level 2 – Isolated Users connect, organic growth, bottom up

- Some individuals use social media to connect with other workers within the organization for work / social purposes, nothing is officially organized, but experimentation and use is tolerated within the organisation

Level 3 – Emergent Community

- An application for social media identified and implemented within a group or in a specific project, may emerge from organic growth, or an executive sponsor

(eg: from Marketing or to support communication efforts associated with a project).

Level 4 – Community

- Organisation-wide models and tools are broadly deployed for managing social media content and platforms, some metrics implemented, culture is moving towards communities of interest. Social media is a candidate for supporting cultural change management at the corporate level.

Level 5 – Fully networked

- All employees are plugged into the organizational social network and have a recognized role, social media values and practices are an embedded part of the culture, and individuals operate in multiple relationships across the organization. Metrics and ROI are an accepted part of the model. Social Media is an accepted part of the change management tool set and / or marketing mix.

It can seen be that this model is related to the Social Organisation Model. From what has been said about the two models so far, the relationship can be seen to be going from the employee level to the organisation level in terms of social media usage (Campell and Gray, 2014).

Social Media Adoption Model

Campell and Gray (2014) offer one more model which it makes use of when gauging social media use in an organisation. This is the Social Media Adoption Model. This model relates to the Social Organisation Model and the Social Media Maturity as it shows the progression from one stage of social media adoption to the next (Campell and Gray, 2014). **Figure 5** shows the various stages of the model and how it relates to the previous models.

Figure 5: Social Media Adoption Model
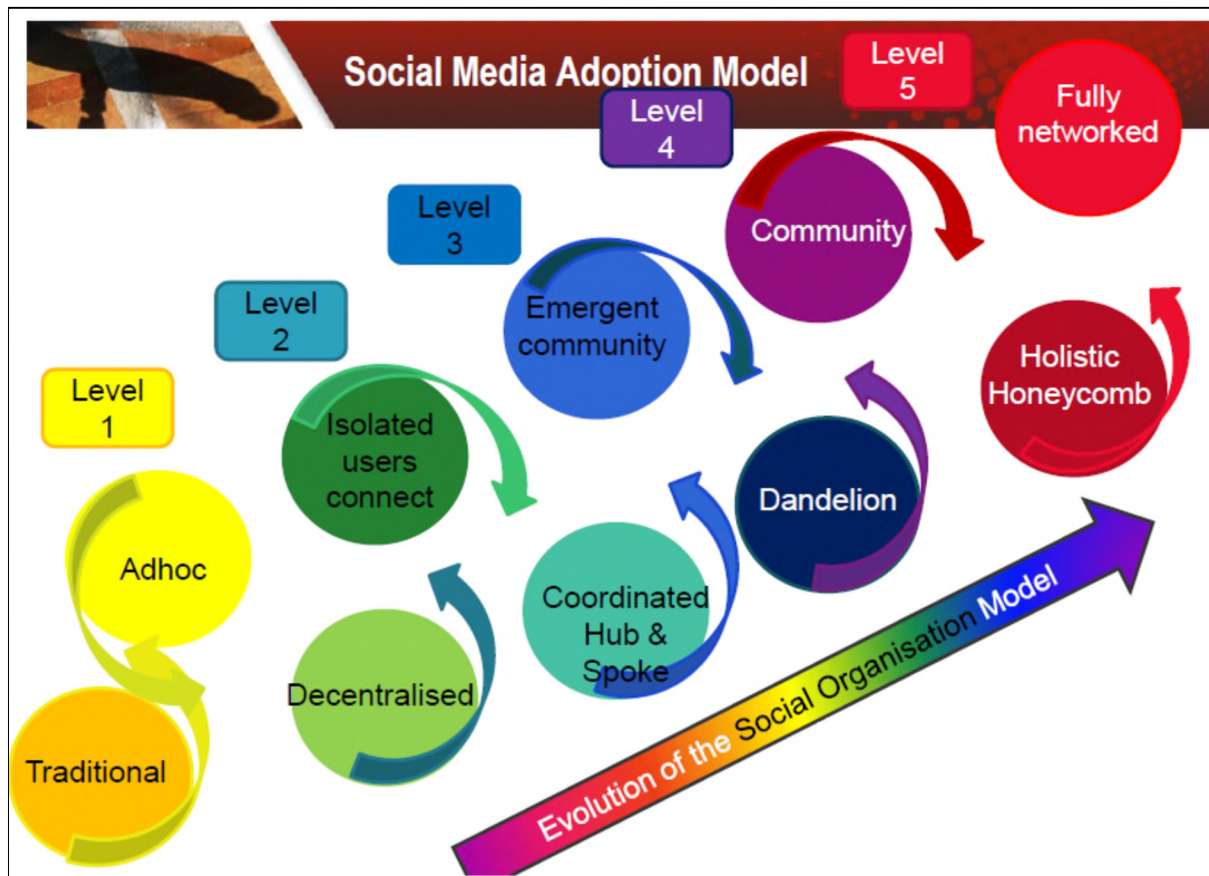
(Campell and Gray, 2014)

Social Media Maturity Model as a basis for research

A review of the models shows that the Social Maturity Model is the most comprehensive of the three models inspected so far as it incorporates the elements of all the models. This model will then be used as the basis for conducting this research.

2.3 Developing a Social Media Maturity Model for Rhodes Music Radio

One of the goals of this research is to assess the organisational maturity of RMR with respect to its use of social media. This objective necessitates a tool to facilitate this evaluation. This also links to another aim, which is to develop an Operational Excellence Maturity model for radio that includes social media. As shown in the

literature, there are a number of different maturity models that have been developed over the years in the areas of organisational maturity and social media maturity (Campell and Gray, 2014 ; Ragowsky, Licker, and Gefen, 2012 ; Perkins, 2012). With that said, a model to evaluate the specific goals of this research, does not seem to be in existence. Using a similar approach to that of McCormack (2004: 276) with the SCM Maturity model, the researcher developed a specific model for this research by adapting those from literature and the context within which community radio stations such as RMR operate. The result of this process was the development of the Social Media Maturity Model.

This section will deal with how the Social Media Maturity Model was developed in detail.

2.3.1 Basic Premise of the Model

The basic premise of the Social Media Maturity Model (SMMM) as a tool for evaluation is to make an evaluation for an organisation such as RMR by using a rated scale, a set of factors and criteria points (Campell and Gray, 2014 ; Ragowsky, Licker, and Gefen, 2012 ; Perkins, 2012).

The idea was to create a rated scale which describes the different levels of maturity. This scale would be matched up against a set of factors and criteria (McCormack, 2004). It was decided that in order to assess the social media maturity of the station as a whole, the various factors would have to be evaluated individually, and then aggregated. This aggregate can then help to assess the overall maturity level of the station as an operation. This would be done by the researcher who would weigh up the responses from the interviewees, policy documents and literature to come up with a rating for the station.

2.3.2 Scale

The SMMM uses a five level scale with (1) being the lowest and (5) being the highest level of maturity (McCormack, 2004 ; Ragowsky, Licker, and Gefen, 2012). Each level is matched with a general description of the level of maturity. These were adapted from the BPO Maturity Model and the Social Media Maturity Model (Ragowsky, Licker, and Gefen, 2012 ; Campell and Gray, 2014). These levels are listed as:

1. Adhoc or Absent (Ad Hoc)
2. Isolated Users connect, organic growth, bottom (Experimental)
3. Emergent Community (Defined)
4. Community (Linked)
5. Fully Networked (Integrated)

2.3.3 Model Descriptions

As noted from the section above describing the scale, the SMMM makes use of descriptions at each stage or level to describe the general level of maturity. These were adapted from the BPO Maturity Model and the Social Media Maturity Model (Ragowsky, Licker, and Gefen, 2012 ; Campell and Gray, 2014). With these as a base, the SMMM makes use of more specific descriptions at each level of maturity for the specific factor being investigated. These factors will be explained in the following section.

2.3.5 Factors and Criteria

The main use of the SMMM is to gauge the organisational maturity of RMR with respect to its use of social media by investigating individual operational factors of the station. Once done, these results can be used to assess the station as a whole.

It was decided that the best way to go about this was to assess the station on an operational basis. By investigating the factors that make up the operation of RMR, it becomes possible to have an overview of the station as a whole. With that said, the factors chosen for investigation were:

- Policy
- Monitoring
- Operations

2.3.6 Sources

The SMMM has to have sources of information as input for the investigation to take place. As can be seen from the model itself, there are a number of sources cited for the different factors under investigation.

It was decided that the sources would be RMR staff members who work in a certain department or are in charge of a factor. For the most part, the sources are the

various department leaders who have intimate knowledge on how their department makes use of social media or how their efforts contribute to the overall social media use of the station (RMR Management, 2016).

The factors will be explained in detail.

2.3.6.1 Policy

Policy has to do with gauging the maturity of RMR from a strategic point of view from both a long and short term point of view. The main point of investigation here is about assessing the role of social media for the station on an organisational level. Does the use of social media at RMR have a place in the strategic vision of the station? Does the station have any policy instruments in place that deal specifically with the use of social media? How much investment or resources is the station willing to commit to its presence on social media, if at all?

The source for issues on RMR's policies is the Station Manager as this is the person in charge of implementing the strategy of the station (RMR Management, 2016).

2.3.6.2 Monitoring

Monitoring has to do with assessing the level of commitment that RMR has when it comes to gauging its own online and social media presence. Does the station have any systems in place to measure its online presence? What is the station doing with some of the analytics that are received from the various online properties that it operates?

The monitoring helps to bridge the gap between the organisational strategy and the operations side of Rhodes Music Radio (RMR Management, 2016). That is the importance of the investigating this factor.

Normally, the source for issues of social media is the Social Media Manager. As the Social Media manager is also the researcher, it was decided that it would be best to have the Station Manager as the source for this factor. This works because the Social Media Manager and Station Manager work closely together to implement the vision and mission of social media use at the station (RMR Management, 2016).

2.3.6.3 Operations

Operations refer to the departments that make up RMR (RMR Management, 2016). These departments contribute to the use of social media at Rhodes Music Radio in different ways. The individual uses of each department make up the use station's operations. This is why it is important to investigate this factor.

Each department has its own source (s). The following is a list of the departments and factors that were investigated:

2.3.6.3.1 Training: The issue under investigation here is whether or the station has any training programs in place that help staff members to work with social media in the day to day presenting and production of shows.

The issue of training is usually handled by the human resources department. This is the same at Rhodes Music Radio. With that said, RMR had no dedicated Human Resources Manager at the time of this investigation (RMR Management, 2016). The source for this factor was therefore the Station Manager as he is in charge of human resources issues for the time being.

2.3.6.3.2 Programming and Production: The issue under investigation here is what role social media has in the production of content for shows on RMR. With many stories breaking on social media, the investigation aims to check to what extend the station uses social media as a source for content, news, features and trends. Together with this is the question of viability. What systems are in place to ensure that content sourced online is true and accurate?

The source for this section is the production manager. The reason for this they are in charge of the overall content vision and direction for the station (RMR Management, 2016). The production manager usually has to authorise content and show features before each show goes live on air. Further to this role, the production manager also has a role in deciding the type of programming and shows that RMR has on its line up. These factors of production and programming contribute to the overall strategic vision and mission of the station and highlight the importance of the production manager as a source (RMR Management, 2016).

2.3.6.3.3 Technical: The issue under investigation with this factor is what role does that the Technical Department play in the use of social media at RMR. The technical

department has a supporting role in terms the organisational structure of RMR (RMR Management, 2016). It provides technical support for the operations of the station since many of the processes at RMR are done using computers and sound equipment. As social media exists on the Internet, the technical department plays a role in ensuring that staff has access to working computers and that have access to the Rhodes University network and Internet (RMR Management, 2016).

The source for this factor is the Technical Manager as they are in charge of the technical department. This person decides the types of systems that have to be in place at the station, the networking standards, types of computers, ensuring that software works as it should and that hardware is in good working order (RMR Management, 2016). That is the importance of this person as a source.

2.3.6.3.4 Marketing and Branding: The issue under investigation for this factor is the issue of online branding for RMR. The Marketing and Branding Department is in charge of making sure that the brand of RMR is maintained and kept consistent over the various platforms that the station uses to promote or present itself (RMR Management, 2016). Examples include the type of messages sent across various platforms about the station, positions on topical issues such as the recent #FeesMustFall movement, together with images that the station maintains with the public (RMR Management, 2016).

The source for this factor is the Marketing and Brands Manager. This is the person in charge of making sure that the marketing and branding strategy of RMR is implemented. They decide on what channels are best for communicating the brand of the station and how the station should conduct itself (RMR Management, 2016). Social media is one of the new mediums that RMR is now operating on, so it would make sense that this person would be in charge of how the station is perceived and received by the public on the online platforms that Rhodes Music Radio operates on.

2.3.6.3.5 Music: The issue under investigation for this factor is what role social media has within the operations of RMR where music is concerned. The Music Department at RMR is in charge of the receiving and distribution of music for the station. The department receives music from a number of sources on a daily basis and has to decide which songs are taken by the station for its programming (RMR Management, 2016). The music department also works as a liaison between RMR

and the music industry. The music industry here refers to music promoters, recording companies, artists, managers and producers (RMR Management, 2016).

The source for this factor is the Music Manager. This is the person in charge of the Music Department at RMR (RMR Management, 2016). Interactions with the music industry are usually conducted through this person. This is person in charge of implementing the music policy of RMR and deciding which songs are play-listed by the station (RMR Management, 2016). With social media now becoming a source or channel of distribution for music online, this research seeks to investigate what systems or measures RMR has when it comes to sourcing music online.

2.3.6.3.6 Sales and Advertising: The issue under investigation here is what sort of role social media has in terms of bringing revenue to the station. Sales and Advertising is often confused with Marketing and Branding (Homburg and Jensen, 2007). These functions are not the same, though they do share some similarities in that both functions work to interface with the public. Sales and Advertising differs in that it has to do with the revenue generation for the radio station (Homburg and Jensen, 2007; RMR Management, 2016). The traditional business model for radio stations is offering advertising space through on-air programming to people and businesses that want to advertise their brands and products for a fee (Voorveld, 2011). Despite the fact that Rhodes Music Radio is a community radio station, it still needs revenue to survive (RMR Management, 2016). The station therefore offers advertising as a means to gain revenue. This is the role of Sales and Advertising. This department works to solicit advertisers to advertise their offerings through RMR. With the advent of social media, many advertisers have taken to online platforms to advertise their offerings (RMR Management, 2016). The issue here is assessing what role social media plays in the adverting agreements and services offered by RMR.

There were two sources for this factor – the Sales Representative and Station Manager. The reason for this is that these are the people in charge of sales and advertising at RMR (RMR Management, 2016). The Sales Representative is in charge of going to various businesses or potential customers to convince them to advertise with the station. The Station Manager is in charge of then drawing up with the contracts and advertising agreements for customers that choose to advertise with the station. The Station Manager also has the final say on how advertising

agreements are concluded together with how these are structured (RMR Management, 2016).

2.3.6.3.7 Communication: The issue under investigation here is what role social media plays in the communication of Rhodes Music Radio with its staff members, club members and the public. Where Marketing and Brands has to do with communicating the brand of the station to the public, the Communication Department has to do with the official communication of messages internally between staff members and also the RMR club (RMR Management, 2016). The communication department also has input within the social media department and what channels are used by the station on social media.

The source for this factor is the Communication Manager. This is the person in charge of distributing messages directly between the station, its staff members, club members and the general public (RMR Management, 2016). This portfolio is also in charge of taking and recording minutes for meetings of RMR staff, RMR Management and the RMR Club. With social media fast becoming a quick and easy channel and mode of communication, RMR has begun to use this as a channel of communication (RMR Management, 2016). This is why the Communication Manager is a source.

2.3.6.3.8 RMR News: The issue under investigation here is how RMR makes use of social media as a source of news content. In recent years, the media industry has seen a shift in sourcing of news content from the traditional journalistic channels such as newspapers, radio and television to social media where anyone is able to report on issues or incidents as and when they happen (Reusken and Hulsebos, 2015). This has meant that traditional media agencies and media organisations have had to also make the shift to incorporate this new medium into the news gathering process (Reusken and Hulsebos, 2015). RMR is no exception in this regard with its news department now using social media a way to get news to the public (RMR Management, 2016).

The source for this factor is the head of RMR News. This is the person who is in charge of implementing the operating policy for RMR where news gathering and dispensing is concerned (RMR Management, 2016). All news that is reported by the station has to be approved by this person. This means that this person decides which stories are worth reporting on and which sources are credible to maintain the

quality news broadcasts for the station. The manager is also in charge of making sure that there RMR has a presence on the ground when major incidents are events take place at Rhodes University or in Grahamstown (RMR Management, 2016).

2.3.6.3.9 On-Air Programming: The issue under investigation when it comes to On-Air Programming is how presenters and producers are using social media to gather content for their shows and to communicate with the public about their shows. Programming at RMR is produced by a combination of producers who source content and presenters who present the content as on-air shows and programming (RMR Management, 2016). With so many people operating on social media, this has become a source of content and also a means of interaction with the people who listen to the shows (RMR Management, 2016). The objective here is to assess what role social media has for presenters and producers; also if they know how to make use of these channels.

The source for this factor is the presenters and producers who are creating content and presenting shows on a daily basis for RMR. It was decided that there would four sources for this factor. All have to be presenters or producers who are not part of the management team. Further, it was decided that out of the four sources, two would be staff members who have been working at the station longer than a year or since before the year 2016. The other two would be staff members who started working at RMR in 2016 and have therefore been with the station for less than a year. The reason for this is that it allows for a comparison to be made in the training of staff where social media is concerned between new and old staff members (RMR Management, 2016). This structure also allows for an assessment to be made of how staff members perceive the role of social media to be in their lives as media professionals and staff members at Rhodes Music Radio.

2.3.6.4 Evaluation and Overall Assessment

As with the other maturity models described in the literature, the Social Media Maturity Model developed here was used as a tool for evaluating the organisational maturity of Rhodes Music Radio in relation to its use of social media Model (Ragowsky, Licker, and Gefen, 2012 ; Campell and Gray, 2014).

As can be seen from the model which follows, the evaluation was broken into two stages. The first stage had to do with evaluating each individual factor described

thus far using the data collected. Here, the researcher used the data to assign a maturity level for each investigated factor. As seen in the model, there are certain descriptions that were assigned for each criterion as a guide for each level of maturity. This is done for all factors. Once this was done, the researcher moved on to the second stage where the various maturities in the first stage were used to evaluate the overall organisational maturity for RMR's social media use. From the model given, it can be seen that general descriptions have also been given here as a guide for each level or maturity.

SOCIAL MEDIA MATURITY MODEL

This is the Social Media Maturity Model developed here for use in organisations operating in radio.

TABLE 1: Stage 1 – Factor Maturity

			STAGES				
			1	2	3	4	5
			Adhoc or Absent	Isolated Users connect, organic growth, bottom	Emergent Community	Community	Fully Networked
CRITERIA		**SOURCE**					
Policy Social Media Strategy (Organisation Level)		Station Manager	*None*	*Social media dealt with using other existing policy (ies)*	*Social media policy in development*	*Preliminary enforcement of policy*	*Full policy in place which directs all station social media efforts.*
Monitoring Social Media Listening and Monitoring		Station Manager	*No systems in place.*	*Monitor basic activity and simple metrics online*	*Tracking trends on various social media.*	*Use analytic tools like Google and Twitter analytics*	*Full monitoring of all platforms with regular reporting.*
Operations (Guidelines for Training and Responsible Behaviour)	Human Resources	Human Resources Manager	*No training, norms or code of conduct for online activity*	*Social media training – occasional and unplanned*	*Establishing a set of norms for conduct and training on social media for staff.*	*Enforcement of norms and training*	*Social media becomes integrated into staff training and development*
(Department Level):	Programming and Production	Programming and Production Managers	*Limited consideration in content production.*	*Use social media as a secondary resource/channel for content*	*Developing norms in how to use social media in content production*	*Social media plan for certain shows, not all*	*Social Media plan for all shows.*
	Technical	Technical Manager	*No specific technical support given to social media*	*Social media used within existing technical support structures*	*Developing technical support norms for social media use*	*Support systems in place for most platforms*	*Full technical support*
	Marketing and Branding	Marketing and Brands Manager	*Little to no presence online*	*Brand exists on social media with no set identity or structure*	*Developing brand identity through social media properties*	*Communicate brand identity to the station and staff*	*All internet and social media properties aligned with one brand vision.*
	Music	Music Manager	*Little to social media acknowledgement of music and artists*	*Acknowledgement of artists and music on social media occasional and unstructured*	*Introduce social media formally into on air music playing*	*Social media acknowledgement where information is available*	*All songs played accompanied by social media acknowledgement of artists*
	Sales and Advertising	Sales and Advertising Representatives	*No part in sales promotion.*	*Occasional use of social media in advertising agreements and projects*	*Introduce social media formally into advertising agreements*	*Creating different sales packages with varying levels of social media engagement*	*Advertising agreements include full social media exposure as standard.*
	Communication	Communications	*No use of social media*	*Occasional use of social*	*Social media used to*	*Social media used*	*All internal communicati*

		Manager	*in internal staff communication*	*media for less important or casual announcements*	*dispense both formal and informal communication*	*formally as an alternative communication channel*	*on explicitly conveyed using both email and social media*
	RMR News	News Manager	*No expectation of social media use to broadcast news stories or headlines*	*RMR News uses social media for certain events*	*Social media only used to give updates on specific types of events eg: crisis and live events*	*Social media used formally as an alternative broadcast channel for news*	*Full integration of social media to accompany all news broadcasts and live events*
	On-Air Programming	Presenters and Producers	*No expectation to use social media in radio work*	*Staff members use social media if they wish to*	*Staff members expected to have social media accounts*	*Staff to use social media during shows and for content production*	*Staff use their personal social media to promote the social media of the station*
			Ad Hoc	Experimental	Defined	Linked	Integrated

TABLE 2: Stage 2 – Overall Social Media Maturity

STAGE	LABEL	DESCRIPTION
Stage 5	**Fully Networked** (Integrated)	All staff members and department are aware and fully plugged into the social media of the organisation. Policy framework is fully in place and guides issues around social media specifically. Social media used across all departments, with each having its own agenda and uses for online platforms. Online activity is fully integrated with social media having full skills and technical support, as well as providing a revenue stream for the organisation. The brand of the organisation is well articulated on social media with full buy in from staff members.
Stage 4	**Community** (Linked)	Organisation-wide models and tools are broadly deployed for managing social media content and platforms, some metrics are implemented and monitored, culture is moving towards social media being used in all departments. At the organisational level, social media is now recognised as having strategic value. The organisational structure is adjusted to cater to this. Training and engagement is a norm.
Stage 3	**Emergent Community** (Defined)	Social media used formally certain departments to engage with stakeholders. Organisation has a formal presence on social media across multiple platforms. Brand is beginning to grow online. Staff members begin to have training, rules and guidelines on social media conduct.
Stage 2	**Isolated Users connect, organic growth, bottom** (Experimental)	Some individuals/or departments begin to use social media for personal branding purposes or to connect with other similar parties. Usage is spurred by external stakeholders who expose the organisation to social media influence. No systems as yet.
Stage 1	**Adhoc or Absent**	The organisation makes little to no use of social media. Usage is confined to a few individuals who occasionally make use of it during shows.

2.4 Conclusion

As seen from the literature review, there are number of areas where organisational maturity modelling has been used. More importantly, the literature shows that it is possible to adapt existing models to suit a particular use case or scenario. Having gone through various maturity models, the Social Media Maturity Model was developed as an operational excellence maturity model for radio that includes social media. This was then used to go about fulfilling the aims and objectives set out for this research.

CHAPTER 3: Methodology

3.1 Research Aim and Objectives

The research is aimed at assessing the Operational Excellence Maturity of Rhodes Music Radio as it incorporates social media into its operations. The goals are therefore to:

- Develop an Operational Excellence Maturity model for radio that includes social media

- Understand why RMR uses social media.

- Use interview responses and results to assess RMR's organisational maturity in relation to its use of social media

- Assess the operational excellence maturity of Rhodes Music Radio in terms of the developed model

- Make recommendations on how Rhodes Music Radio can enhance their operational excellence maturity

3.2 Research Methods, Procedures and Techniques

3.2.1 Research Paradigm

This research focuses on assessing the operational excellence of Rhodes Music Radio, and so the research method adopted is evaluation research. Given that an evaluation will be conducted, the post-positivist paradigm of research was adopted (Richie and Rigano; 2001: 752).

3.2.2 Research Method

The research was a qualitative analysis using two data collection techniques: interviews and document analysis. The interviews were conducted with staff members from Rhodes Music Radio. At the time of this study, the station employed about 60 people, which can be said to be the population size (RMR, 2015). In terms

of sample size, the aim was to have responses from at least 10 participants. This was a purposive sample. Specific focus was on the work carried out by the various departments at RMR. The interviews looked into the use of social media by the station and staff in the station's operations. In terms of social media, the study focused on RMR's use of Facebook, Twitter and Instagram. Participants were interviewed on a voluntary basis. The responses and subsequent results from these interviews were used as a means to assess RMR's organisational maturity in relation to its use of social media. In addition to interviews, the research also analysed any policies that relate to social media use at the station in order to assist in assessing the operational excellence maturity of RMR from a strategic point of view.

3.2.3 Research Data Collection

This session will focus on how the researcher went about collecting data for this research.

3.2.3.1 Interview Sessions

The interviews conducted here were the main method of data collection. Interviews were conducted to assess the various factors being investigated by the Social Media Maturity Model. Participants for the interviews were staff members of Rhodes Music Radio in varying capacities. The reason for this was that since this research was investigating the organisational maturity of RMR, it makes sense to have members of the organisation as sources for the data being collected.

All interview sessions followed a similar structure:

3.2.3.2 Pre-interview Process

At the start of each interview session, the researcher explained:

- The nature of the research;
- The role of each participant in the research process;
- The implications of participating in the research for the participants;
- The duration of the session;
- The documents that needed to be signed by the participant; and
- The structure of the interview session once it commenced.

3.2.3.3 Duration

There was an allocation given of 30 minutes for each interview session. This time was merely a guideline, with sessions allowed to be flexible depending on type of answers given in each session.

The average length for these sessions was about 20 minutes, with the shortest session being 14 minutes and the longest session being 55 minutes. This 55 minute session was an outlier as it was the only session that lasted longer than 35 minutes. The reason for this unusual length had to do with the fact that it was a session with RMR's Station Manager who had to answer questions pertaining to various aspects of RMR including answering questions on behalf of the Social Media Manager.

3.2.3.4 Recordings and Notes

All interview sessions were recorded, with notes being taken as well. Recordings were in the form of audio or voice recordings which were used during the analysis process of the research as a point of reference. Participants were informed of this.

3.2.3.5 Informed Consent

Before each interview, participants had to give their informed consent. This would happen after all the technicalities of the research and their participation was explained to them by the research. Participants gave verbal consent that they understood what was going on and further signed an Informed Consent formed to acknowledge this formally.

3.2.3.6 Communication

Communication with RMR was conducted on three fronts during the data collection process:

1. Emails: This was the main channel for formal communication. All relevant information and documentation was sent to the station and to participants using electronic mail.
2. Telephone calls and Text Messing: This form of communication was used as the main means to arrange interview session times and availability.

3. Live interaction (Face to Face): With interviews being conducted in person, face-to-face interactions formed the third level of communication with RMR and the participants.

3.2.4 Research Analysis

The Social Media Maturity Model (Campell and Gray, 2014) was used as a point of departure to develop an Operational Excellence Maturity model for radio that includes social media. This process was detailed in the previous chapter. The data collected was analysed using the newly developed model as a basis to assess RMR's organisational maturity. This was done by creating a set of criteria for each level of the model's scale upon which participant responses will be gauged and measured. The results of the exercise were used to place RMR somewhere on the model's scale. Once this was done, recommendations could then be made to RMR about how they can use the model to move on to the next stage of organisational maturity, whilst ensuring good quality programming and overall operational excellence.

Document Analysis

In addition to the interviews, the research also used documentation from the station itself. This formed the documents analysis part of the research. The main purpose here was to assess what formal documents or policies Rhodes Music Radio have in place with respect to the use of social media. These documents would add to the analysis of the various factors being investigated through the SMMM.

The document under for this analysis was the *RMR Operational Policy Document* which can be found as **Appendix B**.

3.2.5 Ethical considerations

The Researcher as part of RMR's Management: The researcher is a staff member of Rhodes Music Radio. This may affect objectivity and cause undue influence from colleagues that will want the station to be represented in a good light. The researcher recently joined the management team of Rhodes Music Radio and was appointed as the Social Media Manager (RMR, 2015). This may pose a conflict of interest in that as the post requires ensuring the interests of RMR. The researcher is therefore taking on the role of an inside researcher (Unluer, 2012) and there will

need to be a clear separation of the roles of employee and researcher (Families and Communities Research Ethics Committee, 2009). This situation also poses a potential for bias in the way that the research is presented by the researcher. In addition, there was also potential for the researcher to influence interviewees to respond in ways that favour the stance of the stance of the researcher (Unluer, 2012).

As a means to avoid the issues stated above, this meant disclosing to RMR's management team and interviewees the researcher's role and what it entailed. Further, questions that fall within the scope of the Social Media Manager at RMR were taken on by the Station Manager during the interview process. Another precaution was taken by recording all interview sessions so that they may be referred if bias of some sort is detected.

Organisational Consent by Rhodes Music Radio: Before conducting the field work for this research, there needed to be consent from RMR. This was done because the station forms part of Rhodes University and its infrastructure was used in the research process (Rhodes University Ethics Standards Committee, 2014: 43). This consent and approval was received by the researcher from RMR's management.

Ethical Clearance for Research to Commence: Before the data collection could commence with respect to the interviews, the researcher had to apply for Ethical Clearance from Rhodes University to conduct the research. The main reason for this is the fact that there would interaction with human subjects. Further, these human subjects or interviewees were Rhodes University students or employees, which is why the University had to approve this process.

On the part of the University, the researcher had to apply for ethical clearance using the *Ethics Application Form - HUMAN SUBJECTS* form provided by the University. Once this was done, the research had to then gain authority to conduct the research on Rhodes Music Radio as an organisation through the office of the Station Manager. This was done by way of the *Institution Participation Letter* (**Appendix C**). The next stage was to invite potential participants to be part of the research by agreeing to be interviewees. This was done through the *Individual Participation Letter* (**Appendix D**).

CHAPTER 4: Findings

This section will focus on the findings of the data collection process. These findings will be broken down according to the two methods used to collect data, namely Interviews and Documents

4.1 DOCUMENT ANALYSIS: RMR Operational Policy Document

It was found Rhodes Music Radio does not have a formal Social Media Policy in place. It has other working documents that are it uses as guidelines for operations and code of conduct. The main document used for the day to day running of the station is the Operational Policy Document 2014. This the document that RMR Management uses as a guideline for the functioning of its different departments, general staff conduct, meetings, suspensions and expulsions from the station and also sets out RMR's disciplinary code as well.

Regarding the use of social media at Rhodes Music Radio, the Operational Policy is used as a guideline for how staff should conduct themselves online, both professionally and personally. The policy provides that staff members should not act in ways that bring the name of the station into disrepute or use language on air that is derogatory for example (RMR Operational Policy Document, 2014). This has traditionally applied to the general conduct of staff members at RMR but has since been applied to the conduct of staff members on social media (RMR Management, 2016).

The Station Manager pointed out they have a Social Media policy which still needs to finalised and implemented. In the meantime, the provisions set out in the Operational Policy Document are adequate to deal with matters around social media. This has been the station's position up to this point regarding its policy framework.

4.2 Interviews

4.2.1 Policy

Social Media Strategy: Station Manager *Raymond Mojapelo*

RMR's Operating Policy was recently reviewed in 2014. The objective of this exercise was to have one consolidated document that is there to guide operations for the station. The Social Media policy was finalised earlier in 2016 but it is yet to be

implemented. Recent events on campus such as #FeesMustFall and #RUReferenceList prompted RMR to finalise this. The plan is to train people first before the implementation can happen. This Social Media Policy will act as an extension of the Operating Policy.

"Current policy on social media is ad hoc to formal depending on the situation. The plan is to get buy in from the various departments that make up RMR's operations. RMR needs to find ways to integrate social media more fully in how the departments operate."

The Station Manager noted that the lack of a formal social media policy does not mean that RMR has not been dealing with issues arising from it. Rather, it has been using existing policy and adapting it to deal with matters that arise. RMR staff members who use hate speech or derogatory language on social media when interacting with listeners, for example, may face disciplinary action from the station. RMR has also started taking steps to use social media as a way to gauge the suitability of staff candidates who wish to join the station.

By looking at their target market, the Station Manager sees competition for RMR going beyond the traditional forces such as other radio stations or newspapers for advertising. As a source of information and discussion he sees social media platforms such as Twitter as competition to the work that the station does. This is because the immediacy of social media makes it difficult to be at the cutting edge of trends or to act as a hub for popular culture insights. He hopes that "the full implementation of a Social Media Policy will help RMR to better combat this new form of competition or to at least give them the room necessary to deal with issues arising online in a more standardised and organised manner."

4.2.2 Monitoring

Social Media Listening and Monitoring: Station Manager *Raymond Mojapelo*

In terms of social media platforms, RMR as a station currently makes use of Facebook, Twitter and Instagram. Other means of communication for the station are Text Messaging, Telephone, Email and the RMR website. According to the Station

Manager, "RMR mainly uses Facebook and Twitter because these are the easiest channels to provide content for, given the resources we have."

In terms of administration of the different social media accounts, the following portfolios have administrative access for the station. This is shown in the table below:

Table 3: Social Media Roles and Responsibilities at RMR

ADMINS	Facebook	Twitter	Instagram
Station Manager	✓	✓	✓
Deputy Station Manager	✓	✓	✓
Communications	✓	✓	✓
Marketing and Brands	✓	✓	x
Social Media	✓	✓	✓

Posting for live events usually depends on the type of event that is happening. The content that goes on the various accounts is verified by the Social Media Manager. "In the past, content had to go through the Station Manager but with the creation of the Social Media portfolio, this has reduced this responsibility on my part."

RMR monitors its performance on social media using the analytical tools made available through the different networks. Facebook and Twitter for example offer insights into the type of engagement that different posts have. This information is then used to gauge the performance of social media efforts. Further to these tools is the feedback that is received by the station through word of mouth and comments about its efforts on social media.

The Station Manager confirmed that the station currently has no benchmarks in place to gauge the performance of social media posts. This tends to be done on an ad hoc basis. "Insights are taken into consideration and shared with staff members but RMR still needs to come up with a way to capitalise on these different insights". With this in mind, RMR does follow other radio stations such as Madibaz Radio at Nelson Mandela Metropolitan University and 5 FM. One of the things that the Station Manager admires about these stations is the fact that "social media seems to be centralised in the way that posts are made".

RMR has no formal way of monitoring the social media activities of staff members. This tends to also be done on an ad hoc basis. When matters do arise though, RMR uses its Operating Policy as a way to manage this. This means that there are consequences for the staff members who bring the name of RMR into disrepute using online spaces.

The Station Manager felt that the station is headed in the right direction in terms of its monitoring and listening on social media but that there is much that still needs to be done. In his view, "staff members need to be empowered to use social media more effectively. This can be achieved through training and development initiatives. People need to be constantly reminded about what RMR does. Social media can be used achieve this goal".

4.2.3 Operations

Programming and Production: Production Manager *Banyana Mshungu*

It was found that RMR considers social media to be a major source of content for its programming. This is because many people operate on such platforms and it is a driver of discourse and discussion in the mainstream society.

According RMR's Production Manager Banyana Mshungu, "There are no formal systems in place to gauge the viability of sources on social media." This usually works on a case by case basis where the accuracy of a story is determined by doing further research on claims made on social media. "RMR's Production team tends to rely more on credible or established news outlets and media organisations such as News 24 to verify stories". The Production Manager controls the type of content that is aired by approving show content plans before shows go on air. "This helps to make sure that content is of a good quality".

The Production Manager felt that the use of social media in content production tends to compromise the quality of content on RMR at times. The example used was the recent #RUReferenceList protests at Rhodes University. "The reason for this is that though some of the live reporting on the ground was accurate because people were seeing events unfold in real time; there was some subjectivity that arose through rumours and speculation". This issue of subjectivity is not confined to this example

alone, but is something that is seen in many stories that make headlines in the media according to the Production Manager.

The Production Manager says she always "tries to stay abreast with the trends on social media as a way to guide the direction of content that is sourced from social media". She looks to media organisations such as Power FM, a regional radio station, for best practices on how to ensure quality content from social media. RMR also looks to other Rhodes University based organisations like Activate Online as sources of credible content online, especially for their reporting of live events and consistent reporting style. The Production Manager said, "RMR also looks to the SABC, eNCA, Metro FM and 5 FM for how they conduct themselves on social media and use such channels for sourcing content".

The Production Manager cited that social media is a major source of content for the station but that it was something people still need to learn to navigate properly. She suggested that for it become fully integrated, "there needs to be more done in terms of changing people's mindsets, skills need to be sharpened but that the most important thing is to have more trainings, workshops and development sessions so that people can be better use these tools and platforms".

Presenters and Producers: Presenter *Zola Nzimande*

Zola Nzimande said she makes use of Facebook, Instagram and Twitter in her own personal life "for recreation, news and keeping up with trends". When it comes to preparing for shows on RMR, she makes use of Facebook because she finds that "this is a good source for finding discussion topics". Locally, she tends to follow Activate Online on Facebook

In terms of training, she confirmed that she had received training on how to conduct herself on social media as a staff member for RMR. This training came from other presenters who taught her "how to use Twitter specifically to promote shows and engage with listeners".

Zola Nzimande feels that there is an expectation from the public that she and other RMR presenters "should be informed about what is going on in the society since they are the people who are a voice for the people". Internally, the main expectation

seems to be for staff members to participate as much as possible on social media in ways that help to promote the station and its programming.

In terms of conduct, she recognises the need to stay neutral as a journalist in the media space, which extends to her expression on social media. "One needs to be unbiased and I find that my interactions on social media remain consistent whether I'm dealing on a personal or professional level". From experience, she finds that Twitter incurs the most public scrutiny of all the social networks and that she is most comfortable using Instagram.

This presenter expressed that the support given on how to use social media is good since she has been able to get help quite easily on how to navigate the various platforms used as a media professional by other staff members and management. She did express that this support function could be further improved having an initial training program for new staff members that deals with social media.

In terms of media organisations, Zola follows the Sunday Times on social media because "they seem to be always up to date with what is going on nationally. Locally I follow Activate Online and Rhodes Music Radio, though I can admit that Activate manages to update its social media platforms more frequently that RMR". For individuals, she follows Thando Thabete and the Highveld Stereo Breakfast team nationally and Sibulele Ndudula from RMR locally. These are personalities in the media industry whose conduct she hopes to emulate.

In her view as a presenter, Zola Nzimande thinks that "RMR's social media is well put together but that there a number of improvements that can be made". She cites that RMR's Facebook seems to be dormant and that the Twitter account could be updated more frequently. She noted that "RMR's presence online could be greatly improved if there was more engagement from RMR staff and club members to help with driving online growth".

Presenter and News Reader *Letago Kgomoeswana*

Letago Kgomoeswana said she makes use of Instagram, Twitter, Snapchat, Skype, Whatsapp and Google Hangouts in her own personal life for recreation, news and keeping up with trends. She deactivated her Facebook account because she felt it was too "crowded" and "invasive". She said, "I like social media as long as it does not get too personal.

To prepare for shows and gather news for bulletins, she makes use of Twitter mainly. She particularly follows News24, Eye Witness News (EWN) nationally, with Grocotts Mail, Activate Online and The Oppidan Press being sources for local news and trends.

Letago Kgomoeswana cited that she has not received any formal training from RMR on how to use social media as a radio and media professional. "This is something that I have had to learn on my own through personal research".

Letago Kgomoeswana said that, "social media can be used as a means of promotion for the work done by RMR as it provides a direct link with listeners". She further stated that "this direct link means I need to conduct myself in an objective manner as a staff member. Media personalities need to act with a level of professionalism on social media as their reputations can easily be made or broken depending on what they say online". She feels that this controlled manner of conduct amounts to a certain level of censorship but that it is necessary because "with great power, comes great responsibility".

"Support for social media use by RMR is fair", said Letago Kgomoeswana, who cited that, "technical support and online support are quite adequate but that training was an area that was lacking at the moment".

In terms of media organisations, Letago Kgomoeswana follows Metro FM, Capricorn FM and Energy FM which are all South African radio stations, together with RMR 89.7FM. These are stations that she listens to and also looks to on social media for news and trends. In terms of personalities, she follows people Gareth Cliff and Unathi Msengana "because they are people who have been able to navigate the social media environment despite having some controversy around them".

Letago Kgomoeswana says, "RMR's use and integration of social media within programming and production could be improved by increasing RMR's online visibility, remaining consistent and ensuring that staff members are trained on how to use social media in their day to day lives as media professionals".

Presenter and Producer _Tswelopele Maputla_

Tswelopele Maputla makes use of Snapchat, Instagram, Twitter and Facebook in her own life. Facebook is her most successful platform so far as she boasts a relatively

large following. In terms of shows, she makes use of Twitter mainly for news especially because of its immediacy, with Facebook being used for campus based trends and discussions.

Tswelopele Maputla says she has not received any formal training when it comes to using social media as staff member for RMR. She does admit that "social media is a matter of trial and error. Some things work and others do not. A person needs to be willing to learn for themselves what works. This is what I do constantly".

As a presenter, she feels that the station expects her to maintain professionalism when operating online. She notes that this professionalism can be seen to be a form of censorship but it is necessary as the views of staff members can be construed as being the views of RMR as well. As a media professional, she feels that there is an expectation from listeners and the public for presenters to be abreast with trends and general state of the society.

Tswelopele Maputla cited that there has not been much support in terms of social media use when it comes to training by the station. She feels that, "this is an area that needs to be improved by having workshops and staff discussions around the way people should conduct themselves on social media. RMR needs to be more proactive".

Tswelopele admires how Gugu Mhlungu and Sizwe Dlomo from Radio 702 conduct themselves as presenters on social media because they interact with listeners and promote their show well. She also follows organisations such as eNCA, SABC and RMR, but tends not to follow newspaper publications on social media.

Tswelopele concluded by saying that RMR's social media presence has certainly improved in recent times but that there is still more that can be done. She suggested that there should be more training, staff discussions and caution given about how staff members conduct themselves online.

Presenter and Producer *Sibulele Ndudula*

Sibulele Ndudula makes use of Facebook and Twitter daily in his own personal life. These are the platforms his friends and the people he follows operate on. He previously made use of MXit before Whatsapp came about. When gathering content for his shows, he uses Facebook and Twitter. On these platforms, he follows

Grocotts Mail, Herald Live and Dispatch Live because they tend to have the most up to date stories and discussions on their pages.

Sibulele Ndudula confirmed that he had received training for social media in his time at RMR. He cited that the training had been good letting him know which platforms work best for different purposes and how to conduct himself online. This training has also taught him the need for professionalism on social media. "Staff members need to be aware that their conduct online has a direct impact on the reputation and brand of RMR. This level of professionalism is one of the expectations that RMR has for its staff members". Sibulele Ndudula also admitted that he has taken some of the lessons learned through RMR into how he conducts himself on his own personal social media. He further stated that he has found that listeners expect him to interact with them online when he is doing shows on radio.

As a producer, Sibulele Ndudula has a set of standards which he sets out to his co-hosts on how to conduct themselves online. He says that the support he receives online from the station is good in terms of social media but was quick to say that "this could be further enhanced if other staff members also took time to support each other's online activities and engage positively".

Sibulele Ndudula says, "I follow radio personality Thando Thabete online. I think she is talented and I like how she uses online platforms to promote her shows and engage with her listeners. I also like the fact that she has been able to separate personal and professional social media by having different profiles for different purposes".

On the whole, Sibulele cited that the main point of improvement for RMR's use of social media during on-air programming is that RMR staff members need to support each other. The other point is that presenters need to find ways to engage with musicians, promoters and record labels when music played during shows more frequently.

Communication: Communication Manager *Mfundiso Miya*

The Communications Manager says she deals with the internal communications for RMR. Mfundiso Miya highlighted that currently, "the official channel of

communication for staff members is email but recently this has been extended to use of social media through a special Facebook group for staff. Communication to the RMR Club is done via email as well". She also confirmed that she does deal with external communication but only for formal purposes such station announcements and dealing with RMR's partners.

The Communications Manager said that her job is often cross-functional, having to deal with other departments most of the time. The Communications Manager forms part of the social media team but she usually answers directly to the Station Manager about what messages to send out. She did note that, "the introduction of a Social Media Manager has reduced some of the responsibility on the part of the communications department".

The Communications Manager said she follows Madibaz Radio, Radio Lebanon, 5FM and East Coast Radio on social media for best practices in terms of communication but admits that she is not in touch with communications from other radio stations.

From a communications point of view, Mfundiso cited that "RMR has come a long way in getting its social media presence off the ground". With that said, she noted that "the station needs to find a way to get more Rhodes University interaction with its online platforms".

External Sales: Sales Representative *Thoko Ngculu*

Advertising is one of RMR's main sources of revenue (RMR Management, 2016). RMR's main channel for advertising is on-air advertising. In recent years, advertising offerings have begun to offer social media posts as an added benefit. Advertising is charged according to a standard set of rates which can be adjusted to suit a certain customer's budget. RMR does not charge for its advertising on social media (RMR Management, 2016).

Sales Representative Thoko Ngculu noted that "competitions are one of the only ways to get people to view RMR's social media platforms to view advertising content". Potential customers are made aware of RMR's presence and engagement on social media in terms statistics and website links. He also conceded that "RMR has not yet found a way to generate revenue for its social media platforms directly".

Thoko Ngculu said "RMR makes use of relationships with advertising agencies and other businesses to gauge how they go about getting advertisers to do business with them and also best practices for sales". He admitted that "business in Grahamstown depends a lot on personal relationships. RMR faces competition for advertising from the likes of Radio Grahamstown, the Day Kaif, Pick n' Pay and local newspapers". Such organisations compete with RMR as they also provide platforms for businesses to advertise their goods and services.

Thoko Ngculu noted that RMR's use of social media in its sales offerings could be improved by having more competitions that are channelled through social media and also by engaging members of the RMR Club to improve the station's image on campus at Rhodes University.

Sales Internal: Station Manager: *Raymond Mojapelo*

Station Manager Raymond Mojapelo highlighted that RMR primarily advertises using the live, on air method. RMR recently started offering social media as part of its package. He stated that "RMR appeals to two distinct markets: those that listen to the normal radio broadcast and those that listen to the online streaming. Social media is still not a source of revenue on its own. Rather, it is a form of added value".

"RMR has a standard set of advertising rates that are given to clients which now include some statistics on RMR's social media properties. Though clients do not pay for social media advertising explicitly, it can sometimes lead advertisers to employ the services of the station. With that said, RMR has found a way to gain revenue from selling advertising space on our website". Raymond Mojapelo confirmed that some clients will advertise on RMR purely using the website and not the on-air adverts. This is what they are trying to do with their social media. In their experience, it is only the more discerning clients who choose to have social media advertising.

"RMR's sales department does follow the practices of Prime Media and Kagiso Media who have all admitted that they have not found a way to receive revenue directly from their social media but do recognise the need to have it in place. At the moment, the goal is to find ways to convert social media followers into listeners, which then helps to drive the traditional on-air advertising".

The Station Manager says gave RMR Sales' social media use and integration can go further. He cited that "improvements can be made in terms of having dedicated staff

just for social media, creativity online and exploring other platforms as well. On the whole, I think the station's sales department is doing alright".

RMR News: Head of News Sam Spiller

"RMR News makes of a two tiered system when gathering news for bulletins and broadcasts. News can either be local or regional and international." RMR does make use of social media as a source for news and content but the News Manager was quick to point out how they are careful to not take everything they find there as credible news. "Social media can be a biased space. There are no formal systems in place to check the credibility of sources but we usually try to fact check the stories we come across before reporting on them".

RMR news operates as a broadcast news team with on-air bulletins being the main way in which RMR gets news to people. "We do not publish news anywhere else. With that said, we do offer live coverage for certain events or crisis situations. When it comes to live events or crisis situations, we allow for stories to develop first as a way to assess the validity of claims or activity on social media". This may slow down the delivery of content but RMR News would rather ensure valid stories as opposed to being the first to report a story. "The news team has no formal training on social media use, but rather a general policy on news gathering that is used across the board".

"RMR News is yet to fully develop its own brand and style of reporting. We follow the major news organisations in South Africa: Times Live, Independent Media, Media 24 and Prime Media. These are not always the best but they do offer varied points of view on issues which RMR can then use to develop its own stance". The RMR News Manager also stated that RMR News does not follow any other campus based radio stations. They also see themselves as being very "quiet" on the local Grahamstown scene as a news outlet compared to other organisations such as Activate and the Oppidan Press.

Where RMR News' use of social media is concerned, Sam Spiller says his department still has much to improve. He cited that the reason for this stems from a lack of proper training for staff and need for growth in how the RMR News team operates.

Technical: Technical Manager *Katryn Nieuwoudt*

The Technical Manager Katryn Nieuwoudt said her department was "in charge of ensuring that equipment and computers are in working order at the RMR studio". Where social media is concerned, their job is to make sure that staff members have access to the various platforms by ensuring that computers are in working order and that access to the Internet is granted. "The technical team is also responsible for setting up equipment for live RMR broadcasts on location outside of the studio environment".

The Technical Manager has a plan in mind to build a social platform for staff members to communicate better with each other. This would effectively form an internal social network for RMR.

The technical team follows and keeps up with Tuks FM and Alogoa FM as examples of good technical execution. The Technical Manager says they provide support for social media use for Facebook, Twitter and Instagram. This is done by ensuring that computers are in working condition and that they can access the internet.

The Technical Manager has skills as a sound technician. She cited that "the technical team is lacking skills at the moment in the areas of IT, networking and engineering. This would help to come up with better graphics, sound bites and systems for social media if used properly".

The Technical Manager said RMR's integration of social media and the technical department could be improved by having better support from the technical department for social media specifically and by offering more training input for staff members.

Human Resources: Station Manager *Raymond Mojapelo*

"Social media training at RMR is used to show staff the marketing potential that one can derive from using such platforms and also how media professionals should conduct themselves online. RMR places an expectation on staff to engage with listeners on social media and to conduct themselves in ways that best represent the brand and reputation of RMR."

The Station Mnaager highlighted the fact that social media training is mandatory for all RMR staff. The station has not been able to conduct a formal training session in the current operating year. This has been done on an ad hoc basis during staff meetings and other training sessions.

RMR's HR department looks to other media organisations for best practices and trends where staff and social media are concerned. One such organisation is Metro FM, who they look to for how they use their platforms.

"Staff participation on social media is not mandatory, according to employment contracts. It works on an ad hoc basis. There is currently no policy that the station has to deal with staff conduct on social media. This is done the Operating Policy of the station which has general guidelines on staff conduct that best represents the station's brand". The Station Manager did confirm that the station is in the process of coming up with a formal social media policy that will deal all these issues.

The Station Manager conceded that there is still a long way to go before RMR is where it needs to be in terms of integrating social media and human resources. "The first issue that needs to be finalised is the completion of the Social Media Policy. The other challenge we face is that of effectively training staff on how to conduct themselves online and finding ways to monitor the online activities of our staff members". He concluded by saying that joining RMR is a choice and no one is forced to do so. Staff members need to fully understand and appreciate the implications that come with their choice to join RMR.

Music: Music Manager *Collen Mabaso*

"RMR's Music Department engages with the music industry using social media as a channel of communication. There are different levels at which the station engages with the music industry. When songs are play listed or added to the music library, this is acknowledged on social media using Twitter. Songs are usually promoted by public relations (PR) companies using such platforms though the formal communication happens through email".

Recording companies and artists tend to interact with RMR on their various social media platforms when their music is played on RMR. Twitter seems to be the

preferred platform used by the music industry. This is because of the immediacy and gauging of trends on this platform. Using the current model in place, music submissions have to be done using email or by sending CD's to the station. "It is not possible for songs to be added to RMR's library from social media interaction". The Music Manager confirmed that "currently, the music arriving at RMR is coming mainly from digital submissions with physical CD's becoming less by the week".

"The RMR Music Department tries by all means to maintain its relationships with the music industry as these could have an impact on other departments of the stations. We also look to other radio stations for best practices on how to present music online and how they interact with the music industry using social media". The main thing that the Music Manager says they have learned is the need for professionalism. They monitor organisations such as Y FM, 5FM, 94.7FM, Madibaz Radio and Jacaranda FM. RMR Music Department also uses social media to check what songs are being play-listed on other radio stations and which songs are on their music charts.

The Music Manager said he has not had formal training with his team regarding social media but that he gives guidelines on how they should conduct themselves with artists, songs and record companies. Where the playing of music and social media is concerned, he cited that "staff members still need to be taught how to engage effectively with the music industry on social media. Staff members also need to engage more and support each other's efforts".

Marketing: Marketing and Brands Manager *Lolu Ncukana*

"RMR Marketing does monitor other media organisations for best practices but we are careful about this since some stations tend to have different target markets and channels which they use for marketing their brands".

At the moment, RMR makes use of Twitter, Instagram and Facebook to communicate and market its brand. The station also derives some benefit for its brand through the personal social media accounts and networks of RMR staff. The Marketing and Brands Manager admitted that "it is sometimes tough to monitor how staff members carry the RMR brand online". She also stated that despite having

technology aiding efforts to increase brand awareness, word of mouth is still the best form of marketing.

The Marketing and Brands Manager believes that RMR's brand on social media should be led by a small team so as to avoid some mistakes that tend to happen by having too many people working on something. She also stated that "staff members need to be trained on how to conduct themselves on social media as this directly affects the perception of RMR by the public. There needs to be more done to remind staff members about what RMR's brand is about".

The Marketing Manager said, "there are no systems in place to help maintain the values, mission and brand image of RMR. There is room for improvement when it comes to RMR's efforts to grow its brand using social media". She cited that RMR needs to be more visible as a brand. Initiatives such as RMR's broadcast events on the Rhodes campus and in Grahamstown, provides a good opportunity for the station to interface with its listeners. She also cited that perhaps having a full time social media professional would help to increase this visibility. In

4.3 Conclusion of Findings according to the Social Media Maturity Model

Given the data collected during the research process, the researcher was able to evaluate and assignment maturity levels for the various factors under investigation and RMR as a whole using the Social Media Maturity Model. This is presented below:

SOCIAL MEDIA MATURITY MODEL

TABLE 1: Stage 1 – Factor Maturity

			STAGES				
			1	2	3	4	5
			Adhoc or Absent	Isolated Users connect, organic growth, bottom	Emergent Community	Community	Fully Networked
CRITERIA		SOURCE					
Policy Social Media Strategy (Organisation Level)		Station Manager	*None*	*Social media dealt with using other existing policy (ies)*	*Social media policy in development*	*Preliminary enforcement of policy*	*Full policy in place which directs all station social media efforts.*
Monitoring Social Media Listening and Monitoring		Station Manager	*No systems in place.*	*Monitor basic activity and simple metrics online*	*Tracking trends on various social media.*	*Use analytic tools like Google and Twitter analytics*	*Full monitoring of all platforms with regular reporting.*
Operations (Guidelines for Training and Responsible Behaviour)	Human Resources	Human Resources Manager	*No training, norms or code of conduct for online activity*	*Social media training – occasional and unplanned*	*Establishing a set of norms for conduct and training on social media for staff.*	*Enforcement of norms and training*	*Social media becomes integrated into staff training and development*
(Department Level):	Programming and Production	Programming and Production Managers	*Limited consideration in content production.*	*Use social media as a secondary resource/channel for content*	*Developing norms in how to use social media in content production*	*Social media plan for certain shows, not all*	*Social Media plan for all shows.*
	Technical	Technical Manager	*No specific technical support given to social media*	*Social media used within existing technical support structures*	*Developing technical support norms for social media use*	*Support systems in place for most platforms*	*Full technical support*
	Marketing and Branding	Marketing and Brands Manager	*Little to no presence online*	*Brand exists on social media with no set identity or structure*	*Developing brand identity through social media properties*	*Communicate brand identity to the station and staff*	*All internet and social media properties aligned with one brand vision.*
	Music	Music Manager	*Little to social media acknowledgement of music and artists*	*Acknowledgement of artists and music on social media occasional and unstructured*	*Introduce social media formally into on air music playing*	*Social media acknowledgement where information is available*	*All songs played accompanied by social media acknowledgement of artists*
	Sales and Advertising	Sales and Advertising Representatives	*No part in sales promotion.*	*Occasional use of social media in advertising agreements and projects*	*Introduce social media formally into advertising agreements*	*Creating different sales packages with varying levels of social media engagement*	*Advertising agreements include full social media exposure as standard.*
	Communication	Communications Manager	*No use of social media in internal staff communication*	*Occasional use of social media for less important or casual*	*Social media used to dispense both formal and informal communicatio*	*Social media used formally as an alternative communicati*	*All internal communication explicitly conveyed using both email and*

					n	on channel	social media
			announcements				
	RMR News	News Manager	No expectation of social media use to broadcast news stories or headlines	RMR News uses social media for certain events	Social media only used to give updates on specific types of events eg: crisis and live events	Social media used formally as an alternative broadcast channel for news	Full integration of social media to accompany all news broadcasts and live events
	On-Air Programming	Presenters and Producers	No expectation to use social media in radio work	Staff members use social media if they wish to	Staff members expected to have social media accounts	Staff to use social media during shows and for content production	Staff use their personal social media to promote the social media of the station
			Ad Hoc	Experimental	Defined	Linked	Integrated

TABLE 2: Stage 2 – Overall Social Media Maturity

STAGE	LABEL	DESCRIPTION
Stage 5	**Fully Networked** (Integrated)	All staff members and department are aware and fully plugged into the social media of the organisation. Policy framework is fully in place and guides issues around social media specifically. Social media used across all departments, with each having its own agenda and uses for online platforms. Online activity is fully integrated with social media having full skills and technical support, as well as providing a revenue stream for the organisation. The brand of the organisation is well articulated on social media with full buy in from staff members.
Stage 4	**Community** (Linked)	Organisation-wide models and tools are broadly deployed for managing social media content and platforms, some metrics are implemented and monitored, culture is moving towards social media being used in all departments. At the organisational level, social media is now recognised as having strategic value. The organisational structure is adjusted to cater to this. Training and engagement is a norm.
Stage 3	**Emergent Community** (Defined)	Social media used formally certain departments to engage with stakeholders. Organisation has a formal presence on social media across multiple platforms. Brand is beginning to grow online. Staff members begin to have training, rules and guidelines on social media conduct.
Stage 2	**Isolated Users connect, organic growth, bottom** (Experimental)	Some individuals/or departments begin to use social media for personal branding purposes or to connect with other similar parties. Usage is spurred by external stakeholders who expose the organisation to social media influence. No systems as yet.
Stage 1	**Adhoc or Absent**	The organisation makes little to no use of social media. Usage is confined to a few individuals who occasionally make use of it during shows.

Having assessed the various factors under study using Stage 1 of the Social Media Maturity Model, the researcher then moved on to Stage 2 where the overall Social Media Maturity for RMR was decided. Based on the responses and evaluation in

Stage 1, the researcher was able to conclude that that Rhodes Music Radio has a social media maturity that is at Stage 3. This level is described as "Emergent Community" or "Defined". The characteristics of an organisation at this stage are described in **TABLE 2: Stage 2 – Overall Social Media Maturity** above.

RMR currently makes use of social media on a day to day basis. This is no longer an ad hoc exercise and social media now forms part of the strategic interests of the station. Though social media is yet to provide a solid revenue stream, it now has a place as part of the advertising offerings of the station. Rules and regulations for how staff members conduct themselves online are in place with training sessions for this now becoming more normal and frequent. Each department is aware of social media's place in their operations with most now coming up their own internal systems.

Rhodes Music Radio is yet to reach the "Community" (Stage 4) or "Fully Networked" (Stage 5) of maturity because:

- The station still needs to fully incorporate training programmes for social media;
- The Social Media Policy for RMR still needs to come into effect;
- RMR is yet to find a way to create a direct revenue stream from its social media properties;
- RMR's brand on social media has yet to be fully articulated to the public and to staff members;
- RMR is yet to develop a structure plan of action for converting social media followers into listeners of the station.
- RMR is yet to develop a system to fully monitor social media engagement and the online activities of the station.
- The internal culture of RMR itself is yet to become fully invested in the social media of the station.

CHAPTER 5: Discussion

This research is aimed at assessing the Operational Excellence Maturity of Rhodes Music Radio as it incorporates social media into its operations. The goals are therefore to:

- Develop an Operational Excellence Maturity model for radio that includes social media

- Understand why RMR uses social media.

- Use interview responses and results to assess RMR's organisational maturity in relation to its use of social media

- Assess the operational excellence maturity of Rhodes Music Radio in terms of the developed model

- Make recommendations on how Rhodes Music Radio can enhance their operational excellence maturity

The results and findings from this research suggest that Rhodes Music Radio has a moderate organisational maturity with respect to its use of social media. This can be explained by some of the findings of this research. The discussion will be guided by the aims and objectives of the study.

5.1 Social Media Maturity Model as an evaluation tool

The Social Media Maturity Model used here was developed by the researcher by adapting existing models in organisational maturity. As mentioned in previous sections, this model was created by using the concepts of the BPO Maturity Model and the Social Media Adaptation Model (Ragowsky, Licker, and Gefen, 2012 ; Campell and Gray, 2014). The result of this process was the model used in the Results and Findings chapter to evaluate the organisational maturity of Rhodes Music Radio in terms of its use of social media.

Though the model was an adaptation from previous literature, the researcher was able to fulfil the aims and objectives set out for the research. This fact illustrates the contribution of this study as a whole. By assessing the individual factors that make up the operations of RMR, an assessment was made of the station as a whole. This

means that it is possible to use this tool in similar organisations or other radio stations. Modifications may be made to account for the differences that some radio stations may have in their organisational structures. In addition, this tool could be used internally at radio stations as suggested earlier to assess the effective use of social media through focus groups and snoop sessions.

Recommendations on how Rhodes Music Radio can enhance their operational excellence maturity will follow in subsequent sections.

5.2 Why does RMR use social media?

One of the goals of this study is to understand the reasons for RMR's use of social media. From the interview responses, it can be seen that some of the main reasons are:

- To promote the station as a whole;
- To promote shows and show features;
- To promote the personal brands of on-air presenters and personalities;
- As a means to appeal to people who are not in the Grahamstown area to stream RMR online;
- As a means to keep up with trends;
- As a source of content and news stories;
- As a means to connect and interact with listeners;
- A means to extend RMR's online presence;
- To advertise material for advertisers;
- To make people listen to the station.

The reasons given above are some of the common points that came across in the different interview sessions with staff members. A possible explanation for this is that as a station of young people, many already understand the implications of operating online or having a presence on social media. It may also mean that through its interaction with staff members, RMR's Management team has been successful at explaining the importance of social media in its operations. This is despite not being able to have formal training specifically focused on social media. In recent years, there are many online communities that have sprung up on social media as more millennials and journalists see the need to engage and participate on social media

(Harper, 2010). These results can be expected as these are some of the reasons why most media organisations operate on social media (Harper, 2010).

Room for Growth in RMR's social media

Another expected result from the data collection process found by the research is the sentiment that RMR still has a long way to go before it can say that social media is fully integrated within its operations. This is in line with one of the goals of the research which is to use interview responses and results to assess RMR's organisational maturity in relation to its use of social media. According to the developed SMMM, RMR is at Stage 3 currently which means that though social media is being used formally within the station's operations, it is yet to become fully integrated into the station's operations. This is in line with research done of the journalism industry which shows that many media organisations are still trying to fully integrate social media into their operations (Alejandro, 2010).

The Influence of External Organisations and Personalities

Rhodes Music Radio is a media organisation, which by virtue of the nature of its operations operates in the journalism sphere. Journalists tend to follow each other's work for trends and points of discussion (Harper, 2010). It makes sense that RMR and its staff look to other media organisations and personalities for best practices when it comes to operating on social media. Social media as a source for news and trending topics is something that is now fully acknowledged by the media industry (Alejandro, 2010). At the same time, organisations in the media are monitoring each other for best practices as no one seems to have yet fully developed a full proof plan for operating on social media (Harper, 2010). Almost all interviewees admitted to following at least one other media organisation or personality on social media. Common names included Thando Thabethe and Gareth Cliff as radio personalities; 5FM, eNCA and Media 24 for regional media organisations; Madibaz Radio from Port Elizabeth as a rival campus radio station, and Activate, Grocotts Mail, Oppidan Press and Radio Grahamstown for local media organisations operating in Grahamstown.

Expectations for Staff Members on Social Media

It can be expected that RMR has certain expectations about the way in which staff members operate and conduct themselves on social media. The Station Manager

stated that the station expects staff members to stay informed of what is going on locally and around the world in terms of trends, news and popular culture. This is in line with the rest of the media industry where there is an expectation placed on professionals to stay abreast of current issues, news, trends and topics of debate (Harper, 2010). He also stated that staff members are expected to conduct themselves with professionalism and in ways that do not bring the name of Rhodes Music Radio into disrepute. This makes sense and can be expected as organisations tend to protect their reputations by all means. RMR also has this issue outlined in its Operational Policy but none of the interviewees cited this as the basis for understanding what is expected to them (RMR Operational Policy, 2014). Having such policies and expectations in place points to a growing trend and need for professionalism in social media spaces. A number of institutions in both the public and private sectors now expect their employees and associates to conduct themselves in a professional manner online (IBM, 2010) ; (Adidas Group, 2016).

5.3 RMR's Social Media Maturity

As shown in the Findings section, RMR social media maturity according to the SCMM is at Stage 3 or "Emergent Community". The following discussion points touch on areas that are currently holding the station back from being at Stage 4 and Stage 5 or "Fully Networked".

Training

An unexpected result gathered from the research is the fact that there has not been any training that is focused on social media specifically. Rhodes Music Radio prides itself on being a training institution for media professionals and has a working relationship with the Rhodes University School for Journalism and Media studies (RMR, 2016). Bearing these factors in mind, it is quite surprising that the station has not had social media training as yet for its staff members. This was an issue highlighted by a number of interviewees during the data collection process. Such training sessions are becoming a staple for organisations in South Africa as institutions such as the Johannesburg Securities Exchange (JSE) and University of Cape Town are now offering professional courses in social media focused on using online resources as revenue streams and conduct of employees online (JSE, 2016 ;

UCT, 2016). RMR is strategically well positioned to offer such training opportunities to its staff members at little to no cost. This can be done internally as has been the case so far or by making use of departments such as the Rhodes University School of Journalism and Media Studies.

The other reason why this result is unexpected has to do with the Operational Policy Document used by RMR as an organisation. It clearly sets out the importance of training and development for staff by the station. One such provision states that "the station shall arrange regular training in all its departments at least once in every 3 months" (RMR Operational Policy Document, 2014).

Possible explanations for this unexpected result are on two fronts:

1. Events such as the recent rape culture protests at Rhodes University in April 2016 have meant that some of the scheduled events for RMR such as training sessions have had to be cancelled (RMR Management, 2016). The Station Manager noted that they were meant to have had formal training earlier in the year but that delays because of unexpected events had pushed this to the second half of the year.

2. As RMR staff is comprised mainly of university students, scheduling such a session is difficult because of conflicting timetables (RMR Management, 2016). The reason why these timetables are so important is the fact that the station needs to have all members present so that the messages can be sent across in a uniform manner at once. This saves on time and the effort required doing this on multiple occasions. The station tends to have combined training sessions as information usually applies to all staff members (RMR Management, 2016).

Staff member support

Another unexpected result from the data collection, particularly with presenters, was the call for more staff members to become involved in the online efforts of RMR. This points to the fact that staff members do not feel that they are receiving support from their fellow staff members when they post to their social media accounts about work done for and on RMR. One possible reason for this phenomenon is that some staff members simply feel like they do not have to support any one. Another possible explanation is the fact that because of the lack of training at RMR, staff members are

simply not aware that this is something that is expected of them or something that could help the station as a whole. Rectifying this issue could go a long way in helping to further the social media efforts of the station.

Revenue Generation through Social Media

The Station Manager highlighted the fact that that from a revenue point of view, RMR still has no framework in place on how to directly gain revenue from its social media properties. This can be expected. For many organisations, social media is still a trial and error space (Harper, 2010). For radio stations specifically, this is a space that still needs much research on how it can be capitalised (Alejandro, 2010).

A possible explanation for this position may be attributed to the traditional business model used by radio stations to gain revenue. Revenues for radio stations mainly come from advertising content for business partners and clients (Voorveld, 2011). RMR has the added benefit of being part of Rhodes University, so it receives support in the form of annual grants that help to cover some of its financial obligations (RMR Management, 2016). Unfortunately, this is not enough in the case of RMR, so they have to find ways to cover the rest of their operating budget. This usually comes in the form of advertising through businesses in Grahamstown and South Africa (RMR Management, 2016). The traditional business model does not make provisions for the integration of social media offerings in advertising packages and agreements (Voorveld, 2011). This may also explain why RMR offers social media advertising as an added benefit or value for its customers at no cost.

With the above in mind, it may be prudent for the station to maintain its course of trying to convert social media followers into listeners, especially using its online streaming platform.

Social Media Policy

The lack of a formal social media policy does not seem to be crippling the station thus far. The evidence gathered from this study suggests that it is only the senior management who are concerned about implementing a Social Media Policy at this point (RMR Management, 2016). This may be explained by the difference in positioning from a strategic versus a tactical point of view. From a strategic point of view, the Station Manager is aware that the station needs to have a policy framework in place that deals specifically with conduct online. For general members on the

other hand, the concerns seem to be more practical in nature. Issues about social media training are the concerns of staff members. From a business perspective, it may be prudent for RMR to have a separate policy in place for social media as the practice of having a social media policy is becoming a norm in organisations (IBM, 2010 ; Adidas Group, 2016).

5.4 Research Limitations and Delimitations

The following are some of the limitations and delimitations exhibited by this research and the manner in which it was conducted.

Receptiveness of the Organisation

One of the major strong points of this research from beginning to end was the full cooperation on the part of Rhodes Music Radio. The station's management allowed full access to the researcher in terms of availing staff members as participants for the interviews and giving access to their Operational Policy Document. Researchers are sometimes hampered by the politics in different organisations or an unwillingness to participate (Perkins, 2008). This makes it difficult to access information that may be crucial for completion or slow down the process as a whole. The other issue to consider is the integrity of the data collected during the research process. Willing participants tend to be more forthcoming with information which adds to the overall value of the research (Perkins, 2008). This illustrates the importance of researchers cultivating a good working relationship with the organisation that they conduct research in.

Use of Research in other Media Organisations

Though this research was conducted using one organisation - Rhodes Music Radio, the structure of the tool developed is such that it can be tested and applied in other media organisations, particularly in a radio station. This tool is the Social Media Maturity Model. The reason for this is that the fundamentals of this model which have to do with gathering information from various departments and policy documents can be applied to other similar organisations since the structure of these organisations tends to be the same, especially for community radio stations (Fraser and Estrada, 2001).

Listeners of RMR not part of the research process

One of the main possible drawbacks to the way that this research was conducted is the issue of the not involving listeners. This study focused on gathering data using the internal resources of the station such as on-air presenters and producers. The radio business model has two sides that interface to create the phenomenon of radio (Fraser and Estrada, 2001). The production of programming and content by the radio station and the listeners who are the consumers of the product called radio (Fraser and Estrada, 2001). For future research, it may be worth exploring how listeners could be added to the Social Media Maturity Model as a factor for research. The other point of interest could be assessing how listeners determine the quality of radio programming since they are the consumers, or how listeners would evaluate a media organisation's use and incorporation of social media into their programming content.

The Inside Researcher

Another issue encountered during this research process was actually one of the ethical issues mentioned in earlier sections. This is the fact that the researcher works for Rhodes Music Radio and was also the Social Media Manager for the station at the time of this study. This called being the "Inside Researcher" (Unluer, 2012). This presents an opportunity in that the researcher already has intimate knowledge of how RMR operates and how it makes use of social media. This means that the learning curve in terms of appreciating the business model of RMR was greatly reduced. The drawback of this is the possibility for clouded judgement during the research process by the researcher (Unluer, 2012). He or she may feel the need to present RMR in a certain light which could compromise the integrity of the research as a whole. As a person who works for the organisation under study, the researcher may not have taken certain factors into consideration which may have come up if the research was conducted by an independent party (Unluer, 2012). For future

research, it may be worth exploring having a wholly independent researcher who conducts such a study.

CHAPTER 6: Conclusion and Recommendations

This chapter sets out the final part of this study. In this chapter, the researcher draws conclusions from the research process and ends of off by giving recommendations on how Rhodes Music Radio (RMR) can improve its organisational maturity in relation its use of social media.

6.1 Conclusion

Having gone through this research process, there are a number of conclusions that can be drawn.

The first of these is the fact that it has been possible to adapt an existing model to suit a particular use case (McCormack, 2004). This point has already been dealt with in prior sections. This research set out to develop a tool that could be used to assess the operational excellence maturity of Rhodes Music Radio in terms its use of social media. The result of this was the development of the Social Media Maturity Model (SMMM). Once the data was collected, this model was then used to make an assessment of RMR. This was done successfully with the results being given in the Results and Findings section of this research. Using the SMMM, it was concluded that RMR is at Stage 3 in terms of its maturity. This was the second conclusion of this study. Recommendations as to how the station can improve this position and ultimately become "Fully Networked" (Stage 5) are given in the following section.

The process described here of developing a tool that was used to make an assessment of RMR's organisational maturity in relation to its use of social media is the true value and contribution of this study. As mentioned earlier, the literature has applied this type of modelling to various areas (McCormack, 2004 ; Ragowsky, Licker, and Gefen, 2012 ; Campell and Gray, 2014). Such an application has not yet been done for social media and community radio.

6.2 Recommendations for Rhodes Music Radio

One of the main goals of this research is to make recommendations on how Rhodes Music Radio can enhance their operational excellence maturity with regard to their use of social media. Essentially this is about how to improve their score or rating according to the Social Media Maturity Model developed for this research. The following are recommendations made by the researcher on how this can be done.

Grassroots Support

This has to do with finding ways to connect more with the Rhodes University and Grahamstown community. As these two groups form the main listener base for the station, these are people that RMR has to find ways to connect more with on social media. Connecting with RMR's core listener base on the ground makes use of what is still regarded to be the most effective form of marketing: Word of Mouth (Buttle, 1998). This would go a long was in increasing the visibly of the station locally (Buttle, 1998). The live broadcasts that the station has begun to do in different parts of the Rhodes University campus are a step in the right direction. This could perhaps be extended to other parts of the town so that the community can feel better connected to their community radio station.

Staff Participation Online

One of the major issues brought up on more than one occasion during the interview process was the fact that RMR staff members need to become more involved in promoting the station online. The previous point made reference to RMR connecting with the Grahamstown community. This particular point is about having the internal RMR members doing what they can to get the name of the station out to the world. It is very difficult to expect external people to promote the station online if internal people cannot be bothered to do the same. In order to have a strong presence online, a sense of teamwork needs to be developed among staff members (Yauch, 2007). This can be done by getting people to simply support each other on social media as a first step. This would go a long way in possibly boosting staff morale (Yauch, 2007). When staff members feel supported on social media by other staff members, they feel more included as part of the organisation and will most likely feel more motivated to support their fellow staff members on social media as well.

Try and test new platforms

RMR could benefit from trying out and testing new social media platforms from time to time before dismissing them altogether. This will allow the station to see what works and what does not. This could ultimately open up the station to different audiences or groups of people who they would not have been able to reach using the traditional Facebook, Twitter and Instagram platforms. Some of the presenters and producers admitted to using other platforms already. Snapchat and Google Plus are good examples of platforms that could be taken advantage of. Google Plus, for example, has the advantage of a potential follower base (Wong, 2016). With many people in the world already having Google Mail or Gmail email address, they have Google Plus accounts by default. Google reported in February of 2016 that it had surpassed 1 billion monthly active users worldwide (Wong, 2016). This means that the user base for Google Plus is quite substantial. Snapchat is easily one of the fastest growing social networks in at the world (Frier, 2016). Joining the platform could open up RMR to new and varied audiences, for example. Of value to RMR is a different level of interaction for listeners and followers with the station. In addition to this, RMR does not directly need to register accounts with the platforms to take advantage of what they have to offer. They can have a presence simply by having staff members using such platforms during their work at RMR. This is referred to leveraging social capital, (Dilworth, 2003).

Convert Followers into Listeners

Perhaps one of the most important issues that RMR needs to work around is how to monetise its following on social media. As the Station Manager stated in his interview, RMR is one of the most followed entities on social media at Rhodes University. The issue then becomes: How does the station capitalise on this position? As with other media organisations, the issue of social media is still about 'trial and error' (Harper, 2010). Until a working business model can be formed around social media followings, the best way to deal with this issue at the moment is finding ways to convert social media followers into listeners of RMR. This then grows the listener base for the station and could ultimately be used as a basis to grow the revenue for the station. With more listeners, RMR can charge more to advertisers (Voorveld, 2011). This reach could also be used to get large amounts for funding when it comes to getting government funding for community based projects.

Social Media Professional

One way that RMR could increase its social media offerings is to have a full time social media professional (Yalove, 2015). With the current state of RMR's operations, this is perhaps the most difficult recommendation to make, given the station's financial position. RMR recently created the position of a Social Media Manager who is currently doing their best to increase RMR's visibility online. With that said, staff members of the station work on a voluntary basis and almost all are students. The Social Media manager at the time of this writing was a student. Having a full time social media professional, will most likely require that the person is paid for their work (Yalove, 2015). This is where the problem lies. The station does not have the finances available to do this. Despite this fact, it should be noted that having such a person would go a long way in increasing RMR's visibility online and to help with implementation of the Social Media Policy when it comes into effect. It would also help in having someone who constantly works to monitor the social media of RMR and to come up with ways on how best to leverage RMR's social media properties (Yalove, 2015).

Policy Documents

The Station Manager stated that RMR has no formal Social Media Policy in place. This was recently developed and is yet to be implemented. Having such a policy in place could help to deal with the ad hoc way in which certain matters are dealt with as mentioned by the Station Manager (Hrdinova, Helbig and Peters, 2010). It would also give staff members a clear understanding of what the station expects from them as media professionals operating in online spaces. As shown in previous sections, having a social media policy is becoming common practice in the professional world (IBM, 2010 ; Adidas Group, 2016). As an organisation that seeks to train future media professionals, it makes sense to have such specific policies in place. The other effect of having such a policy in place is that it would increase the maturity level of the station as social media will become something that is fully formalised within the operations of the station (Neher, 2012).

Training and Development

Training and development in the area of social media is the one issue that RMR needs to get right. It is the one issue that almost all the interviewees noted as a point of improvement for the station. The station has been conducting social media training on an ad hoc basis thus far in 2016 through staff meetings, staff interactions

and between show teams. There have been plans to have such workshops but incidents on campus and restrictions in time during normal school times during the semester have meant that this has not been possible as yet.

The value of having such sessions is to educate staff members on the various issues that surround RMR's use of social media and how staff members fit into this (Neher, 2012). All the points that have been given as recommendations in this research for example can be easily taught to staff members in the form of workshops.

The other point to remember is that social media is still a trial and error space for many people and some staff members come to work without being active on social media (Hrdinova, Helbig and Peters, 2010). Training sessions would go a long way to educate staff on the benefits of using social media in their own lives and for the station. Further to this, the vision and mission of the station can then be articulated in ways that make them understand why certain behaviour is not tolerated online (Hrdinova, Helbig and Peters, 2010).

Training sessions can be made specific according to different show teams or departments for example. This would assist department managers to instil their own vision and mission to their teams.

Following these steps and recommendations is not a guarantee that the station will become fully integrated where social media is concerned. Rather, it would help to guide the station on the right path, upon which plans can be adjusted to suit the vision that the station has for itself.

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APPENDICES

APPENDIX A: RESEARCH INTERVIEW QUESTIONS

These questions seek to find out the social media habits of Rhodes Music Radio (RMR) staff in their jobs as presenters and producers in the production RMR's product, radio content. The aim here is to try and assess how this use of social media affects the quality of RMR's content and to what extent the station has adopted (maturity level) social media in its operations.

Possible Questions:

Source: Human Resources Manager

Criteria: Training (Guidelines for Responsible Behaviour)

Questions:

- What role does social media training have in terms of the induction training process undertaken by new and other staff members at RMR?
- In terms of mandatory and optional trainings, how does RMR classify social media training?
- How does your department monitor similar departments at other media organisations for trends and best practices?
- What enforcement tools does your department possess to ensure that norms and lessons from social media training, where available, are enforced?

Source: Station Manager

Criteria: Social Media Strategy; Social Media Listening and Monitoring

Questions:

Policy

- What policies does RMR have in place for social media use?
- How do you ensure that the use of social media is integrated into the normal operations of the various departments that make up RMR's operation?

- What tools does the station have to ensure that a social media policy is followed, if there is one?

Monitoring

- How does the station monitor engagement with RMR's social media?
- What measures does RMR have in place to monitor the social media activities of its staff members on and off air?
- What systems, if any, does RMR have in place to gauge its impact on social media?
- How does RMR monitor similar or other media organisations for trends and best practices?

Source: Programming and Production Managers

Criteria: Operations – Programming and Production

Questions:

- To what extent does RMR consider social media to be a viable source for content? Why?
- What systems or criteria does RMR have in place to ensure the validity of content sourced mainly from social media platforms?
- How does your department monitor similar departments at other media organisations for trends and best practices?

Source: Technical Manager

Criteria: Operations - Technical

Questions:

- What type of support does the technical department offer in making sure presenters and producers have access to social media at RMR?
- How does the technical department ensure that staff members are familiar and trained about the systems they have in place to access social media?

- How does your department monitor similar departments at other media organisations for trends and best practices?
- Which social media platform(s) does your department offer support for currently?

Source: Marketing and Brands Manager

Criteria: Operations - Marketing and Branding

Questions:

- How does your department monitor similar departments at other media organisations for trends and best practices?
- What social media platforms does RMR currently make use of to promote its own brand?
- What steps do you take to ensure that RMR's brand is consistent across its various social media properties?
- What tools does that the marketing and branding department have in place to ensure that RMR's brand is communicated to staff members?

Source: Music Manager

Criteria: Operations - Music

Questions:

- What sort of acknowledgment does RMR give to artists on social media when their music is played on the station?
- How does RMR currently communicate with artists and recording companies using social media?
- How does your department monitor similar departments at other media organisations for trends and best practices?
- How do you ensure that staff have the correct information regarding social media information for artists and their music?

Source: Sales and Advertising Representatives

Criteria: Operations - Sales and Advertising

Questions:

- What sort of channels does RMR currently use to advertise material for clients?
- What role does social media play with current advertising agreements?
- How do you ensure that clients are aware of RMR's social media offerings in terms of advertising?
- How does your department monitor similar departments at other media organisations for trends and best practices?

Source: Communications Manager

Criteria: Operations – Internal station communications

Questions:

- What are your main channels for disseminating information to RMR staff members currently?
- What role does social play in the fulfilment of your job as Communications Manager?
- How do you ensure that the most appropriate channels are used for different types of communication?
- How does your department monitor similar departments at other media organisations for trends and best practices?

Source: Presenters and Producers

Criteria: On-Air Programming

Questions:

- What social media platforms do you currently make use of in your own life?

- What social media platforms do you currently make use of when planning for shows and during shows?
- What type of training have you received, if any, from RMR for using social media in radio?
- What sort of expectation do you think is placed on you as a presenter/producer to use social media for your radio work?
- How do you feel about the support given to you by the station in terms of social media use?
- What research, if any, have you done into how presenters/producers use social media in other similar organisation?

APPENDIX B: ICASA Broadcast Service Licence for Rhodes Music Radio

ICASA

Independent Communications Authority of South Africa
Pinmill Farm, 164 Katherine Street, Sandton
Private Bag X10002, Sandton, 2146

CLASS BROADCASTING SERVICE LICENCE
No.: Class/Re/Com/R67/Jun/14

GRANTED

TO

RHODES UNIVERSITY

FOR THE PROVISION OF
COMMUNITY SOUND BROADCASTING SERVICE TO BE KNOWN AS

RHODES MUSIC RADIO

SIGNED FOR AND ON BEHALF OF THE INDEPENDENT COMMUNICATIONS
AUTHORITY OF SOUTH AFRICA

AT SANDTON ON THIS _____ DAY OF JUNE 2014

SIPHO TSOTETSI
GM: LICENSING AND COMPLIANCE

Dr SS Mncube (Chairperson), NA Batyi, WH Currie, JM Lebooa, MR Mohlaloga, N Ndhlovu, KGS Pillay,
Dr MM Socikwa, WF Stucke (Councillors), PK Pongwana (CEO)

SCHEDULE

1. **LICENSEE**
   The Licence is issued to:
   1.1. Name of entity: Rhodes University.
   1.2. Name of the Station: Rhodes Music Radio.
   1.3. Control of the Licensee: Control shall vest in the Council of Rhodes University.

2. **LICENCE PERIOD**
   2.1 The effective date of the Licence is 27 October 2013.
   2.2 The Licence shall expire on 26 October 2018.

3. **LICENCE AREA**
   The Licensee shall provide services to Rhodes University campus in the Eastern Cape province as set out in the Licensee's radio frequency spectrum licence.

4. **COMMUNITY**
   4.1 The Licensee shall provide services to an education-based community of interest residing within the geographic coverage area specified herein.

   4.2 The Licensee shall provide for the participation of community members in the affairs of the station in the following ways:

Page 2 of 5

4.2.1 The Licensee shall hold 2 (two) meetings annually with its community on programming and programme-related matters for the selection and provision of programmes;

4.2.2 The Licensee shall furnish the Authority with proof of such meetings as well as the attendance thereof by members of the community; and

4.2.3 The Licensee shall hold an Annual General Meeting (AGM) for the following purposes:

4.2.3.1 To provide feedback on the Licensee's compliance with licence conditions;

4.2.3.2 To provide feedback on the Licensee's operational and financial performance; and

4.2.3.3 To elect members of the controlling structure e.g. Board of Directors, Trustees etc. subject to the Licensee's founding documents

5. PROGRAMMING

5.1 The Licensee shall provide programming as follows:

5.1.1 **News and Information:** The Licensee shall broadcast a total of twenty (25) minutes of news per day. Thirteen (13) minutes shall be local; eight (8) minutes shall be national and four (4) minutes international news.

5.1.2 **South African Music Content:** 40%.

5.1.3 **Talk vs. Music:** 45% talk and 55% music.

5.1.4 **Language(s) of broadcast:**
(a) 60% English;
(b) 10% Afrikaans; and
(c) 30% isiXhosa (including a 10% for other languages).

5.2. The Licensee shall keep a log of programmes broadcast which must be submitted on a monthly basis to the Authority. A pro forma of the log to be kept will be supplied by the Authority.

6. CONTACT DETAILS

6.1 The contact person for the Licensee shall be:
6.1.1 Name: Raymond Mojapelo
6.1.2 Tel: 046 03 7063/8848
6.1.3 Fax: 086 653 3170
6.1.4 Cell: 073 235 2597
6.1.5 Email: station@rhodesmusicradio.co.za

7. NOTICES AND ADDRESSES

7.1 The Licensee chooses the following as its principal addresses:

7.1.1 Postal Address: P O Box 94
Grahamstown
6140

7.1.2 Physical Address: 1st Floor Student Union Building
Prince Alfred Street
Grahamstown

8. PROMISE OF PERFORMANCE

8.1 60% of the Licensee's programming shall be aimed at educational, and or informative. This shall include informal education such as skills development.

APPENDIX C: Institutional Consent Form

RHODES UNIVERSITY

Grahamstown • 6140 • South Africa

Rhodes Business School

Room 306
Top Floor Rhodes University Theatre Building
Cnr. Somerset and Prince Alfred Streets
Grahamstown
South Africa

Tel: **[+27] 046 603-8617**

Fax: **[+27] 046 603-8613**

E-mail: **n.craig@ru.ac.za**

12 May 2016

The Station Manager

Rhodes Music Radio

1st Floor Student Union Building

Prince Alfred Street

Grahamstown

Eastern Cape

6140

Dear Raymond Mojapelo

Re: Invitation to conduct research at your institution

Mudiwa Gavaza (under the supervision of Professor Noel Pearse) is a Rhodes Business School postgraduate student carrying out research on 'Assessing the Organisational Maturity level of Rhodes Music Radio with the introduction of social media'. The aim of this research is to determine:

- Develop an Operational Excellence Maturity model for radio that includes social media
- Understand why RMR uses social media.
- Use interview responses and results to assess RMR's organisational maturity in relation to its use of social media
- Assess the operational excellence maturity of Rhodes Music Radio in terms of the developed model
- Make recommendations on how Rhodes Music Radio can enhance their operational

excellence maturity.

The participation and cooperation of your institution is important so that the results of the research are accurately portrayed.

The research will be undertaken by conducting staff member interviews and analyzing documents of Rhodes Music Radio such as station policies. The data to be collected from this research will be responses from the interviews. The identity of your institution and the employees who voluntarily consent to participate will be disclosed in the final report. The collection of this data will be in the form of interview sessions and will require from each participant about thirty minutes to complete.

We look to you for guidance in identifying potential participants at your institute that would be suitable to interview (at a time and date that suites them).

Attached for your information is a copy of the participant's Informed Consent Form. If you have questions or wish to verify the research, please feel free to contact us.

If you would like your institution to participate in this research, please complete and return the attached form.

Thank you for your time and I hope that you will find our request favourable.

Yours sincerely,

Mudiwa Gavaza   Professor Noel Pearse

Research Student   Supervisor

Assessing the Organisational Maturity level of

Rhodes Music Radio with the introduction of social media

Institution Consent Form

Participation Consent
I consent for you to approach employees in Programming to participate in the Assessing the Organisational Maturity level of Rhodes Music Radio with the introduction of social media

I acknowledge and understand:
- The role of the institution is voluntary.   - I may decide to withdraw the institution's participation at any time without penalty.   - Employees in all departments will be invited to participate and that permission will be sought from them too.   - Only employees who consent will participate in the project.   - As a case study, it should be noted that the job titles of the participants and name of the station will be disclosed in the final research paper. This process may reveal names of participants as the names of office bearers at Rhodes Music Radio are a matter of public record.   - The institution will be identifiable in any written reports about the study.   - Participants may withdraw from the study at any time without penalty.   - A report of the findings will be made available to the institution.   - I may seek further information on the project from Mudiwa Gavaza on 071 255 2708.

Full Name:	
Position:	
Signature:	

Date:	

Please return to:	**Rhodes Business School** **Room 306** **Top Floor Rhodes University Theatre Building** **Cnr. Somerset and Prince Alfred Streets** **Grahamstown** **South Africa**

APPENDIX D: Individual Participation Letter

RHODES UNIVERSITY

Grahamstown • 6140 • South Africa

Rhodes Business School

Room 306
Top Floor Rhodes University Theatre Building
Cnr. Somerset and Prince Alfred Streets
Grahamstown
South Africa

Tel: [+27] 046 603-8617

Fax: [+27] 046 603-8613

E-mail: n.craig@ru.ac.za

12 June 2016

Rhodes Music Radio

1st Floor Student Union Building

Prince Alfred Street

Grahamstown

Eastern Cape

6140

Dear Thoko Ngculu

Re: Invitation to participate in research study

You are invited to participate in a research study entitled 'Assessing the Organisational Maturity level of Rhodes Music Radio with the introduction of social media'. The aim of this research is to determine:

- Develop an Operational Excellence Maturity model for radio that includes social media
- Understand why RMR uses social media.
- Use interview responses and results to assess RMR's organisational maturity in relation to its

- use of social media
- Assess the operational excellence maturity of Rhodes Music Radio in terms of the developed model
- Make recommendations on how Rhodes Music Radio can enhance their operational excellence maturity.

Your participation and cooperation is important so that the results of the research are accurately portrayed.

The research will be undertaken by conducting staff member interviews and analyzing policy documents of Rhodes Music Radio and the data to be collected from this research will be responses from the interviews. Your personal identity will be known as participants are managers or office holders at RMR which is a matter of public record. The name of your institution will be given in the final research as this is a case study of Rhodes Music Radio. The collection of this data in the form of interview sessions will require about thirty minutes of your time to complete. It should be noted that voice recordings of these sessions will be taken.

We will provide you with all the necessary information to assist you to understand the study and explain what would be expected of you (the participant). These guidelines would include the risks, benefits, and your rights as a study subject. Furthermore, it is important that you are aware that this study has been approved by a Research Ethics Committee of the university.

Participation in this research is completely voluntary and this letter of invitation does not obligate you to take part in this research study. To participate, you will be required to provide written consent that will include your signature, date and initials to verify that you understand and agree to the conditions. Please note that you have the right to withdraw at any given time during the study without penalty.

Thank you for your time and I hope that you will find our request favourable.

Yours sincerely,

Mudiwa Gavaza   Professor Noel Pearse

Research Student   Supervisor

LIST OF ABBREVIATIONS

Independent Communications Authority of South Africa (ICASA)

Rhodes Music Radio (RMR)

Social Media Maturity Model (SMMM)

Supply Chain Management (SCM)

United Nations Educational Scientific and Cultural Organisation (UNESO)