

**CONVERGENCE OF OLD AND NEW.
A CASE STUDY ANALYSIS OF THE DEVELOPMENT
ONLINE BY A SOUTH AFRICAN RADIO STATION:
RADIOSONDERGREENSE/ www.rsg.co.za**

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Abstract:

This thesis is a case study analysis of the dream on radio station had about creating something new and unique on the Internet. RadioSonderGrense (RSG), an Afrikaans South African radio station, saw opportunities for themselves as a radio station on the Internet and put enormous resources and man-power into their venture. Their vision of what the Internet could bring to their radio station, and what they could bring to a website set the ground for creative and innovative thought. This dissertation is an examination of whether the Internet lived up to the expectations RSG had for it, and whether they were able to use their resources (in terms of their audience, their advertisers and the uniqueness of radio) to create something new and never seen before.

The foremost aim of this dissertation is to shed some light onto the up-to-now under researched area of why radio stations have begun to develop on the Internet. Through the analysis of RSG, there comes to this subject some new thoughts and ideas about the convergence of these two mediums. RSG, and radio in general, are examined historically, practically and in comparison to the Internet. This is done in order to fully grasp the project that RSG had set for themselves and to realize where they had come from and where they hoped to go. It is argued that although RSG had hoped for great things, their innovative thought was not enough to guarantee them their dreams. They were not able to fully utilize the resources available to them in combination with what the Internet could offer them to fulfill the expectations they had for themselves. The foremost conclusion is that although RSG were able to envisage what the Internet could add to the radio station, they fell short of giving their listeners, users and advertisers a tool which could make the RSG website truly unique. Their website gives the user some interesting and useful applications, but it does not make full use of what the Internet and radio together could create.

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CHAPTER 1

1.1 Overview of the Research

The following dissertation is an examination of one radio station's reasons for creating a website and putting resources into innovative Internet strategies. RadioSonderGrense (RSG) has, according to its station manager Sarel Myburgh, 1,5 million listeners over a seven-day period, making it one of the top radio stations in terms of listenership in the country (Myburgh, 2001).

RSG has marketed themselves as the 'world's first multimedia digital radio station', broadcasting simultaneously on radio, television and the Internet. The idea is to broadcast one simultaneous message (i.e. what was being broadcast over the terrestrial radio) over all three mediums. The question of why a well-known and extremely successful radio station would spread itself out into three mediums simultaneously needs to be answered. This paper is concerned only with the development onto the Internet by RSG, and in some way neglects the other mediums, especially television. It was required of the research to examine radio in an in-depth manner, along with the Internet because radio is still RSG's core business. This research is not an examination of the three-way multimedia aspect of RSG today, but rather an examination of why they chose to create an online presence. The entire multimedia aspect of the project must thus be kept in mind when reading this paper, although it is not the main focus.

The research required an examination into RSG itself, as well as radio generally in South Africa. This meant looking at the past, present and a glimpse of what may be the future of radio on the Internet. Another aspect of the research process was the fact that previous research on such an issue was rare and difficult to find. This thus made it difficult to compare the results with the research about other radio stations and their reasons for moving online. It is for this reason, and the fact that only one radio station was case studied for this research, that broad generalisations about other radio stations will not be made.

1.2. Goals and Aims

The aims of the research conducted were two-fold. Firstly, the aim was to satisfy a personal curiosity about the fact that so many radio stations had decided to create some presence on the Internet, either as Internet-only radio stations, or terrestrial broadcasters with a website streaming their audio. From listening to radio stations on the Internet, it was found that not many had very good sound quality and it seemed that they had merely gone online because it was expected of them and it was simply the done thing. But why would a radio station, which is purely a sound medium, move onto a platform which did not give it the sound quality it needed or was expected from its listeners?

The second reason for doing this research was to bring a different perspective on the issue of radio on the Internet. Up until this point the research and writing about this topic had been largely technical, without actually addressing the point of why radio stations were moving online. It was never the researcher's intention for this piece of research to become an authority on the subject, it was simply a way of adding to a rather underdeveloped field in the study of radio and the Internet as two mediums brought together.

The reason for using RSG as a case study is not only due to the fact that it is one of South Africa's biggest and most popular radio stations. It is also due to the fact that RSG had put enormous resources into its online version. Why would a radio station go online, and do it with such enthusiasm if it were not advantageous to the radio station itself? It thus had to be, but in what way? These are the types of questions this research will answer with regard to RSG's movement online. It is through the examination of RSG that a greater, yet speculative generalization will be made about all terrestrial radio stations moving online. As stated above, it is not the intention of this research to attempt to be an authoritative voice on the movement online by all radio stations, but rather by examining RSG in such an in-depth manner, certain generalizations can be made which extend to other radio stations and perhaps why they developed or will move online.

1.3. Chapter Outline

1.3.1 Chapter Two

This chapter provides the reader with the necessary background information needed to completely understand the issues, which surround radio and the Internet. It is by providing this background information that not only a better understanding of RSG will be attained, but a better understanding of why a radio station would want to move onto the Internet may be achieved. This is done through a comparison between radio and the Internet, showing both the similarities and the differences between the two mediums. In doing so, the reader is better able to understand the incentives for developing an online presence for radio stations.

1.3.2 Chapter Three

This section of this research is an examination of RSG, looking in-depth at its past history. It is also a look at the way RSG is today as a radio station and will closely examine RSG's movement onto the Internet. A tentative preview of what the future may be for RSG online will also be discussed. It is through this chapter that the changes and growth of RSG are documented, from its birth at the height of apartheid South Africa to its operation today as one of the country's most listened to radio stations. It is through the examination of RSG's past and present situation that its reasons for going online can be adequately understood and brought into context.

1.3.3 Chapter Four

The methodological issues, which were encountered for the duration of the research will be closely examined in this chapter. It is an examination of the qualitative research methods, which were employed for the research and all the elements, which come with using such methods. Three qualitative research techniques were used in the research conducted in trying to find the reasons for RSG's movement online. The most important and the central method which was used was the case study of RSG itself. This method has certain methods associated with it, which can be used as part of both doing case study

research and qualitative research in general. The methods, which have been employed for the case study, and thus the research in general, are semi-structured in-depth interviews, and content analysis. This chapter examines each of these three methods or approaches i.e. the case study, interviewing and content analysis. They will be discussed in relation to the research conducted, and the implications on the research of using each and all these methods.

1.3.4 Chapter Five

This is the concluding chapter to the paper. It summarises the findings of the entire research process and makes concluding remarks about the issue being covered. The conclusion provides comments regarding RSG's development online, and suggestions for improvement in their online presence. It also provides comments regarding the entire research process and suggestions for future research in this area. It is in no way intended to make generalizations about other radio stations, but rather provide the findings of this research along with ideas for improvement, which RSG and other radio stations can use to provide a comprehensive online service.

1.3.5 The Appendices

This section of the paper allows the reader the opportunity to read through all the transcribed interviews conducted during the two-week period at RSG. These interviews were conducted with members of the RSG staff at levels of management and thus each with their own personal and practical opinions regarding the development online. The appendices also include all the content analysis transcripts and notes taken during the period in which the RSG website was studied quantitatively. This content analysis aimed to provide the researcher with the opportunity to discover whether RSG's expectations of the website were indeed fulfilled.

CHAPTER 2

2.1. Introduction

This chapter aims to provide the necessary background information for the research conducted regarding the development of RadioSonderGrense (RSG) onto the Internet. It will thus provide context and background regarding radio generally in South Africa. In doing so, the history and context of RadioSonderGrense (RSG) will be made clear and brought to the forefront. The objective of this chapter is to create a broader understanding of radio broadcasting in South Africa, which culminates in what radio is today, and more specifically, what RSG is today.

A second aim of this chapter is to create a broader understanding of the Internet and its origins. This discussion not only examines the beginning of the Internet in the American military department, but continues through a progression to where the Internet is today, both locally and on a global scale. This will provide the basis for a better understanding of why RSG had decided to create an online presence, and will also give some indication of whether it is worthwhile being on the Internet in South Africa.

The third aspect of this chapter is a short discussion regarding the similarities between radio and the Internet generally, rather than focusing on the South African context. This discussion will provide an understanding of the reasons and the advantages for developing an online presence by the radio station.

2.2. The Beginning of Radio

It is important to go back to the very beginning of radio in order to create a context around which radio today can be understood. The timeline, both from an international and a local perspective, will run through the milestones of radio broadcasting. This discussion is useful in that to understand where radio is going, and where RSG is going in the future, it is important to know where it has come from. This discussion is also useful for the understanding of the similarities between radio and the Internet and the examination of this comparison, which will follow in the chapter.

2.2.1. Broadcasting Around the World

The man credited with the invention and discovery of radio signals was an Italian, Guglielmo Marconi (Rosenthal, 1974:2-6 and U.S. News & World Report, 2001). It was 1895 and the twenty one year old was transmitting radio waves in his hometown in Italy. At the time he thought it to simply be wireless telegraphy, but soon came to realize how great his discovery truly was. Due to the lack of interest in the project by the Italian government, Marconi decided to take his discovery to the British government for further development (Whitaker, 1989). It was here that they were able to experiment, with each try making the distance for the waves to travel greater. It started off slowly, with short distances for the waves to travel, but the mere achievement of making sound travel without wires was extraordinary. Like any great invention, wireless and radio technology soon grew with the initiative from many other great people in the industry. It took roughly twenty years for the first radio station to broadcast using the technology, though few will agree on which radio station was the first to broadcast. Many though credit KDKA, a radio station in Pittsburgh USA, as the first to broadcast (Whitaker, 1989; Stark, 1994 and U.S. News & World Report, 2001).

Some other broadcasting milestones during the early days of radio include the first successful transmission of voice and music by the University of Wisconsin in 1917. The first radio station credited with broadcasting “regularly scheduled daily programs” was WWJ in Detroit in the United States (Whitaker, 1989). These, and other firsts, lead to the explosion of the radio broadcasting industry, not simply as an experiment as it had begun, but as a business venture as it is today. Although today many would see the development of radio as secondary to either television or the Internet, its beginnings are remarkable because of where they came from and where they have left the radio industry today. Once the public and professionals involved in the radio industry began to realize its potential, it became much like any other business venture. It became standardized, commercialised and professional to benefit both the public and the industry itself.

Broadcasting developments were dealt a blow with the advent of the First World War. This meant that for many of the pioneering countries, radio broadcasting by amateurs and

for commercial purposes were brought to a halt. In the United States, the government ordered all radio stations to cease broadcasting, either to be discontinued for the duration of the war, or to be used by the government for transmissions. Perhaps an even more extreme measure was the establishment of a law, which made it illegal for any citizen in the United States to possess a radio transmitter or receiver.

The war could not however end the desire for wireless communication and once hostilities had ended, radio broadcasting development was soon on the go again. The passion to create a medium that was professional, structured, regulated and sophisticated lead to numerous other broadcasting milestones. Although progress might have been slow, once it started, there was no stopping the constant commitment to make it better. At other times during the development of radio, it might have seemed that unnecessary steps were taken to slow down the progress of radio. For example, Edwin Armstrong discovered frequency modulation, or FM, in 1933. Prior to this discovery and the expanded use of FM, all radio signals and broadcasts had been conducted using amplitude modulation, or AM. It was however only in 1961 that the Federal Communications Commission authorized the broadcasting of FM stereo radio stations (Miller, 2001). This illustrates the idea that development in any medium may be hampered by the profit making ideals of those who see any new developments as competition. It is a legacy, which seems to be carried through to many technological advancements. Many radio stations saw the beginning of television as their doom, many newspapers saw the Internet as the end of their prosperity.

Many of the examples thus far have concentrated around broadcasting in the United States of America. It was however not the only country pushing the development limits of radio broadcasting. The BBC is considered by many to be the first great public service broadcaster in the world, and is thus a milestone in the history of radio broadcasting around the world. It was the early day of radio, 1922, when the BBC was created and went to air. Not only had the British government daringly backed Marconi when he first approached them, but they now daringly created a public broadcaster when it seemed one was not necessary. "At that point, in 1922, there had been no public demand for radio. It

was seen simply as a scientific curiosity and an expensive hobby. To drive sales of their wireless sets, the manufacturers realised they needed an appealing radio service.” (Birt, 1998). The BBC also saw the potential of the developments of broadcasting in America and on the 26th of November 1923 an experimental relay between KDKA (the radio station in Pittsburgh, previously mentioned as one of the first radio stations in the world) and England (Wood, 1992: 34).

Marconi could sense the future when he wrote: “I now felt for the first time absolutely certain that the day would come when mankind would be able to send messages without wires, not only across the Atlantic but between the farthestmost ends of the Earth” (U.S. News & World Report, 2001). Many of us would not devote a second thought to such a feat, and although it may not seem extraordinary now, the invention of the radio and all the technology which is part of it, was in its early days almost fantastical. Many people did not believe that sound could travel wirelessly from one point to another. However, once that first leap was made, the possibilities became endless, the imagination became boundless. Radio turned from an experimental medium to one for entertainment, news, information and profit making. By the 1930s sponsors were buying airtime, enhancing the commercial aspect of radio (Wood, 1992).

2.2.2. Broadcasting Comes to South Africa

“At the hour of nine on the evening of 1 July 1924, as the chimes rang out from the clock on the old Johannesburg Post Office, South Africa entered a new era of communication, the era of broadcasting,” (Rosenthal, 1974: 1).

It all began in 1923, not long after the discovery of wireless radio communication in the United States, Britain and other developed countries. The South African government made a plea for “applications for licenses for the purpose of carrying out official broadcasting by wireless...” (Tomaselli et al, 1989: 25). One license was granted in each of the country’s three main cities, Durban, Cape Town and Johannesburg and the broadcasts began in 1924. The Johannesburg broadcaster (and the rest were to follow) soon ran into financial trouble though but rather than deter the development of

broadcasting, this led to the creation of the Africa Broadcasting Corporation (ABC) in February of 1927 (Rosenthal, 1974: 110). The founder of the ABC, Isidore William Schlesinger had a vision for broadcasting in South Africa, which included going national across the three main cities. He requested, on taking over the Johannesburg broadcaster, that once the licenses for the other two stations ran out, he be the one to take them over. He did not have to wait long, because towards the end of 1927 he got control of all three broadcasters across South Africa (Tomaselli et al, 1989: 26 and Rosenthal, 1974: 110-112). Schlesinger and the ABC seem to have created a new excitement and hope for radio. Radio magazine wrote at the time: "broadcasting in South Africa has turned the corner... The company intends operating a wireless service in every town and dorp in the country." (Rosenthal, 1974: 113).

As the first national broadcaster the ABC was not entirely out of harms way and by 1929 the company had begun operating at a loss. The public were not all willing to pay their license fees, this coupled with the beginning of the Great Depression meant that Schlesinger had to approach the government for financial assistance. His pleas fell on deaf ears and the astute businessman had to approach his problems from another direction. The "Blue Free Voucher Scheme" ensured that a set amount of money went to the ABC whenever a radio receiver was bought. This not only brought the company back into the black, but also created enough profit for work on transmitters and other radio technology (Tomaselli et al, 1989: 28).

Change is always inevitable and for the ABC this change began in 1934. In July of that year the South African government sent John Reith, the Director-General of the BBC, an invitation to tour the country, examine the mode of broadcasting and recommend changes and improvements (Rosenthal, 1974: 150). His recommendation, coupled with the opinions of all the Ministers of Posts and Telegraphs during 1927 and 1933, saw the way for a new form of broadcasting in South Africa. The government had between 1927 and 1933 come to realize the potential for entertainment and information of radio broadcasting. They also thought it would be beneficial to be able to communicate directly and quickly with the public (Tomaselli et al, 1989: 31). John Reith recommended that all

broadcasting in South Africa should be taken over by a public corporation, rather than it being under commercial system (Rosenthal, 1974: 152). All of these circumstances lead to the formation of the South African Broadcasting Corporation (SABC).

The Broadcasting Act, No 22 of 1936 established the SABC, which began broadcasting in on the first of August of the same year. The ABC had ceased to operate on July of 1936, with the SABC taking over its operations and equipment. "Since 1936, when there were only 150 000 licensed radio sets, the quality of programmes and the efficiency of broadcasting have improved to an extent that bears little relation to those unsophisticated early days of broadcasting." Rosenthal, 1974: 159.

One of the biggest problems encountered by the SABC (and its predecessor) was broadcasting the two main languages of the country, English and Afrikaans. At the time indigenous African languages were not considered a priority of the national broadcaster. The Broadcasting Act only provided provision for a consensus between English and Afrikaans, and "does not mention blacks at all" (Tomaselli et al, 1989: 31). There was hardly ever any consensus though when it came to sharing one channel for both languages. The first solution to solve the problem was to alternate announcements, first in one language and then in the other. This however created much resentment amongst the public and the SABC had to come up with an alternative. The second solution to the problem was to hire two short-wave transmitters for the Afrikaans service, and keep the English service as the medium-wave channel. This was not the end of the debate, as the quality of short-wave varies at different times of the day, making it necessary for the listener to search for the right frequency by constantly retuning the radio (Tomaselli et al, 1989: 32). The all Afrikaans broadcast was known as the B Service, and paralleled the English radio station known as the A Service. Despite the quality of sound and technical difficulties, the Afrikaans station became very popular, with many of its programmes reaching cult status and the excitement of live radio catching the imagination of many of the stations listeners (Theunissen et al, 1996: 21).

Lack of impartiality by the state broadcaster began almost as soon as its inception with the formation of the SABC. When the largely pro-British United Party was in rule before the 1940's there were complaints from the Afrikaans (Nationalist) members of Parliament about speeches rebroadcast on the SABC by British statesmen. This animosity continued during the Second World War, when the government announced its allegiance to the British and "made it clear that the SABC would support the government" (Tomaselli et al, 1989: 38). Not only did this create animosity amongst politicians, but the atmosphere amongst SABC staff was severely hampered by the policies of the United Party leaders. Many of the Afrikaans announcers working for the SABC resented the fact that they had to read government announcements regarding the British when as members of the Afrikaner party, they were critical of the British. "The crisis in the hegemonic alliance during World War II manifested itself over these government announcements" (Tomaselli et al, 38). It also gave the Afrikaners an opportunity to gain a strong hold within the SABC management positions. During World War II, most of the English announcers, producers and managers left the broadcaster to fight for the allies. "This left a power vacuum which was swiftly filled by Afrikaner bureaucrats and producers, many of whom had pro-Nazi sympathies"(van Zyl, 1994: 64).

This legacy of caution and restraint on the part of the broadcasters and the South African government continued once the National Party came into power in 1948 (Hachten et al, 1984: 202). It used the B Service Afrikaans station as it did the entire SABC services, as a mouthpiece to further its Apartheid regime. "Apart from distorting information available over radio ... the history of services provided by the SABC reflect the ruling party's policies of separate and unequal development" (Media Development and Diversity Agency, 2000). Not only was there a policy of separation on a race basis, but there was also a movement to further "Afrikaanerdome" and diminish the power of the English control of the economy.

One of the means of doing so was to expand the reach of the B Service to reach as many Afrikaners as possible (Tomaselli et al, 1989: 46-47). This meant that services for the Afrikaans population of South Africans were much more advanced and given higher

priority than broadcasting services for any other sector of the population. A second method used by the National Party to diminish the influence of the English within the country was using radio to promote the apartheid philosophy, cancel the regular BBC broadcasts and discussion programmes (van Zyl, 1994: 64).

The 1940s saw the beginning of broadcasting in indigenous African languages, though hardly for the good of the South African black population. For half an hour each day a programme was transmitted on the English and Afrikaans service in the three main African languages, Xhosa, Zulu and Sotho. These Bantu Programmes became Radio Bantu with the introduction of FM in the 1960s. The SABC claimed to provide the service for the “entertainment and education” of the black population (Tomaselli et al, 1989: 51). Others would however argue that the service was simply an extension of the apartheid policy (Tomaselli et al, 1989: 89-90 & Media Development and Diversity Agency, 2000). Although the broadcasts were conducted by black announcers, the head of the radio service was a white man who could speak an African language and thus supervise any broadcasts (Tomaselli et al, 1989:94-95). It seems that the SABC used all its services to promote and further its apartheid policies. It was not just the Afrikaans service run to promote apartheid, but also the Bantu Programmes that were used in a subtler manner to segregate the country.

The policy of control over the SABC by the government continued throughout the 1950s and 1960s and came to a head when John Voster came into power in 1966. One illustration of this was the appointment of DR PJ Meyer as head of broadcasting (chairman of the Board of Control), while also being head of the Broederbond (Tomaselli et al, 1989: 58-59). The Broederbond was a secret all-male “organization of brothers” (Hachten et al, 1984: 204). Only the most loyal supporters of the National Party could be members, and many of the former South African governments were made up of members. PW Botha was a member... “as were his four predecessors” (Hachten et al, 1984: 204). In his position of power, Meyer quickly “created a number of top-level management posts as required by the SABC’s vast expansion, [and] filled these with Broederbonders promoted from below... the rest of the SABC also had a great number of

Broederbonders at various levels, in addition to the general predominance of Afrikaners over English-speaking staff..." (Tomaselli et al, 1989: 59).

The 1970s and 1980s followed the same trend as the previous decades, and was marked by further ties between broadcasting and the state. At the time of publishing their book Hachten and Giffard (1984: 226) commented "... the SABC reflects and strengthens the divisions of apartheid... The SABC is clearly used by the Nationalist governments as an instrument of political control". The introduction of television to South Africa in 1976 meant the broadcaster was able to use another medium to control and influence the population. "There were strict (unwritten rules about who may and who may not appear in the news and who may or may not be accessed" (van Zyl, 1994: 64).

Things began to change for both the country and the broadcaster with the onset of the 1990s and the release of Nelson Mandela on 11 February 1990 (African National Congress). The first signs of change for the broadcaster was the establishment of the Task Group for Broadcasting, whose aim it was to establish a public broadcaster to replace the state broadcaster of the previous decades (van Zyl, 1994: 65). The establishment of the Task Group "was seen by media commentators as the most coherent and organized attempt during the 1990s to influence National Party politicians to adopt a more liberal media policy" (Independent Broadcasting Authority, 2001: 21). Not all commentators of the Task Group were as optimistic though. Many saw the appointment of board members as a return to the legacy of the past. "As usual the State set up the Task Group without any consultation with democratic bodies and, furthermore packed it with conservative, pro-Nationalist members, including a member of the state security apparatus" (van Zyl, 1994: 65). It was nevertheless a start for the broadcaster and a sign to the citizens of the country that things were going to change for the better along with the political environment in transition. By the middle of 1993 a new SABC board, which was completely independent from the government had been formed and had taken office. Perhaps the biggest sign of change was the fact that it had an African woman at its head (Theunissen et al, 1996: 172).

The SABC continued to become more independent, evident by the establishment of the Independent Broadcasting Authority (IBA) in 1994 by the Independent Broadcasting Authority Act of 1993 (Independent Broadcasting Authority, 1995: 7). This was a giant leap for the broadcasting industry and the country. Not only was it the task of the IBA to regulate the broadcasting industry in the country, but they were also formed in order to remove control of the national broadcaster from the government. Broadcasting in South Africa had been under direct control of the Department of Home Affairs, making it easy to be abused by the government (National Association of Broadcaster of South Africa, 2001). "The introduction of a regulator, with constitutionally guaranteed independence, was a significant step forward for the industry" (Kantor, 2001). The IBA was also responsible for the "unbundling of monopoly control in radio" (Department of Communication, 2001). The first step was the sale of six SABC radio stations to the private market, this was not only in line with the governments policy of privatization, but created a more efficient business model within the SABC itself. The second significant move towards a more democratic broadcaster was the issuing of community radio licenses by the IBA to locations around the country (Department of Communication, 2001).

The SABC today is still the dominant force over the broadcasting industry, especially radio broadcasting. There are an estimated 21 million radio listeners in South Africa, and of these, over 18 million listen to an SABC radio broadcast (SABC, 2001). Since the re-launch of all of the SABC radio stations in 1996, the SABC believes it has changed its image and policy from a state broadcaster to a broadcaster for all South Africans equally.

This means providing services for all South Africans and being accountable for the services it provides (SABC, 1999). The SABC has for many years, long before its restructuring, provided both national and regional radio services to the country. As illustrated earlier, it was able to reach even the most obscure rural area in order to achieve its aim of segregation and racial separation. The difference today is that the coverage across South Africa is more representative of the South African population.

2.3. The Beginning of the Internet

The fact that RSG is creating an online presence, along with its other multimedia projects, means that it is crucial to look at the emergence and origins of the Internet. This examination of the beginning of the Internet is important to the greater understanding of RSG's development online. Not only does this discussion detail the very first network, which ultimately lead to the creation of the Internet, but also the growth of the Internet. Although South Africa's connectivity cannot be compared to many Western countries, its growth is worth noting and makes it the most Internet active country in Africa (Jensen, 2001).

2.3.1. Lets start at the very beginning

It may all have started with the launch of Sputnik by the Russians in 1957. This was the incentive the Americans needed to establish the Advanced Research Projects Agency (ARPA), and many consider ARPA to be the real power behind the early network system which later became the Internet (Kristula, 1997 & Feichtner, 2001). The real incentive behind the project and the development of a network system was the create a network that "could survive a nuclear strike, decentralized so that if any locations (cities) in the U.S. were attacked, the military could still have control of nuclear arms for a counter attack" (Kristula, 1997). Soon however it began to take on new dimensions and rather than staying within the military, it began to expand to include academic researchers. It started off with four American universities being linked together via a network called ARPANET in 1969. By 1979 there were over one hundred hosts connected to the network (Kristula, 1997). The communication network between the universities was the brainchild of two people, R Taylor and J.C.R. Licklider. They were people with enough insight to see the potential of the computer as a communication system rather than just an oversized calculator (Hafner & Lyon, 1997).

Perhaps the next biggest thing to be discovered was e-mail. This was discovered by Ray Tomlinson. It was 1971 and almost by accident, definitely not for a specific purpose, Tomlinson discovered what today is the activity most people in the United States (and

South Africa) use the Internet for (Pew Internet & American Life, 2000). First he tried to send a message between two adjacent computers, when he was satisfied it worked, he sent the first email message to his colleges (BBN Technologies, 2001).

The Internet was officially born on the first of January 1983. ARPANET began to use Internet Protocol (what can be thought of as a common language) and from then on was known as the Internet. "By the end of the 80s more than 100 000 hosts were present on the Internet" (Feichtner, 2001). This was also the beginning of the commercialization of the Internet and the move away from it being simply a tool for the research community (Hartley, 2001). The growth of the Internet was exponential, and has continued in that way throughout the nineties, to the extent where millions of people around the world are connected to the Internet (Cerf, 1993).

The World Wide Web, a concept different, though integrally related to the Internet, was created in 1989 by computer scientist Tim Berners-Lee for the European Centre for Nuclear Research (CERN). The difference between the two is that the Web is just one of many communication systems based on the Internet (CERN, 1997). The original idea was to create a programme which made it possible to share information instantaneously between physicists working in different universities and institutions around the world (CERN, 1998). "The dream behind the Web is of a common information space in which we communicate by sharing information. Its universality is essential..." (Berners-Lee, 1998). Today, we have come very close to Berners-Lee dream, and perhaps even gone beyond it to include ordinary people, companies and a commercial element that had not been envisioned for the Web.

2.3.2. The Internet in South Africa

The Internet was introduced to South Africa in 1989 and was set up by the Council for Scientific and Industrial Research (CSIR) using a network called Uninet-ZA. This was done in order to connect all universities and other education institutions around the country (Goldstuck, 1995: 16). The academic communities were enthusiastic about the prospects and the possibilities of the Internet and they started what is today a "vibrant

Internet user community” around the country (Jensen, 2001). The Internet took some time, however, to take off in South Africa because it was very closed and many ordinary people did not even know of its existence. Another reason for the restriction of Internet services in the country was due to the fact that bulletin board systems (which allow those connected to receive and send e-mail) were closed and only available to a limited few. Once the bulletin board systems were unrestricted, “the floodgates opened” (Goldstuck, 1995: 17). This led to the Internet as it is today in South Africa: a growing industry. The Internetworking Company of Southern Africa (Ticsa) was the first Internet service provider to set up a commercial link to the Internet for four commercial companies. It began in 1993 and a week later they already had double their original amount of Internet subscribers (Goldstuck, 1995: 17).

Today South Africa has the largest Internet market on the African continent and is one of the top twenty Internet users in the world (Jensen, 2001). One of the biggest reasons for the popularity of the Internet in South Africa is the ability of South Africans to communicate and exchange information with communities overseas (Jensen, 2001). Although services such as long distance telephone calls and postal services were available, the ease and lower costs with which South Africans can now communicate with the International community is incomparable with that before the arrival of the Internet. Although the exponential growth of the Internet in South Africa has slowed over the years, there are currently approximately 1.5 million home Internet users (Nielsen Netratings, 2001). The business sector has also not lagged behind, with most press, radio and TV advertisements carrying a URL (Jensen, 2001).

2.4. Similarities and Differences between the Internet and Radio

The discussion regarding the origins of radio bear many similarities to the discussion on the origins of the Internet. Although the look at the history of radio is more in-depth, certain similarities should be apparent from the onset. These will be discussed, in conjunction with some of the differences noted between the two mediums.

- Both mediums began because of the use of them by people who wished to convey material and information of interest to themselves, and thus had an incentive to create a medium to suit their needs. Perhaps the most obvious similarity is the desire for those who first used and pioneered the medium for it to be decentralized and democratic. “It seemed that [this medium] might be the truly democratic, decentralized communication technology people had yearned for, a device each individual could control and use whenever he or she wanted...”(Douglas in Hargittai, 1998). This was the dream for the Internet, but what many of us don’t know is that this is a quote from a historian describing radio in 1899, “about one century before a similar enthusiasm was to break out about yet another medium, the Internet” (Harigittai, 1998). With all the writing and enthusiasm about the Internet as a truly decentralized medium, many of us don’t realize the same was being said about radio when its potential for communication was discovered (Stevenson, 1996).
- The two mediums started out as something different to what they eventually became. Radio was used or thought in its infancy to be an alternative to the telephone, hence Marconi’s idea that what he had discovered was wireless telephony. This soon changed however and through the print media radio grew to the commercial enterprise of the late 1920s and 1930s (Wood, 1992: 27). It was the print media who popularized radio and told the general public of its possibilities. Once this had begun, there was no stopping the avalanche of profit making in the radio broadcasting medium. The similarities are once again striking. The Internet and its predecessor ARPANET were started to share information amongst researchers at universities and other education institutions (Harigittai, 1998). This is slowly changing into something resembling what radio is today. Already, the commercialization of the Internet is evident and it seems that, rather than falter, this will only grow bigger with time.
- Although radio had a slightly better appeal to the public than the Internet in its early days, once they both got the exposure they deserved, the audience response became positive. With radio it was easier for the other media (i.e. print media) to promote its uses in its early days because they saw it as a wireless telephone. Once its

broadcasting and commercial aspects had been realized, they soon stopped “popularizing the medium” (Hargittai, 1998). This did not however stamp out the positive attitude towards the medium after its commercialization. Not only the general public became involved in listening to radio, but amateurs continued to use it to communicate and broadcast. For the Internet too, public perception had to grow over a period of time (though noticeably shorter than radio), but once again it was the influence of the other media, which gave the public the positive perception of the new technology (Hargittai, 1998).

- With regards to autonomy over the medium, both the Internet and radio (at some point in their histories) have allowed the user a certain amount of control. The points at which they were autonomous do however differ. Before radio broadcasting became very popular and restricted by government and legislation, amateurs were using it to communicate with anyone they could. It was only after the early stages of the Internet, once it was put in the public domain (and out of the military’s control) that the public was truly able to use it to its fullest, without restrictions (Hargittai, 1998).

2.5. Conclusion

It is important to remember that there is no use looking forward without first having looked back to see where you went wrong and where you came from. This is the ultimate reason behind this chapter. In order to fully understand where RSG is going, it is necessary to look at where it came from. In the same regard, in order to understand where RSG is going on the Internet, it is necessary to look at where the Internet came from and where it currently is.

The next chapter will outline the history of RSG as a radio station, and detail where it is today in the South African context. It was thus important to understand where radio was born in South Africa, and why it is the way it is today, because of its past. The creation of what RSG claim as the first multimedia radio station in the world, of which the Internet is an integral part, means that it is fundamental to the study of RSG to look at the history of

the Internet. From there we are able to understand where it is today, and where it and RSG are going in the future.

CHAPTER 3

3.1. Introduction

The following chapter is an in-depth examination of RadioSonderGrense (RSG, meaning radio without boundaries). It will not only look at the history of the radio station, and RSG as it is today, but will also examine RSG's development on the Internet, and what the future will hold for RSG in its online venture. This exploration of RSG and its convergence with the Internet comes out of a need to examine why the Internet could be of use to a radio station.

This chapter takes the history of radio and the SABC discussed in the previous chapter one step further, examining RSG itself in detail. Some of the radio stations' history was outlined in the previous chapter, with discussions about the Afrikaans B service started by the SABC, and continues today as RSG. As the first Afrikaans service in the country, RSG has a very prestigious, if checkered past. As one of the only two national stations at the SABC for much of its beginning, and the only national Afrikaans radio station in the country from its inception the radio station was in a privileged position for many years.

This however had to change with the political reformation that took place in the early 1990s. A new language policy was instituted in the country when the constitution gave South Africa eleven official languages, including Afrikaans (The Constitution of the Republic of South Africa, 1996: 3). This policy thus had to be adopted by the SABC through the creation of radio stations to serve all eleven languages equally. The SABC could thus no longer afford to keep the Afrikaans radio station in a privileged position. It had to treat all language stations equally and not favour any one over the others. RSG had to learn to stand on its own, and adapt to a new environment, very different from what they were used to (Myburgh, 2001). This chapter will develop the material introduced in the previous chapter, and detail the development of the Afrikaans B service and today.

Today RadioSonderGrense is the only national Afrikaans radio station in South Africa. It broadcasts twenty-four hours a day, seven days a week on the FM frequency 100-104 and provides blanket coverage of both urban and rural areas" (HAL Interactive, 2001). The latest AMPS figures from April 2001 show that RSG has a daily listenership of just over

one million (HAL Interactive, 2001) and according to the Station Manager Sarel Myburgh they have the highest percentage of LSM 8 (living standard measure) listeners in the country, with 74 percent of their listener base comprising this high-income group. LSM 8 is in fact the highest income group measurement used by the South African Advertising Research Foundation in producing its All Media and Products Survey (AMPS).

The Internet has played a large part in the future and current ventures of the radio station, but it is not their only innovative move. They credit themselves as the 'world's first multimedia, digital radio station' (Bisseder: 2000). This means an integration of three mediums: radio, television and the Internet. A three-dimensional service reaching different audiences in different ways. It is thus important to take the development of RSG online in relation to the other initiatives they pursue. The development of RSG on the Internet is not something that should be seen in a vacuum. It was a venture they undertook parallel to their venture on television, whilst continuing their core business of radio broadcasting.

This chapter aims to document the changes that RSG has had to go through from its inception to where it is now as a radio station. The movement into a multimedia radio station has been the culmination of many years of political and now technical changes. It is through this examination of the history of the station that an analysis of their development online can be made and an understanding of their reasons for going online can be made clearer.

3.2. RSG as a Radio Station

The beginning of RSG coincided with some of the earliest days in South African radio broadcasting. The station was created a year after the South African Broadcasting Corporation (SABC) was formed by an Act of Parliament in 1936, (Theunissen et al, 1996: 5). The all Afrikaans broadcast was then known as the B Service, and broadcast together with the English radio station. The Afrikaans service grew from strength to

strength and “the SABC Board considered 1939 an excellent year for the development of Afrikaans on the airwaves” (Theunissen et al, 1996: 25).

It was however not all about plays and radio drama, the Afrikaans service was for many years a tool of control and later propaganda. As detailed in the previous chapter, the Afrikaans service was controlled very tightly by the Smuts government, and during the Second World War especially, when the largely Afrikaner supporting staff of the B Service were told to broadcast pro-British programming (Tomaselli et al, 1989: 38).

When the National Party came to power in 1948, the policy towards the Afrikaans radio changed from one of pro-British to one that was pro-Afrikaner in an almost extremist manner (Hachten et al, 1984: 202). Because the station was being used by the government of the day to promote their policy of apartheid and the pro-Afrikaner message, the radio station began to receive privileged treatment and facilities. In order to promote their messages, the government wanted to reach as many of their supporters as possible, and thus the reach of the B Service was more advanced and of better quality than the other radio services (Tomaselli et al, 1989: 46-47). The radio station’s current manager is in some ways grateful for the resources put into the Afrikaans broadcaster (Myburgh, 2001). The government’s use of the Afrikaans service to reach as many of its voters as possible meant that the station was fortunate enough to enjoy a privileged position. It was not necessary for it to generate any income, and because it was being used to carry the government message, it needed to reach every white Afrikaner in the country, whether in the city or in the platteland (Tomaselli et al, 1989: 47). This legacy means that the radio station currently has over 130 terrestrial transmitters countrywide, making it available to every South African, regardless of where they are positioned in the country (Myburgh, 2001).

The use of the Afrikaans service for the furthering of the government’s apartheid policies continued throughout the 1950s and seemed to get worse in the 1960s. As the previous chapter illustrates, the appointment of John Voster as Prime Minister allowed the Broederbond a strong hold into the SABC, using not only the Afrikaans service, but

making place for their members in the top management levels (Tomaselli et al, 1989: 59). This meant that the Afrikaans service continued in its privileged position, relaying the government's message, and getting the best services for it. This was the theme that continued throughout the 1979's (Tomaselli et al, 1989: 74).

A change in the radio station's name in 1986 to Radio Suid-Afrika (Radio South Africa) did little to change its policy and the manner in which it was being used by the government of the day at the height of the apartheid era. It did in fact show the manner in which the station perceived its' position in the country, as the radio station for the people who were important. It was a radio station for South Africa, but only those South Africans who supported the government.

Things began to change for both the country and the SABC when the 1990's arrived. It was a time for reconciliation and change for everyone in the country and was marked by the release of Nelson Mandela on 11 February 1990 (African National Congress). As illustrated in the previous chapter, it took a few years and a few new ideas, but by the end of 1993 the structure and policy of the SABC had changed, making it an independent public broadcaster rather than the state broadcaster (Theunissen et al, 1996: 172).

It was not only the structure of the SABC that was changing however, the Afrikaans radio service realized it needed to change with the times. In 1992 Radio Suid-Afrika once again changed its name, this time to 'Afrikaans Stereo'. With the name change "the first real effort was made to make the Afrikaans radio service more representative of the total Afrikaans-speaking community" (Theunissen et al, 1996: 70). Management of the radio station (like those of the SABC) had begun to realize that they could no longer afford to be the voice of the old apartheid regime and the government of the day. Sarel Myburgh relates back to that experience, having started at the station in the 1970s, he was there for many of the transitions, and the change in 1992 was certainly more than a simple name change. The station realized that they could not call themselves 'Radio Suid-Afrika', without being representative of the entire population. They thus changed their name to

show that they were targeting all Afrikaans-speaking South Africans, not the conservative Afrikaners of their previous history (Myburgh, 2001).

Despite the radio station's effort to change its programming with the name change in 1992, the Independent Broadcasting Authority had stipulated that no radio station could reflect in its name the culture or language of the community or audience it serves. Afrikaans Stereo had to change again and thus on the twenty seventh of September 1996 the first broadcast by RadioSonderGrense was heard. Not only did the name of the station change, but it was "a complete new station for the new South Africa [which] could break away from the past" (RadioSonderGrense, 2001: 2).

The radio station changed not only its name, and its target audience, but its business model also changed to create a brand new radio station. The reformation process began with a lengthy research initiative started by Sarel Myburgh. He first investigated the business practices and methods of funding and existing by public service (PBS) radio stations around the world (Myburgh, 2001). Most were funded or sustained by the government, in the model of the old British Broadcasting Corporation (BBC) (Myburgh, 2001). This meant that they were either government funded, or funded by licenses (subscriptions), and thus generally not responsible for generating their own revenue (ibid). Without finding any one broadcaster with a business model that could sufficiently provide the answers and structures required by RSG, the research process was extended to commercial stations from around the world. These radio stations generate the largest proportion of their revenue through advertising. It was then a matter of merging the best of both worlds and creating something unique to RSG and that would work for the station and the vision it had (RSG, 2001: 3).

This was something entirely unique to both the SABC and the radio station and resulted in what can be seen and heard today: a dual format radio station. This means that it broadcasts on a commercial or mass-market basis between 05h00am and 19h00pm everyday, and concentrates the rest of the time on niche or specialist markets and programming. Commercial programming includes talk programmes and music, but

broken up using the “clock system”, where every hour is divided into smaller segments so as not to have lengthy pieces of talk. The niche or PBS programming focuses on specialized programmes such as drama, education and culture (RSG, 2001: 3).

RSG serves a large percentage of the South African Afrikaans population, reaching well over a million listeners daily. This can be compared favourably with their listenership of only just over six hundred thousand in 1996 (SABC, 1996). Sixty percent of today’s listeners are white and thirty five percent are coloured (HAL Interactive, 2001). This is a measurement of how much RSG has changed from its legacy in the past. It is no longer only serving conservative white Afrikaners, it now aims to reach any South African who feels at home with Afrikaans. “Where Afrikaans Stereo celebrated the exclusivity of Afrikaans, the new service reflects the divergent needs of all Afrikaans speakers” (SABC, 1996). This meant not only a change to the programming and format of the radio station, but also some adjustment to the language used by the presenters, “to be reflective of the total speakers of the Afrikaans language” (RSG, 2001: 4). Those listening to RSG are between thirty-five and sixty five years old, and as stated earlier most are situated in the LSM 8 high-income group (HAL Interactive, 2001). The Sociomonitor of 2000 characterised the listeners as having “strong family values” and being very proud of their language, their culture and their ability to use Afrikaans to bridge the “cultural gaps” between themselves and other South Africans (HAL Interactive, 2001).

RSG is one of the most popular radio stations in the country: of the thirty-six radio stations in the country (excluding community radio stations), it is listed at the ninth most listened to (SAARF, 2001). Although listenership of radio has generally grown across South African radio stations, the growth of RSG has been amongst the highest (Palmer, 2000). RSG has shown a growth in listenership since their new identity of seventy five percent and a growth in revenue of four hundred and twenty five percent (RSG, 2001: 5). The revenue figures may be misleading because the radio station only had to start to generate revenue when it was formed in 1996 and this would account for the extensive growth from nothing to what they have had to earn to make themselves successful. This growth has not only occurred over a number of years, the AMPS figures for the year

2000 show that their growth has amounted to almost an extra one hundred thousand listeners between quarters in that year alone (SAARF, 2001). Of the English and Afrikaans-speaking sector of the radio market, RSG is the most popular radio station, with close to fourteen percent of the entire market share (Moodie, 2001).

It is clear from the above biography of the radio station that it has always enjoyed a privileged position and seems to continue this tradition. Today it might not be able to leave the financial work to the SABC and this might be a blessing. Management of the radio station have increased listenership, making it one of the most popular radio stations in the country, while making it profitable and accessible to any one with some knowledge of the Afrikaans language.

3.3. RSG's Reasons for Developing Online

The Internet has always enjoyed a controversial existence, with many people seeing its endless possibilities, and others wondering where the uncensored nature of it will leave us. For many radio stations, it was a worrying aspect, with many beginning to wonder whether the new technology would take over their position as an entertainment, information and education medium. This created fear in the minds of many radio stations about developing an online presence, the fact that they will be “creating their own competitors, splinter[ing] listening even further (Saxe, 2001). Would Internet users begin to listen to their computer rather than tuning into their favourite radio station? YFM manager Dirk Hartford admits “people expected lots of doom and gloom” (Lloyd, 2000). Another factor creating negative attitudes about the Internet in the minds of terrestrial broadcasters is that it seems illogical to develop on a medium where it is projected to not make money, while their traditional broadcast was not being threatened and are in fact profitable (Sinnreich in Saxe, 2001).

For other radio stations and broadcasters, the move onto the Internet seemed to be the next logical step, and many were excited about the prospects the new technology could offer. “The first time I saw it was possible to send a radio signal over the Internet, I knew

that this was something that had a lot of future for us". Although William Goldsmith is a webcaster, his interest and positive attitude towards radio stations developing online echoes the sentiments of other terrestrial radio stations (Goldsmith & Freedman in Streamingmedia.com, 2001). Not only does the Internet allow the radio station to reach a new audience, but if they use a different business model, they can start e-commerce ventures on their websites. Sinnreich (in Saxe, 2001) offers suggestions for radio stations, which include:

- Selling CD's on their website.
- Advertisements. Advertisements can be both banner advertisements and those from the terrestrial broadcast.
- Reaching across broader demographics and target markets.

Perhaps the biggest reason many radio stations (including RSG) have decided to develop online is their ability to leverage their already established brands, and their relationship with their listeners. This means that terrestrial broadcasters have "a number of inherent advantages over Internet webcasters [to] develop a well-positioned Web strategy" (Meyers in Business Wire, 2000).

"If we don't make use of future technology, the Internet could kill radio" (Myburgh: 2000). Rather than hide from the Internet, RSG took it a couple of steps further and decided to not only to develop an online presence with audio and a whole new website, but they also decided to broadcast radio over the television. The development of RSG onto satellite television is not a concern of this research. It is however, important to keep in mind that when the radio station decided to create their new website, they were not only concentrating their efforts on it, but were concerned with becoming three-dimensional. This meant pooling resources into the Internet and television whilst keeping the radio their core business.

The decision to go multimedia is closely linked to the radio station's past. Although they had become a successful radio station since their rebirth in 1996, they also knew that to

stay ahead of the pack and to keep their reliance on the SABC to a minimum, they would have to come up with a strategy to remain at the top (RSG, 2001: 5). RSG made the decision to use elements of the commercial broadcaster to generate revenue, whilst retaining their cultural perspective by using PBS-style broadcasting. But what could they do next? “We wanted to be leaders in the world of broadcasting. Out of this was born the desire to unite all the electronic broadcast media under one umbrella. Multimedia was the logical next step” (RSG, 2001: 5).

They had learnt from their past that it is easy to be one of the biggest radio stations if you are backed by the government, but they now had to use innovative thought and creativity to keep their privileged position in the South African broadcasting industry. Staying at the top however does not only mean keeping your listeners happy, but also your advertisers. Advertising is the radio station’s biggest revenue generator, and in 1999 alone, RSG generated a (monthly) advertising revenue of over four million Rand (Government Communication & Information System, 2000). A slightly chicken and egg situation, the advertiser and the listener are both the main reasons for going online and eventually going multimedia. RSG decided to keep both satisfied and wanting more by becoming one of the country’s most innovative and technologically advanced radio stations. The radio station manager justified their movement online by saying that “the main motivation for the project is to provide a better service for our advertisers and the 1-million people who listen to the station every day” (Bisseker, 2000).

It was however not as simple as just coming up with the idea to become multimedia. It was a long process of research and once again, the radio stations’ management did their homework and began to research broadcasting and technological trends around the world (RSG, 2001: 6). Their research lead them to the realisation that they could produce a single source (programming for radio), which could then be adapted and outputted on different mediums, the Internet and television, accentuating the unique characteristics of each medium in doing so (RSG, 2001: 6). Pieter Geldenhuis, RSG’s Internet strategist, reiterates that point, saying “you take technical strong points that you have build up and use those some strong points and pull it all through different platforms”.

One of the unique characteristics which first attracted RSG to creating a website and putting the resources into the Internet is the fact that it gives radio a longer lifespan. "While TV is visual radio, the internet is script radio" (RSG, 2001: 6). By using the Internet to archive any material and even audio, the listener is able to go back to something they may have missed and read or listen to it again. It is however interesting to note that RSG's website has very little emphasis on archival material (content analysis conducted during the month of August 2001). This will be discussed further in the following section, where the radio stations website is examined in order to access the reality of going online and what they have achieved.

Another of the big reasons for creating the website is to allow for the interactivity amongst the radio stations listeners and RSG itself. The RSG management said it best when they concluded, "the most important element is the interactive capability of the internet, which allows listeners direct communication with the radio studio" (RSG, 2001: 7). For RSG specifically, it has worked with some success. One of the elements continuously referred to by the RSG management and presenters is the manner in which the website has managed to link them more closely with their listeners (Kruger; Myburgh; Voster, 2001). As mentioned earlier in the chapter, this is one of the advantages which terrestrial broadcasters have over strictly Internet broadcasters, a loyal listener base. They are now able to use the Internet to reach and research their listeners in a way which terrestrial radio never allowed them to.

It may be hard to believe that actually listening to the audio produced by the radio station is not one of the priorities for the radio station and did not feature at all as one of its reasons for going online. The Internet seems almost too good to be true if you are a radio station willing to put resources into creating a good website. You can broadcast your regular programmes to a larger (geographically unrestricted) audience, you can get their opinions immediately (through email), you can attract more advertisers and you give your listeners services that keep them listening. "It is clear that an online presence is a valuable marketing and positioning tool, enhancing access to regional and global audiences by freeing radio from its transmitter-based geography" (Gordon, 2000). It is difficult

therefore to understand why RSG's management and station manager are not focusing their greatest resources into streaming their audio over the Internet. Anyone who visits the website is able to listen to the live broadcast being produced for the radio, but that is not why, according to Sarel Myburgh, people are visiting the site (Myburgh, 2001). And that is definitely not why the site was created.

The single biggest reason for not focusing too much on the audio being streamed is one word: bandwidth. Data which travels on the Internet travels on cables, and bandwidth is the amount of space available on these cables for the transfer of data. The more data being transferred and the more bandwidth being used means that the transmission of data will be slower, affecting the rate at which we receive data (Holmes, 1999). This is a problem worldwide, but it is worse in South Africa than in many other places. "Audio-streaming has various limitations, not least of which is the cost of and access to bandwidth in SA" (Gordon, 2000). One way to combat these limitations is through broadband technology, something that "Telkom has promised SA consumers" (Bramdaw, 2000). Broadband technology is large amounts of bandwidth available to use to transmit and receive data, and thus speeds up the transmission process considerably (Geldenhuis, 2001). Telkom, as the country's only terrestrial telecommunications company, is able to monopolise control, access and provision of the cable necessary to ensure broadband technology in the country.

RSG does not however stand alone in their views that to create a website simply for the visitors to listen to their broadcast is illogical, it is a trend that can be seen all over South Africa. Although radio stations are broadcasting over the Internet, for many it is not their main focus or reason for going online. Thebe Mabanga (2000), broadcasting journalist for the Mail & Guardian Newspaper wrote "in South Africa, the Net has not been used as a mass-listenership building outlet, with web audiences accounting for an insignificant proportion of the station's listenership". There are of course exceptions to this. There are South African radio stations developing online in order to use the Internet and its borderless qualities to have users listening to their terrestrial broadcasts. 5FM is a case in point and uses its website, with its live streaming audio to attract users and listeners over

the Internet. It has for a long time been seen as the pioneer of radio on the Internet in South Africa (Mabanga, 2000).

3.4. RSG and the Internet Now

This section aims at examining the radio station's website as it is now and the success with which it has been received by the users and by which it has been used by RSG.

They had a number of intentions for their website, which were outlined in the previous section. The radio station had aimed to make the website attractive to their listeners, the advertisers and for their own benefit, whether they are using it in this manner will be discussed in this section.

As stated earlier, one of the most influential elements of the Internet that helped RSG's decision to go online was the fact that it prolonged the dynamic life of the radio. It is therefore surprising that the radio station has made such little use of the capabilities of the Internet to provide the service they were aiming at for their listeners and visitors to the site. Of the archived material available to the users of the RSG website, it is simply old pages of the highlights page (Hoogtepunte) which is produced for the website (content analysis: 11/08/2001). Magdaleen Kruger, one of the radio station's senior producers and presents is understandably adamant that as a presenter she cannot put the transcriptions of her show on the website. "Its impossible for us to put the content, you know, transcriptions of the programmes on there... somebody else will have to do that. We just don't have the time to do that" (Kruger, 2001).

The radio station has hired one extra person to upload data onto the website. Frikkie Potgieter is responsible for the Hoogtepunt page and the data that is available on that page. He also downloads information about the music being played by the radio station at the time, giving the visitor information such as the title of the song, the artist, the title of the CD etc. The use of the Internet to lengthen the information available about the music that is played was one of the original ideas by the radio station for going online (RSG, 2001: 7). This is indeed one of the best uses of the Internet and its ability to add longevity

to data that the radio station has implemented. While a song is playing, without even having to listen to the radio (or the Internet), a visitor to the site is able to see what is playing, and find out information about the artist by simply clicking on the picture provided. This then links the visitor to the artists own website (content analysis: 04/08/2001).

The problems associated with royalties owing to the musicians for their music being broadcast over the Internet will not be approached at all in this research. This is not an issue which has begun to worry radio stations broadcasting over the Internet as yet, but this may change soon. Already the battle of the Dollar has begun in the United States, where artists are demanding to be paid for being heard on the Internet (Wiener, 2001). It may be a while coming, but these same problems will come to South Africa, and radio stations broadcasting over the Internet should be considering their options while they have the breathing space.

While the website does allow for the streaming of live audio which is being broadcast for terrestrial radio, it does not allow for the user to listen to archived sound clips. This could be useful for those who missed a news bulletin, or perhaps a small clip of the programme information, which has been archived to provide an audio sample of the best part of the show. Although streaming live audio requires large amounts of bandwidth in order to receive the transmission without breaks and interruptions, small audio clips, which have been compressed, are easily transmitted. Live streaming is a continuous flow of uninterrupted audio. While the user is listening to audio being streamed, the rest is being downloaded. The problem with this is that the computer receiving the audio may be getting the information at a slow rate (due to bandwidth constraints), thus resulting in the buffering and stop-start audio received (Holmes, 1999). This is especially true of users in South Africa, where bandwidth constraints mean that more buffering will take place while the stream is coming through the computer. Small audio clips are more convenient for an archival function because they can be downloaded in their entirety and then listened to without any interruptions. Friesen (2001) notes that audio files are compressed to their smallest size, and although still comparatively large, once they are downloaded

they are smooth to listen to and give the visitor just a taste of what they missed. This may even prompt them to listen to the programme and the radio station, generally, in the future.

“The latest hour’s news will be available in script form on the Internet”, another unique element that the Internet brought to the world of radio broadcasting (RSG, 2001: 6). Scripts of the news broadcasted during the day, or the news headlines cannot be downloaded (either due to a fault with their website, or with the Rhodes University server). It has not yet been determined (because of the difficulties found with the website) whether the script of the news being broadcast on the hour is available at that time for the visitor to the site to read through. This is a useful way to use the Internet’s scripting features because it allows the visitor to read the news bulletin rather than having to listen over the Internet or find a radio to listen to the bulletin. This is one area where RSG has failed to use the Internet and the features it is able to lend to radio. Although the website does tell you when news is being broadcast, it does not allow the user the option to simply click on an icon and read the news script. Rather, if the visitor to the site would like to know the news, they have to download the audio being transmitted for the terrestrial broadcast.

Probably the best use of the website with regards to the vision which RSG had for it initially is its ability to connect the users and visitors to the site, the majority of whom comprise regular RSG listeners (Myburgh, 2001). Not only does the website connect listeners to each other, through the Spreekbuis page, but it connects the visitor to the radio station. There are three avenues through which the visitor can make contact with the radio station.

- The first is to simply email the presenter or member of the RSG team they wish to contact either with opinions, questions or comments. This can be done in a number of different ways. The visitor can simply click on the ‘Kontak ons’ icon at the top of the home page. This will give the visitor the email addresses of management at the radio station. The visitor can also click on the ‘Wie is ons’ icon at the top of the

home page. This will then give the visitor the option to see the biography and email address of many of the radio stations presenters. Another option is for the visitor to wait for the presenters show to come on and then email them using the icon below the presenter's picture. Whoever is presenting the current show can be seen by their picture on the home page, with some details of the show. For each presenter and each new show that comes on, there is the option to email them by clicking on the icon below the photo.

- The second way to make contact with the radio station either generally or a specific presenter is to use the 'Spreekbuis' (comments) page. This is an excellent tool, not only for the visitor, but also for the radio station. Visitors to the website can comment either generally on any subject that is bothering them, or can log onto specific 'forums' to comment about a subject submitted by the radio station. Used properly, this could be a meeting place for the radio station and its listeners, where listeners comment on programming, content, format and any other aspect of the radio station they wish to. The radio station can then read the comments and make adjustments accordingly, if they wish to. If not, they can simply reply to the comments given. From the visitor side, the response has been tremendous. There have been over two thousand eight hundred posted comments since the 9th of October 2000, when the website was launched. Comments range from questions about the radio station to presenters performance. Not only have the visitors been commenting to the radio station, but they comment amongst each other, creating a forum for debate. For example, the exchange between Wayne Wentzel and Koos Maritz, the 7th and 8th of August 2001 (RadioSonderGrense, 2001).

On the part of the radio station responding back to questions and comments, RSG again has not used the Internet and the facilities it has created on its website to the fullest. This is surprising considering the amount of comments and queries the station had received directly through the Spreekbuis page since the date last responded to. This sentiment is echoed by Magdaleen Kruger, she commented that "We need somebody to go through Spreekbuis, address the question if it's a question or a

complaint if it's a complaint or get information if they needed info, so there's interaction" (Kruger, 2001). Not only is it a problem that is recognised by the radio station presenters, but by the station manager himself. He admits that the radio station is not doing enough to get back to the people who are putting the effort to go online and add their comments (Myburgh, 2001).

- The final way of contacting the radio station, will in fact connect you directly and instantly to the radio studio. This is available for programmes in which audience participation are necessary, talk shows, current affairs shows etc. Below the presenter's picture and biography there is an icon, which allows the visitor the opportunity to write a message or comment that will be seen by the presenter in the studio. This service functions like email, instantly connecting the user to the studio where the presenter then receives the message as soon as it is sent (content analysis: 04/08/2001). This is not only convenient for the visitor who does not have to open his/her email to send a message, but also for the presenter who does not have to wait for email. They can simply wait for messages to come directly to the studio without delay.

The advertiser is of course one of the radio station's biggest priorities. This allows the radio station the freedom to not have to revert to its previous ways of relying on the public broadcaster. By creating their own revenue, the radio station is able to assert some measure of independence from the SABC and try to erase the legacy of the last decade. Rather than having to rely on the SABC or the government for funding, RSG has managed to use the advertisers and their huge listener base to create an identity separate from any industry or organisation.

As mentioned in the previous section, the website was created to keep the advertiser interested in what could become one of the country's most innovative and technologically advanced radio stations. The website does not betray the ideals of attracting new advertisers and keeping their current advertisers. Every page that is accessible on the RSG website has a banner at the bottom giving advertisers the option to 'Adverteer op

RSG' (Advertise on RSG). Their contact page has the contact details for Radio Active (the sales and marketing division of the SABC) in over five cities around South Africa. The 'Wie is ons' icon leads the user to a page from which advertisers can see the RSG rate card, along with other information which would be pertinent to advertisers (RadioSonderGrense, 2001).

RSG is currently not making any profit from their website, and are in fact not promoting it as a separate advertising medium for the radio station. Rather they are including it as a package for advertisers, who when they decide to advertise on the radio station will be promoted on the website and the television broadcast as well as the radio broadcast (Voster; participant observation, 2001). To their credit however, the radio station was realistic about not being able to make money on the website through advertising. Both the station manager and the marketing manager were not looking towards making a profit from the website in the near future. "I think the priority now is to get everything to work, to get the whole integration thing to work properly and to make the site a lot more focused than it is now... once we've got that and we've got numbers as a result, then we can think of making real money" (Voster, 2001).

3.5. RSG and the Internet in the Future

When asked what he thought the future for radio on the Internet was, Pieter Geldenhuys (2001) replied that the future lay in innovative thought and the ability of radio stations to use the resources they have generated through their terrestrial broadcast to generate a large user base on their websites. Both these elements are evident in RSG and their attitude toward the Internet. Their imaginative and innovative creative processes has made them a 'world first' in radio broadcasting, by becoming the first radio station to broadcast on three mediums simultaneously. In doing so, they have taken the "one to many relationship" that they have build with their listeners and made it a "many to many relationship" over the Internet (Geldenhuys, 2001). Their greatest achievement to date has been their ability to connect their listeners and form "ad hoc communication networks" that connect their listeners, themselves and any first time users to the website

(Geldenhuys, 2001). Their greatest challenge now is to stay on top and keep their listeners visiting their site for more.

The development online by RSG has not been a smooth and uneventful ride. They had many problems with the technical management of the website due to the fact that they had hired an international company based in France to handle their technical requirements. Unfortunately they were not as advanced as the radio station had thought and had needed them to be, leaving their service and the website much to be desired. This coupled with the fact that the company was situated thousands of miles away and spoke mostly French lead to confusion and disappointment for the RSG team. They were unable to communicate their needs and the company, although professional, was unable to deliver what the radio station had expected of them (Myburgh; Geldenhuys; Voster, 2001). These problems however provide the opportunity for RSG to learn from their mistakes. With the future comes the opportunity to set right any wrongs and that is exactly what RSG need to do. They are currently planning phase two of their multimedia transition, focusing specifically on the website and ways in which it can be improved.

One of the ways that Pieter Geldenhuys (2001) believes the website can be improved, is by changing its business model to become more profit orientated. Not only does he believe the change should be made, but is quite confident that it will make the website profitable for the radio station.

“I think it [the website] won’t be profitable in the current business model that it has. But with the new innovations that come into play that will transcend the current radio model and will actually look at new innovative approaches of connecting the user with the advertising content, yes it will become profitable.” Pieter Geldenhuys (2001).

Geldenhuys believes that software such as Microsoft Media Player can become highly advantageous to the website by providing instant information regarding the song or advert being played at that moment. Wireless technology will also change the way radio works on the Internet and provide the radio station and the user new opportunities. Not

only will the user be able to see information as it is happening, but they can do it without being tied to their desktop computer. Geldenhuys is sure that RSG has laid the foundation for this kind of innovation in the future.

This is quite different from the opinion of the radio station's manager, who believes that the website cannot ever be profitable in South Africa, and has no will to try too hard to make it so. His biggest aim at the moment and for the future is to attract users, advertisers and their current listenership to their website to provide them all with the best service they possibly can (Myburgh, 2001). From the content analysis done during the month of August, approximately one month after the interviews were conducted, it seems that the station manager has the final say. Although the website does push for advertising and tries to attract advertisers, it certainly not able to make a profit from the advertising on the website.

Regardless of what the next phase in RSG's development online is, the one certainty is that they will need to be innovative and face the future head-on. This is the only option they have. Currently, their website is a useful tool for gathering information about their listeners and connecting their listeners, but if they want a successful venture, they need to stay online and stay innovative. "The only reason why anyone is streaming is what the future holds" (Freedman in Streamingmedia.com, 2001).

3.6. Conclusion

The chapter has detailed the life of RSG, from its beginnings as the Afrikaans service in the 1930s to its current model as one of the country and the world's most innovative broadcasters. What is remarkable is the manner in which RSG has managed to use its chequered past to become one of the most popular and successful radio stations in South Africa. Rather than relying on the SABC for further assistance, the radio station realised it needed to become an entity on its own and one to be reckoned with. And it will not stop there. Not only has it successfully become a three dimensional radio station, it has managed to keep radio its core business, and continues to look for ways to stay on top of

the rest. Although the website has not proven itself to be what RSG had hoped, they are not willing to stop there. They will use the failures and disappointments of the first projects on the Internet to create something better for everyone.

This may however prove to be more difficult than imagined. The constant innovation and developments which accompany the Internet make it difficult for anyone to stay on top, but that is exactly where RSG want to be and will work towards. So far the radio station has failed to live up to their own expectations. They have always been at the forefront of broadcasting. First with the assistance of the SABC and the state, and now with their determination to erase that past and become the best they can on their own. Although they may have erased their legacy of the past, their move towards the future is somewhat hampered by their failure to create a website that is the best it can be for its users.

“Once the platform has been established, innovative business models and innovative thought will be the only barrier to creating a very successful website. So wait for two months, you’ll see something.” (Geldenhuys, 2001). This may be true, but for now RSG need to stop trying to be the first with innovative thought, and act to develop the website they have without looking too far ahead.

CHAPTER 4

4.1 Introduction

The following chapter will examine the methodological issues with which the researcher engaged in while examining RSG's development online. This entails examining a number of qualitative research methods, which will be discussed in this chapter. All the methods used to collect and analyse the data have been qualitative because of the nature of the research and the type of conclusions which resulted from the data collected. The goal of the research is to shed some light onto the under-researched area of the development of radio stations on-line.

Qualitative research is a field of research which is complex in nature. It is made up of a number of different disciplines and thus draws on different characteristics and features to make up the whole which is qualitative research. "As a site of discussion, or discourse, qualitative research is difficult to define clearly. It has no theory, or paradigm, that is distinctly its own." (Denzin et al, 1998: 5). Not only is it difficult to define, it also does not have a specific method to call its own, to make it more concrete. There are a number of methods, which can be employed whilst engaging in qualitative research such as participant observation; structured and unstructured interviews; group discussions; and the life history (Bryman, 2000: 45-49). The research is conducted from the researchers point of view, and thus tends to look at the data and the phenomenon being examined on a qualitative level. This means trying to get to grips with the "essence and ambience" of whatever is being studied, and this comes from much more than simply calculating numbers and statistics (Berg, 1998: 3). It is an in-depth study of "why something has occurred" (Wimmer et al, 1991: 150).

This research is an amalgamation of a number of methods, which come together to provide further understanding to the area being examined. It is not the objective of the research to make concrete theories, but rather to simply relay what has been observed and formulate suggestions accordingly, whilst always keeping in mind the subjectivity of such a process.

Three research techniques were used in the research conducted in trying to find the reasons for RSG's development online. The primary method was the use of RSG itself as a case study, the central focus of the research. The methods of case study research (and thus qualitative research), which have been employed in this research, are semi-structured, in-depth interviews, and content analysis.

4.2. The Case Study

The case study method of doing research is in itself complex. It can be regarded as simply another research method, or as a qualitatively different way of understanding research. Wimmer et al see it merely as "another common qualitative research technique" (1991: 150). Wimmer et al have noted that doing case study research is using the case study as a method with many different data sources. Their definition and understanding of the case study is that it is a method of research which examines and tries to explain a phenomenon (person, group, organization or event), using as many means of collecting data as possible (Wimmer et al, 1991: 150). Gomm & Hammersley (in Gomm et al, 2000: 3-5) reiterate this point by noting that some researchers use the case study only when their research is suited to it and it will enhance the problem they are working with. For example it can be used to make a theoretical point or it can be used to describe or explain something (Gomm et al, 2000: 4-5). In both cases the use of the case study, as a method, will be done in different ways. Rather than using the method for its underlying paradigm, these researchers use it as a method which suits their research.

As mentioned above, there is an alternative way of understanding case study research. It can be seen as a way of thought and a way of seeing the process of conducting research and the outcomes desired. As was the case with the notion of qualitative research, case study research, rather than being a particular method of research can be seen as more of a way of thinking about research, "it is not actually a data-gathering technique in itself, but a methodological approach" (Berg, 1998: 212). This means that as an approach it can, and indeed does, incorporate a number of different methods and techniques for the collection of material and doing the actual research process. Again, Gomm &

Hammersley create a better understanding of the case study as a “distinct research paradigm”, by noting that some researchers use the case study because it allows them an entirely different way of looking at the social world and the way it should be studied (Gomm et al, 2000: 5). When seen in this way, the case study research paradigm thus incorporates a number of different methods in order to assist the research process, such as life histories, participant observation, interviews (both in-depth and survey), documentaries, and many more qualitative research methods (Berg, 1998: 212).

4.2.1. The Method Used

For the purpose of this research, rather than viewing the case study as simply a research method, it has been used and viewed as a way of approaching and thinking about the research and the phenomenon to be researched. First and foremost this is a case study research into RSG and its movement online. It thus incorporates different data collection methods in order to fulfil the objectives and create an understanding of the phenomenon which is being researched. The objectives referred to are the in-depth, qualitative and analytical study of RSG and the Internet. It was thus judged (because of these objectives) that a case study research would be the best way to fulfil and create the kind of understanding desired. Stake (1995: xi) provides the most comprehensive description and understanding of the case study, which epitomizes what this study hopes to do. “Case study is the study of the particularity and complexity of a single case, coming to understand its activity within important circumstances” (Stake, 1995: xi).

As noted above, there are numerous data collection methods which can be used when conducting case study research. These include:

- participant observation,
- interviews (both structured and unstructured),
- document analysis.

All form part of the in-depth look at one phenomenon and work together to form the case study analysis. In doing this research, using RSG as the case study, two main or primary

methods were used to collect the data, namely interviewing, and content analysis of the RSG website.

In order to achieve the in-depth analysis required from the research, it was necessary to examine RSG from a number of angles and to take these into account when doing the different data collection methods. Because of the very nature of doing case study research and the fact that only one entity is being examined, it is necessary to examine it from as many angles and positions as possible. This should be done in order to give the researcher the best possible all round knowledge with regard to the phenomenon he or she is examining. There are many different situations and contexts which need to be examined when looking at one specific case study. "Holistic case study calls for the examination of these complexities" (Denzin et al, 1998: 91). It is for this reason that both interviewing and content analysis were used in collecting and analyzing the data for the research.

4.2.2. Generalizability

One of the most contentious and complex issues regarding case study research is the notion of generalizability. Although the case study is used in order to determine what can be learned from the one particular case being examined, it is also important to remember the fact that research can be extended beyond the single phenomenon used (Denzin et al, 1998: 86). Generalization is the way in which the results of the can be extended, generalized, beyond the research conducted, to a broader, representative population (Bryman, 2000: 35). This is a difficult goal to fulfil in any research, but is made increasingly more difficult when doing case study research. The singular and in-depth nature of doing case study research makes it all the more difficult to legitimately generalize the results to a wider population. (Bryman, 2000: 88). This is, however, not to say that it is not possible or never undertaken by researchers. It has in fact become increasingly important for researchers to ensure their work is of such a standard that if desired, it can be generalized (Schofield in Gomm et al, 2000: 69). This means that work should be done professionally, using recognized and repeatable methods for future researchers. Thus not only can case studies be generalized, but researchers are working

towards a standard of research which will ensure the generalizability of their work.

“When case studies are properly undertaken, they should not only fit the specific individual, group, or event studied, but generally provide understanding about similar individuals, groups, and events.” (Berg, 1998: 218).

It is not the aim of this research to generalize in any way about radio stations developing online. It will be the aim of this research to use the data collected to discover and uncover why RSG has decided to develop online. From here certain ideas and thoughts about why other radio stations go online can be construed. The nature of the research conducted, however, does not allow for generalization on any greater scale. In using recognized research methods such as the case study, interviews and content analysis, and by documenting, a certain standard is set where researchers in the future can use this research to carry out further examination on this topic. From doing the research and going through the entire analytical process, it will become clear, using RSG as a typical model, why other radio stations would move online and what advantages there are for them on the Internet.

4.3. Going to RSG

For one week during the beginning of July, in-depth, semi-structured interviews were conducted with RSG management and personnel. The aim of going to RSG for one week was two-fold. To conduct interviews with those involved in many different aspects of the radio station, and to observe the way in which, on a daily basis, the website is referred and dealt with. Although reference to the observation of the radio stations dealings with the website have not necessarily been referred to within the research write-up, it was important for the research process to get an idea of the workings of the radio station and the website.



4.3.1. Interviewing

More importantly for the research in terms of data collection and information was the interviewing process. This took the form of very in-depth and semi-structured interviews with members of the RSG team, including:

- Sarel Myburgh, the station manager.
- Eugene Voster, the station's marketing manager.
- Pieter Geldenhuys, the radio station's Internet strategist.
- Frikkie Potgieter, hired specifically to add data to the website.
- presenters and anchors.

It was from these interviews that the internal workings of the radio station as a whole was discovered, as was the entire Internet experience and process. This was the most important part of the entire case study and research process because of the intimacy it allowed with the RSG staff and their experiences with going online.

It is this intimacy from the interview process, which makes it such a valuable tool when doing qualitative research. The interview is able to uncover components and areas of a particular phenomenon that would otherwise remain unknown. "Interview provides access to the context of people's behaviour and thereby provides a way for researchers to understand the meaning of that behaviour" (Seidman, 1991: 4). It was this very ability, the ability for the interview to help uncover people's reasons for behaviour, which prompted the use of semi-structured interviews.

An interview is in fact simply a conversation between two people, where one is trying to get information from the other (Gillham, 2000: 1). Arksey & Knight note that there are however different types of qualitative interviews which can be conducted for different reasons (1999: 4-9). The different types of interviews range from the structured (usually surveys and usually associated with quantitative research) to the completely unstructured. These are also known as non-directive or narrative interviews, in which the researcher provides only general themes or topics, which are then explored in-depth by those being

interviewed. There is of course a middle ground between the two approaches, the semi-structured interview. In this interview, the approach is neither too casual nor too strict. The researcher has an agenda to follow, but allows the answers to flow freely and other related topics to be pursued if related to the theme being discussed. Not only is the respondent free in their answers, but the interviewer is also able to ask follow-up questions and discuss issues which are not clearly understood (Arksey & Knight, 1999:7).

It was this easy flowing, natural, yet guided approach to data collection, which was used during the time at RSG. It was the best suited to the kind of information required and the kind of organization that RSG is. Due to the fact that the research conducted is qualitative, and in order to obtain meaningful and useful information, it was necessary to allow those interviewed enough space to explain their situation, but ask questions to issues requiring answers for the sake of the research itself. "At the root of in-depth interviewing is an interest in understanding the experience of other people and the meaning they make of that experience" (Seidman, 1991: 3).

The process of interviewing the RSG staff began with the drawing up of appropriate questions to ask different people in order to obtain the most applicable information possible. This was not an easy matter as it required extensive research into the radio station and their website, and thus formulating questions which addressed both of these aspects equally and appropriately. The interviewing process had taken place towards the beginning of the entire research process and it was thus both a time of tying up loose ends discovered during the initial research process and a time of exploring avenues which could not be done using literature research. The nature of interviewing, especially this in-depth kind, makes it an indispensable addition to literature research. Patton (in Arksey & Knight, 1999: 32) illustrates this point by noting how the interview is able to go where few other forms of research can, into the mind of the people they are researching, "to access the perspective of the person being interviewed... to find out from them things that we cannot directly observe". Not only does the interview allow the researcher the interviewees perspective, but also gives insight into context, feelings and dynamic relationships that are created in different situations (Arksey & Knight, 1999: 32).

This was important, not only to examine the phenomenon from the perspective of those who are involved in it, but also clarify any information gathered during the literature research period. This clarification would not have been possible to such a large degree if other, more structured and closed interviewing techniques were used. It was thus ideal to use the semi-structured format, because it is “a powerful way of helping people to make explicit things that have hitherto been implicit” (Arksey & Knight, 1999: 32).

In total, ten members of the RSG team were interviewed over a period of seven days. Three of those interviewed were in top management positions, namely station manager, Sarel Myburgh; programme manager, Robert Young; and marketing manager, Eugene Voster. Two of those interviewed were involved only in the website, though at different levels. Pieter Geldenhuys is RSG’s Internet strategist, and Frikkie Potgieter was hired specifically for the task of capturing information for the website. The remaining five members interviewed were all RSG presenters of different seniority levels, though they had all been at the radio station well before the move to multimedia, and thus had watched the process from its inception.

The questions asked to the different members of the RSG team, were quite different, depending on their position and involvement in the process of going online. For those in managerial positions, the questions were designed to find out more about the actual process of going online, the reasons for doing so, and the entire decision-making process. In the case of the presenters, it was more a question of finding out their personal perspective on the fact that RSG was putting resources and man-power into going online and staying there. Questions posed to the presenters were also used to gain insight into the relationship between the Internet and radio and opinions on that relationship.

The length and depth of each interview varied depending on the kind of information the interviewee was able to provide. For example, the interview with the station manager lasted over an hour and a half, whereas the interview with one of the presenters (Suzanne Stein, who had very little interest and knowledge on the entire process of going online and the Internet in general) lasted roughly fifteen minutes. It is due to the fact that semi-

structured interviewing was used that the interviews were flexible in this way. If an interviewee was not able to answer the questions set out, it was important to ask questions they could relate to and did have experience with. "... In interviewing you start off with a question, the opening shot; where it goes from there may be unpredictable but you have to follow, controlling the direction" (Gillham, 2000:4). This was the style of most of the interviews conducted, very few were simply a matter of reading the interview schedule. It required listening intently to the respondent's answers and using those as prompts to ask pertinent questions, rather than simply relying on the tape recorded to record the interviews, which could later be listened to.

In retrospect the interviews were most useful to gain the understanding and personal experience, which was lacking from the literature research conducted prior to the interview process. It was also aided by the willingness on the interviewee's part to discuss the process of going online. The transcribed version of the interviews leaves one unable to fully grasp the attitude of those interviewed to the movement online by their radio station. As Poland (in Gillham, 2000: 141) notes, "... committing verbal exchanges to paper seems to result in their immediate deterioration: context, empathy and other emotional dynamics are often lost or diminished..."

4.4. Content Analysis of the RSG Website

Content analysis of the RSG website entailed monitoring the website for any changes, and in doing so evaluating the website for certain elements and features. The website was examined in relation to the reasons for RSG going online, in order to ascertain whether they had fulfilled the expectations they had set for themselves, and whether the Internet was all they had dreamed it would be. The content analysis process was a measure of whether the ideas conveyed during the interview process had actually been put into practice by the radio station. It was during the interview process that many of the goals and aims which RSG had for the website emerged. From these expectations it was necessary to examine the product of their work in order to examine whether what they had hoped for had indeed been achieved. The interview process was the starting point for

the content analysis and provided the necessary questions which needed to be answered by looking at the website. The development online by RSG entailed creating a website with certain functions and services to the audience and the first time visitor, and it was thus important to examine whether these functions and services lived up to the promise of moving onto the Internet. The most effective way of examining whether RSG had indeed lived up to their own expectations was to detail the website, both from a design point of view, and from a users point of view, this is what the content analysis achieved.

Holsti (in Berg, 1998: 223-224) describes content analysis as “any technique for making inferences by systematically and objectively identifying special characteristics of messages”. From this definition, it is easy to see why content analysis can be applicable to websites and the Internet. The website is a means of communicating with others, and thus carry’s numerous “messages” to be deciphered and interpreted. Many researchers (Berelson and Silverman) would argue that content analysis is a method of data collection, which should be used in quantitative research only (Berg, 1998: 224). Berg himself, along with others (Smith & Selltitz) disputed this notion saying that rather than looking at content analysis from a “procedure of analysis”, it should be thought of in terms of the type of data collected and can thus be seen as qualitative (Selltitz in Berg, 1998: 224). It is from this standpoint that this research is able to confidently use content analysis to gather data and information. As Abrahamson (in Berg, 1998: 225) suggests, “content analysis can be fruitfully employed to examine virtually any type of communication”.

The extent of content analysis, examining websites, which has been done thus far is unclear, it is notable however that this research method is being used on the Internet. McMillan recently examined nineteen content analysis studies conducted on websites on the Internet (McMillan, 2000: 80-98). This study looks at the nineteen studies and in conclusion offers suggestions on how content analysis can be applied to researchers wishing to do content analysis on websites in the future. This is important because of the lack of constancy on the Internet and the fact that websites are continuously changing

(McMillan, 2000: 80). This article is useful, not only for its suggestions, but also in illustrating the fact that content analysis can and has been conducted on the Internet.

In doing the content analysis of the RSG website, approximately fifteen hours of content analysis were conducted during the month of August 2001. This time frame, in this specific month were chosen for a number of reasons. Having conducted the interviews with the members of RSG in July, allowing a month to pass gave the radio station enough time to make changes according to the goals and aims they have given me. It also allowed time for reflection, by the researcher, of what had been said and what expectations the radio station had for its website. The fact that fifteen hours had been analysed came about simply from going through the website from every angle and realising that more time was not needed to discuss the website to it's fullest.

Notes of observations and suggestions were taken, as well as print outs of any relevant pages referred to and can be observed in Appendix II. A substantial proportion of the content analysis done on the RSG website was descriptive, giving a description of the pages and the functions they perform. However, as McMillan has noted, this descriptive analysis is quite common in doing content analysis of websites. In her analysis of nineteen studies that applied content analysis to websites, "the majority of these studies were descriptive in nature" (McMillan, 2000: 83). It was however useful in the case of the RSG website to describe both the physical look of the website and the added features it offered anyone who visited the website. This kind of content analysis contributed most of the findings during the process. There were however other observations made based on findings of the time spent at RSG. These observations relate to the outcome RSG wanted to achieve with their website and their multimedia initiative.

4.5. Conclusion

The use of content analysis to examine the RSG website was an integral and essential part of the research conducted. Doing the content analysis provided vital information about RSG's development online. This was Information, which literature research and

interviews could not provide. The content analysis of the website, although largely a description of the actual website, is also a way of examining the website from the user's point of view. This is important because of RSG's reasons for going online, which included providing better and alternative service for their listeners.

As illustrated throughout the chapter, content analysis was however not the only method used in data collection. Another integral part was the case study and the components which constituted that i.e. interviews and observation. The entire research process is based on the methods used to obtain relevant information. The methods discussed in this chapter were optimal for the qualitative research conducted and resulted in findings which were informative, interesting and contribute to the greater understanding of the need for radio stations to develop an online presence.

CHAPTER 5

5.1. Introduction

The intention of this paper is to create an understanding and analyse the reasons of why RSG has decided to create an online presence. It does however also illustrate that simply wanting to be on the Internet is not enough. It is important to use the medium (or mediums) you are working with to their best ability in order to provide the best service possible. As stated throughout the paper, it has not been the intention of this research to be generalized to all radio stations and make conclusions as to why other radio stations develop online. This should however not deter the reader from applying the research on RSG to other radio stations in similar positions. This should be done without using RSG as a rule for others to follow, but rather a model from which to gain insight into the phenomenon of radio stations developing online.

5.2 Reflecting on the Research

Reflecting on the research process not only allows the researcher an opportunity to share experiences with those reading the paper, but also allows future researcher in this field some insight into the process of doing such research.

The greatest insight gained in terms of data and information on RSG itself came from the in-depth interviews conducted during the time spent with personnel from the radio station. It was not only useful to gain insight into the daily running of the radio station, but also the personal feelings and thoughts on the website by those interviewed. It was the stepping-stone to the entire research process and the conclusions made about RSG's initiative. It was from the interviews and the data collected during that time that made the content analysis meaningful. Without the information gathered during the time at RSG, it would not have been useful to examine the website because there would have been nothing to grade it against. Rather, with the ideas and ideals from those at the radio station, it was then useful to look at what was happening on the website, in relation to what they had hoped would happen and what they wanted to achieve.

Despite the fact that the content analysis was largely descriptive in nature, it served to illustrate how difficult it is to fulfill the dreams you have when going on to the Internet. Perhaps it was made all that more difficult because of the fact that RSG was undertaking a multimedia initiative involving three mediums: radio, television and the Internet. Although the website and the services they produce for their listeners on the Internet are useful and do live up to some of the expectations they had, it is more than simply innovative thought which is required at this stage of their progress.

It is important for future research into radio stations developing online to have not only an understanding of radio itself, but also of the Internet. It was essential to the research process to delve so deeply into where radio comes from, not only generally but also specifically in South Africa and more specifically to RSG. This is however only one part of the investigation into the merging of two mediums. It was thus vital to examine where the Internet comes from. In doing these in-depth examinations of the two mediums it becomes clear not only to the researcher, but also the reader, why a radio station would be interested in the Internet. It is through these examinations that a comparison between the two mediums can emerge. It is startling to note that not more has been written about the similarities between the Internet and radio.

The most important aspect of doing research is having an understanding of the area being examined. It is thus imperative that more research be conducted regarding the movement and development online by radio stations. Although there are numerous articles in journals, magazines and websites dedicated to this issue (many of which have been used in this research), there is not enough comprehensive research looking at why radio stations are interested in the Internet. Much of the work found and used for this research looked simply at the fact that radio stations were developing an online presence, without looking at the process of why they were and why it is advantageous for them to be on the Internet.

5.3 What this means for RSG

The RSG website is unique in the fact that it belongs to a project which has been credited (by the radio station itself) for being a world first. They did manage to achieve some of the goals they had been working towards. Most noticeably is their ability to connect their listeners to themselves and to the radio station in a number of convenient ways. The radio station also provides a number of alternative services which are specifically suited to their listeners and their target market. The financial pages on their website, for example, provide useful services and information for their listeners, who they know are of a certain class and thus likely to be interested in that kind of information.

They have however neglected a number of their main objectives and as yet not done anything about it.

- One of the biggest shortcomings has been the way the news is produced for the website. Not only does it not provide a scripted news bulletin, as they had first wanted, but every time trying to download the audio version it failed.
- Not only have RSG failed to live up to their own expectations, but they have also not used the Internet to its fullest potential. The Internet has the ability to store endless information and it would be to their advantage to provide a written form of the news bulletin, not only because it was one of their goals, but also because it provides their users a unique service.

Although they think of themselves as innovative thinkers, there are a number of ways in which they could become more imaginative and use their core business to provide a better service for their listeners.

As mentioned in Chapter 3, they could for example provide sound clips along with the Hoogtepunte they have in text form. This is using their equipment and capabilities as a radio on an alternative medium to provide more for their listeners and the users of their website. It is also using the Internet ability to store information and give radio the long life span they had hoped it could. Again, it also provides their listeners a unique service, which then attracts advertisers.

All those spoken to from RSG were adamant that throughout the process that radio would remain their core business and that the other two mediums would not detract from that in any way. It might not have, but this might be why their website fell short of all their expectations. Many radio stations after closing down, for one reason or another, decide to turn to the Internet to continue their broadcasting (Sandler, 2000). And there are thousands of Internet-only radio stations currently operating, and many more starting everyday. Not only are there a large number of radio stations on the Internet (both Internet-only and terrestrial radio stations branching onto the Internet), but it is an industry which is growing at a phenomenal rate. Between 1996 and 1998 the number of radio stations going onto the Internet had grown by 1 850% (Taylor, 1998). This number could be much higher today. Segal, when writing about an audio content website called Live356 (www.live365.com), speaks of the website giving access to more than 30 000 radio stations streaming over the Internet. "Radio is in the middle of a technological revolution, where Internet radio will transform the relationships between listeners, broadcasters, advertisers and artists" (Segal, 2001). This illustrates the point that being a radio station interested in the Internet could be a full time project, or, like RSG, it could be part of a larger plan. Either way, unless there is total commitment and a realisation of what resources are fully available to you, there will be disappointment.

They had hoped to initiate phase two of their presence online by October 2001, however as of the middle of November, there are no noticeable changes with the website or the services which it provides. It is indeed more difficult staying ahead of the pack than first anticipated by RSG. They have always claimed to be the first digital multimedia radio station in the world, whether they continue to become more world or even South African firsts depends on a number of aspects.

The foremost conclusion to be made from the data collection and the processing of information is that RSG has not achieved the ideal they were hoping for. The website does fall short in terms of some of the services it could provide for its users. This is however an opportunity for RSG to learn from their experience of going online and going

multimedia and to change their website for the better. They now need to understand that they must use positive aspects of both mediums to create a website that lives up to all it should be. RSG were able to see what the Internet could do for them (e.g. give radio a long life-span and connect them to their listeners), but they did not use their core business or the Internet to their fullest to make that vision a reality.

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APPENDICES

APPENDIX 1

Interview Transcripts

SAREL MYBURGH

V: Can you give me your name and position at the station please?

S: Sarel Myburgh, Manager: RSG.

V: Your daily responsibilities?

S: Well, I think in one word, managing the whole station. Yes, controlling budget, control income, everything.

V: How long have you been manager at RSG?

S: Three years.

V: Previous experience in radio?

S: Oh hell, I've been with the station for 27 years, but that's now through the history of the radio station, because it started out as, way back in the 30's, late 30's, as the Afrikaans Radio Service in the South African Broadcasting Corporation, something like that. Then it changed to Radio Suid Afrika, then it changed to Afrikaans Stereo and then three ears ago, four year ago to RadioSonderGrense. We changed it to Afrikaans Stereo because that was round about 92, 93, we felt that we can't call it Radio Suid Afrika, Radio South Africa, that means its sort of the official. We were in sort of political position, disposition, in the past and we wanted to move out of that. So we changed it, not actually, we were forced to change because we changed to Radio, Afrikaans Stereo, but shortly after that the IBA said that no radio station could reflect in its name the language or cultural or anything like that... Our slogan at the stage was Afrikaans Stereo: radio sonder grense. And we decided to drop the Afrikaans Stereo and stick to RadioSonderGrense and in the long run it will become RSG, and that's what's happening now.

In the past this station was politically loaded, it was governed by, you know it was controlled by the government in the past. Because since 1948 when the NP came to power they use this station and even when I started here in the late 70's then already the

station was still used and abused. And when we had the opportunity to break away 3, 4 years ago, I decided let's choose a different, let's move away from the politics, I want to become an apolitical radio station and that's where the words radio without boundaries comes in. Because we became a radio station for all Afrikaans people, or anyone who understands Afrikaans or feels at home with Afrikaans.

That's one good thing about the old apartheid, they sort of looked after this station and we've got something like 130 terrestrial transmitters that covers the whole of the country. And of course this is actually the language, the most spoken language nationally is Afrikaans, you do get Zulu, it's the biggest one but is more regional. Afrikaans is spoken all over the country so that's why it's also the third biggest language in the country.

With the changes about in South Africa, with the new government coming into power, as I said previously this radio station got all its funding from the government, so it was not expected for us to make any money, carry ads, I mean it was there, big daddy was supporting us. And all of a sudden in 94 they said there will be 11 official languages, all of a sudden... You can expect from this government to pay for 11 official languages so now we need to do something to see where we stand, how can we generate income ourselves. Then, that was from 94 I did a bit of research. First I went and had a look at all the PBS radio service, you now what PBS radio service is? And see how they are funded world-wide and it all came down to the same story, government funded or license funding or whatever sort of agreement there is, but they are not responsible for generating money. This comes from the old BBC model and actually the BBC or PBS originated during the Second World War. You know when the government had to inform, educate and entertain the public, the basic principle of the PBS. Then they made use of the BBC, at that stage the BBC was well established already in Britain, and they started telling people how to, when bombing would take place in London, and not only in London, all over Europe they used the official radio stations for the same purpose. So that's where it started, and since then, you know it was easy for those country's because there was one language to cater for and it carried on in that regard and all throughout Europe you'll still

find the traditional PBS radio station based on the BBC model. But it was a different story in South Africa, we could not expect the government to pay for 11 of them.

Ok, so then I saw that ok, there's no go, you can't stick to the old PBS format because furthermore PBS is culture. Culture has got no value, you can't sell it, but it is still important. So, I went now to look again to a variety of commercial radio stations to see what makes them viable and that. And then I came up with a 128-point plan, which we introduced here. That's where we took elements from commercial radio stations and apply them to PBS stations and well... it's difficult to go through all 128 of them, but first of all the day was divided into a commercial part and a PBS part. Commercial part was from 5 in the morning to 9pm at night. The PBS or niche market, whatever you want to call it, is from 9pm until midnight. Ok, so furthermore what we did was make use of the clock system of commercial radio station. That means the hour is divided into quarter hours so, on the hour there will be news. After the news, music, commercial, speech and then music again, here... [draws clock system]. But you can't apply these rules the same way you would for music format stations because it is not a music format station it's a full spectrum, it's a PBS, it's more than just playing pop music and that.

So we changed these rules a little bit, still keep news on the hour, our news is a bit longer than the commercial radio stations because they've got one minute, 2 minutes, where ours can go up to 5 minutes. Then we play music, but here we brought in something that is a bit psychological. You know news is always negative because if it wasn't negative, it wouldn't be news. So what we do is make news sound good, you know that theory that every one of us goes through a high and a low within certain times. What we now is that news will put you into that low phase so what we did here was programme immediately after the news a very positive song, that means it's up tempo, very positive, with a positive message, that's a very important thing. And quite interesting to see that most requests for information on music comes from this song after the news. So something is working, I am not sure what it is, but we'll see in the long run what it is.

Ok, then still your commercials form part of this, they come in shortly after this, then your speech tracks here. Where we made use of speech tracks of an hour or longer, we brought that down to 8 minutes with music in between. The other important thing is to play music on the quarter hour. What this means is we'll never mention the quarter hour because that's something that if you say its quarter past nine, you make someone aware of the specific time. Tell them it's 11 minutes past nine, its not that important, but quarter past nine will tell him it's a turning point, 'I've got to do something'. So we stay away from the quarter hour time signal. Play your music, it must start before 13 minutes past and must end after 16 minutes. And then your whole hour is structured this way: music, speech, commercial, music, speech, commercial, so that you play at least four song within that hour. Ok, this is one hour, but then you go and structure a 4-hour session in the same way. So everything forms part of this circle, or this clock system. That was quite unique.

So then we went to the industry and sold this because we had to generate money and the whole thing was quite positive. And then we had this brand new format because this was really a brand new format that we had come up with. But we sat with technology that was 20 years and older, and then we started with something new and we decided, what can we do? The only thing is to make that jump to get in touch with modern technology, and not in touch, to be one step ahead. That's when we decided, ok, we sat down again and say how can we capture and how can we stay ahead and it was really a brainstorm when this came up. We thought about the idea, capture electronic media, make it all work for one medium, work from one database and that's where it started from. So, radio is your driving force, add to that your TV, with its own unique elements or characteristics, add this part also [pointing to the computer], supporting radio, again with its own unique characteristics and that's where the whole idea started form, to make it interactive.

And I've just summarised to you the route that we followed to get to the new technology. Furthermore what we did, ok this is the admin building. The building you see over there is the studio block. And that was one of my problems, that we were at that stage on the 6th floor and it was exactly 1 kilometre from our admin offices down to the studios and I said

no ways I want the studios under one umbrella. Now we must think, this caused nearly a revolution in the SABC because this is the admin building this is not the broadcasting environment. Well, I got it, its just nest door, we got it. Well, it made it easier for me, and my staff at least can now see daylight, because that's another thing, you know the studio's are down there and you cant see daylight and that's a very important thing, at least have contact with what's going on the outside. But furthermore to have contact with the people here because the presenters in the studio is all by his or her self and they read the news, they do the technical part, they do the continuity, it is only one person doing that. So at least here there is some form of life. And that's where we started then with developing this whole thing. And I'll tell you one thing that [pointing to the computer screen] was a difficult one. It was easy enough to get the TV right.

V: Which one came first? TV or ...

S: [Computer, taps the computer screen]. The TV was not that difficult. This [computer] was the bastard and the other one was the WAP cell phone, ok that was not all that difficult. But really WAP is something of the past. So that's where the whole thing started and from... shows you how quickly the environment develops. So that's where the whole thing started and from there on since introduction it's been an ongoing process to stay ahead and keep up with what's happening. We still not satisfied that everything is in place yet, unfortunately we developed this form overseas who supported us in this. It was a big mistake to get them involved because they come from France and that's a problem, the distance and the language, and it is a problem. You cant communicate with people who are not really English speaking. They're French Jews, you know that's a weird combination and over a distance of 11 000 kilo's, that's difficult, that's very difficult.

V: How long ago was it that you decided to ... [go online]?

S: It was 3 years ago, when we first started, moved towards trying to persuade the SABC to go with us. And from then on we moved quite fast. We moved into our studios, last year October we started broadcasting on this [Internet]. Now its fine, its running because what happens now is radio, radio is radio as it used to be so whether you've got the other elements doesn't matter. That thing [points to TV] supports radio in the sense that, ok

your Afrikaans is not that good but we call it 'Beeldradio'. Beeldradio translated means 'visual radio'. It's something more than visual radio actually, but that's the nearest I can get to it in English. Visual radio plus unique characteristics. As you can see down there the news banner at the bottom. You know, normally they say radio is the fastest medium to publish on, not any longer, now that thing [points to TV] is now faster because at the moment if you've got news that breaks you've got to wait for the song to end or for the news hour to broadcast, not there [TV] you can place it, publish it immediately so that's a unique part of it. What's coming up, a new part, hopefully by the end of this week is financial information. Just on top of that news banner there will be a scroller with financial information, that means your stock prices will be running there as well as your indices and your exchange rates and stuff like that. So during daytime it will display the top 50 movers, after 4 until the next morning at 9 it will give you a complete rundown of all the stocks and prices for the day.

Here [pointing to the tv] you can see, this is what happens, this is a spot playing now. We haven't got yet material but you can see it's only a default banner that we've got in there, but it shows you in the left hand corner what sort of spot it is, and then it shows you down there, there will be the banner of that advertising company, at the moment it's only got 'advertise on RSG', it's just a default banner we got in there. Ok, she is on the air now and you'll see it's very informal, we don't try to... we want to do radio, you'll see it's... ok now it's a book reading but you see it's very informal. We don't want to have that clinical look of the tv, because radio is a one-on-one medium, it's a very intimate medium and I want to keep that. Especially when we got phone in programmes, that's very interesting to see how people react, or listen to how people react when you speak to them over the phone and you look them in the eyes and you know it's a one-on-one situation, it's very very interesting to see the reaction from the listeners.

Ok, from this side, this is the tv, now you get to the Internet part. This is what we want to call script radio because radio, you know you broadcast and it's gone, there's no... we try to give a long life span to a product, that we produced this. Sometimes it takes you hours and hours to do one 10-minute programme and it's gone. So this thing does give it a

longer life span. So what you can do is you can either go into the archives, listen again to stuff that was broadcast during the day time or else you can go and get news in script form. This is where the news banner will also run... you get the news of the past hour will also be published until the next hour and then you can access that also again. You do have the opportunity here to, that's shares. The Afrikaans speaker are very active in the share market, that's why we concentrate on that a lot. So you can buy or sell your shares on here through our agents, or we are agents for one of the financial institutions. And then furthermore you have the opportunity here to enter, to advertise local events, social events without single, without any interference from our side, you can just advertise it. You can see its just, something that's not supposed to be advertised we take it off, but usually with social events we don't really have that sort of problem with the listeners. That gives them the opportunity to advertise whatever is happening in their regions. This is only a summary of what is happening and if you want more information you just click on that, there you can get the full story of everything, where it is happening.

Lets talk about this one [icon of two arrows facing each other]. The important thing where this comes into the picture is to give your listener also access to what's happening in the studio, so its not necessary any longer to phone in to take part in a programme, in certain programmes we will be interactive. You'll find that these icons come and go, it differs from programme to programme. Now this one doesn't have much on at the moment because it's only, you can check which ads have played over the last couple of hour. But you get two arrows facing each other, the moment that thing appears that's for specific programmes, you can enter into that, it will open up a window where you can communicate directly with the presenter in the studio. So its not an email, its direct communication and he or she can take that information and they can publish it either on tv, or they can just react to it, whatever. But the moment you punch it into your PC it will be in front of that person [presenter]. That's very popular, the last phone in programme we had was last night between 8 and 9, I think, well we don't keep the information for longer than an hour because we don't need it for longer than an hour. This is really very popular. I can also check on how many people are busy on the site at this moment. That's more or less what's happening. That took a long time to let you the background on why we decided to go online. Now to summarise the whole thing: because of the news

technology I was afraid that radio could lose the fight against the Internet, especially the Internet, because that's the animal of the future and if you don't make friends with that its going to kill you, so rather use it to your advantage.

V: Where you weary of it in though in the beginning?

S: yes, but now it's a friend to radio.

V: How many hits have you had?

S: Hits, round about... Wait, let's get the definition right because hits, impressions and unique visits, that's all quite different. When we talk about hits, we see it not as impressions, that means not refreshing pages or turning around. We see a hit as a unique visit, that means somebody who opens the page today, doesn't matter how many times he page around. In that regard, we've got something like between 30 to 35 000 per month, that's unique visits. When it comes to impressions, or what other people see as hits, that means how many times a page is refreshed or pages turned, that's round about a million. But that's a misleading figure, its not that important to me, it is more important to see how many new visitors I've captured because we already building a database with which we can communicate with our listeners. Our database at this stage of people that we've got information, complete information is round about 20 000.

V: That's using the registration page?

S: Yes, yes. And that's much more important to get those people. Quite interesting you can see at the moment 78 people are busy with the site. And most of them are from overseas listening to the radio station, all these South African leave for other country's now want to listen to radio from there.

V: How much did wanting to attract overseas listeners influence going online, or was it not really a factor?

S: Its not a factor, it's a nice to have, but it doesn't mean a thing because I've got to cater for people in South Africa. If we look at the RAMS and AMPS (I think you're aware of RAMS and AMPS), they don't measure overseas listeners, your advertisers not interested

in that. Its just a nice to have because you are interactive and because you have a website its expected from you to broadcast on it. But we don't pay much attention to the sound track that's going out there. I do get a lot of complaints also 'please we can't get access to it', but it's going to cost me an arm and a leg to give access to all those people. No, no it's not that important.

V: You were talking about AMPS and RAMS, who is your target audience?

S: We've, again quite difficult, but LSM 7 & 8 between 30 and 49. That's the target audience, but again for PBS it's difficult to bring it down to that. But you need to focus especially from an advertising point of view, we made quite a lot of progress in that regard. Quite interesting that when we started this restructuring of the radio station, over the last 4 years we built our listenership from 966, that's over 7 days. That means the question is normally asked 'did you listen yesterday to the station' or 'who listened in the last 7 days to the station'. This is the past 7 days figure. From 966, to the present 1,5 million, so its quite nice. What is interesting is 4 years ago our age profile in the 50 pluses was 64%, that was high. At the moment, and there you can see, at the moment... [Tape ran out, had to change sides]

V: Why would you want to bring your listeners age down?

S: Again because of the advertiser. Advertisers are interested in the people in this age group (30-40) who can spend. According to them 50 plus is, you can't spend there. But still we kept in mind that we were quite sure that we weren't going to loose the older listeners. Because, especially on the Afrikaans side, they have nowhere else to go. We know or expected them to complain but we had to concentrate on the younger group and that's exactly what happened. We did not loose older listeners but we bring in the young crowd. Now again we also trying to build up the younger age group, but that's very difficult, you know I think you need to wait for them to come aboard or you need to make provisions for them, that's why we have programmes for example on a Monday night where we make provisions for them. But that's just in case they listen to us, you cant concentrate yet on teenagers otherwise you going to loose focus o your PBS function because they not interested in culture.

What is interesting also is we brought our staff component down from 67 to 28 at present. Much more cost effective, much more productive. Our expenses you can see we increased only by 6,44% that's over a 4-year period. But our revenue we increased over the same period by 425%, so the project did work, it did pay out. There you can see the income... and this is the expenses, we did succeed in keeping that down. These are all the answers you were looking for, the Internet access, we had to look at that also and interesting to know that Afrikaans speakers who have access to Internet is something like 332 000, of those 104 000 are our listeners, so its very small, small compared to your daily audience. So that's still a market we can grow, it's an opportunity for the advertiser as well. Then furthermore, especially your TV or your satellite access, 600 000 are Afrikaans speakers whose got DSTV or dishes and of those 300 000 are our listeners. So that's why we had to concentrate on that part of our market as well. These are the advantages, because is not just a nice to have. This is something I believe win the future that we can use to take the classroom to the rural areas. Because you can break away from your radio with your TV and Internet and your TV can sit here and lecture via this programme to the rural areas, which will be important.

V: How does RSG reflect the values and norms of the Afrikaans community it is broadcasting to?

S: Again, I must go back to history again. In the past we were the so-called Afrikaans Radio Service, but we actually only made provision for the white Afrikaans speaker and that's when we came, when we took over there 3, 4 years ago. We changed that completely and that's when we said that any one who speaks Afrikaans or who feels at home with Afrikaans will be welcome here. We furthermore changed the language rules here because it was very strict rules and we spoke a sort of Afrikaans that's only, that you'll only find at a University. Like the BBC English, that's exactly it. And well if you look at this country of ours and you look at all the variants of Afrikaans, its enormous, you know the Western Cape has its own variant, the Northern Cape, Pretoria's got a different Afrikaans, Joburg has a different one. So each part of this country has its own Afrikaans so we just opened up and threw out all those language barriers and furthermore

even English has been brought in on a small scale. That means if somebody can't speak Afrikaans, especially during current affairs programmes, I can't expect Bill Clinton or whoever to speak Afrikaans. And its bullshit, excuse the word, to do voiceovers, no, that's not the real thing. So let them speak. We've got a financial programme in the afternoon between 5 and 6, I'll tell you one thing if you listen to, if you look at the list of people we interview there, normally managing directors, 75% of them are foreigners, not even English-speaking South Africans. That's why we threw it open. But we do make provision for the real cultural elements within the Afrikaans community. That's why with outside of this mass market, what I call the commercial hours from 5 to 7 at night, that's a complete different story. But after hours that means we talk about PBS programmes or the niche market, over weekends we will pay attention.

Let's first take a look at religion. Religion plays a very important part of the culture of all Afrikaans people, its not only Afrikaans speakers but... on the religious side, 95% of our listeners are Christians, 5% are Muslims so we do have 95% of our Christian programmes will not only be as in the past the Dutch Reformed, NG, not any longer. We've got Roman Catholic priests on, there are a couple of Afrikaans priests from the Roman Catholic Church. All denominations now in the Afrikaans community will be on as well as the 5% Muslims also n Afrikaans, that we also make provisions for. I think that's one of the most important elements because religion is part of culture, you cant get away form that.

Furthermore, music, we know amongst the Afrikaans, white Afrikaans population, Boere Musiek, that's part of their culture. We've isolated boere musiek to 50 minutes per week on a Saturday afternoon, but you can't force it down on a weekday, that's not nice to listen to. But remember the coloured community have what they call Lang Arm. That's all ballroom dancing, it's actually boere musiek but just a bit different. But they've got their programme on a Saturday night, remember all of them will be... They will have their programme there.

When it comes to sports amongst the Afrikaans speakers, rugby firstly, cricket very important, but then the third element that we did not take note of was soccer, especially amongst the coloured community. That's also part of our programme schedule. So, ok rugby in the first instance because it draws enormous crowds, soccer, cricket and soccer, whenever there is a national event, whichever national event is taking place that weekend, that will be the priority sport for that weekend. If its soccer and there's Bafana Bafana is playing and there's only a local cricket or rugby match, forget soccer match will come first.

So in that regard, yes we do make provision. What is important to us is to just make provision for all these elements but we don't broadcast really to cultures and colour because I moved away from colour completely. Important things is maybe you need to manage colour, but you don't broadcast to colour, so you have the backside, you need to understand it and fine tune it from time to time, but don't broadcast to colour. That's important. And I think that's what you meant by the cultural thing.

V: Is it the same listeners tuning into the tv and the Internet as the radio?

S: Yes and no. Remember, your listener to radio will fall into the LSM group from, well we don't have 1's but from 3 to 8. When it comes to the tv, and remember again this is satellite based this is not, this is a luxury, it will only be 7 and 8's. and when it comes to this [Internet] again 7 and 8's. But we got, I got a plan now on the table where I want to give each South African access to a satellite dish. You see, you get two, the DSTV system that's an expensive one, I can't afford it, I don't have it. You have to buy the hardware, the dish and decoder, I think its 400 bucks a month or something like that. But there is another system and that's a free to air system. Its exactly the same decoder, it looks the same as the DSTV one, but the software is different. Not that decoder you can get RSG, you can get all the SABC channels, you can get E-TV, you get a very nice news channel, there's a Swazi channel, Bop Tv is available on it, you've got 9 different channels, but not commercial, highly commercial channels you know. But that's free to air, that means you buy the hardware and you get access to that information. And that's what I want to see, that each South African gets access to that sort of thing. What is

further important is that if you give that software, the hardware to them for free, link it also to the peoples TV license, that means because you've got not control over it and make it only, its cheap enough, its easy enough for them to afford. The condition is pay your tv license and you've got access for your lifetime because why I say its important is that we can take the classroom to the people especially the rural areas and that's one of South Africa's problems. Our metropolitan areas are not really a problem but rural areas that's where we got a problem and we can, if we can give them free access... at the moment its...

V: And the Internet, is that mostly people that work?

S: No, its quite interesting, quite interesting. Even pensioners, it's quite interesting to see how many pensioners take part. There is a page here where they can participate what we called 'Spreekbuis' and that means you can say whatever you want, it's not a chat room, its comments. I'll show you just now how active pensioners are.

V: What about radio as a medium makes it worthwhile going onto the Internet?

S: That's a difficult one to answer. Go back to why we introduced it, to secure the future of radio, to make sure radio is also part of this animal. But then we found that this does help radio in the sense that it gives a longer life span to our programmes and that's the most important one to me. That people can now and we are going to build on that in the future so there will be much more emphasis on this part because we are going to build in some e-commerce elements, not some, a lot, we are going to concentrate a lot on e-commerce. But it must also always be two the advantage of your listener. We are going to create, and we got it on a small scale, especially investments for our listeners. We did it last year with one financial institution where the investment was only available for RSG listeners and it was only four a period of one week, but they got enormous interest in that. It was something like, at that stage 11,50% compared to Saambou which was the highest 11,5 or something like that. Within a 4 days we got more than R24 million for that investment, so that shows you that there must be some value in it for the listener. Here you can see the different topics [in Spreekbuis] that's a general one that's now 2700 and something [people who have participated], that's not for the past two months, we keep

them on for two months. These we clean up because its programme specific, it's only for one week that is on the programme. If you want to go have a look then you can but its quite entertaining to go and look at what people say, from the old political stuff, you know people still feel that they were sold out by the old government and begin to take on one another. And its always so slow, its not only today, and its within the SABC, its again bandwidth you know.

V: How much is the quality of the audio important as opposed to say the content?

S: Audio, no not at all. I know that some of the overseas listeners link it up with their hi-fi systems. But that's really, its quite interesting that these people left South Africa because they don't like it here and now they want to listen again to what is happening in south Africa. So its...its really, we put on because you need to be on, its expected from you, you are a radio station we are supposed to hear you. But its very... the system that we use at the moment costs us not much, that Media Player, but the moment, that's why people are complaining because only the, one would say about 500 people can listen at one time to us. To make it more accessible for other listeners it will cost us \$20 000 a month, \$10 000, I'm not going to pay that and not get it back so its really a nice, nice to have.

V: So people really aren't going onto the website to listen to it?

S: Ya.

V: They going for the content...

S: That's right, that's right ya. I can show, give you an idea, what is interesting if you listen, ok, she is reading now. Your sound on the radio is live, that one [tv] is via satellite so it is one and a half minutes, seconds slower, than the radio sound, ya there is a delay of one and a half seconds. This [Internet] is between 15 and 2 minutes, 15 seconds and 2 minutes delay. We can try to see if we can get into it at the moment [tried to get audio while we carried on interview, will see the results in a while].

V: Who was involved in getting the website up and running?

S: We started off by, it was myself, the guy you saw here Eugene Voster, the marketing manager, he actually started the whole thing. But then we brought in a guy, Pieter Geldenhuys (and I know he was mentioned to you as one of the guys we could make use of as a speaker). He's from the Unisa Business School, School of Business Leadership, whatever it is called. Ok, he's a wizard when it comes to strategies, a typical IT guy, they can't concentrate on nothing else but he's really very good. So we got him involved, it was me, him and Eugene Voster, that's it, the three of us who started out. Then we were forced to make use of these French Jewish combination because they supplied us with the play out system on radio as such. So that wasn't a good choice, but that's a long political story. But they were involved because they only give us access to certain, to their database you see. Then we had a company, Matron who developed the backend of this and then we had a company, Electric Ocean, who developed the front end of this thing. So it was at least 6, 7 people who were involved in this whole thing. That was hectic, it was really really difficult.

V: How much were your listeners, were they in your mind all the time?

S: Yes. But you know because you work with something that doesn't exist, how do you plan for it. Yis-like Vanessa it was difficult. That's why we now in the process to revamp this whole thing because you had to plan and think, when we busy planning this thing you have to just sit back and think 'what am I doing, what am I trying to accomplish?' It was so difficult to concentrate because all we had in mind was get the four mediums into one, let them work together and let them sync. But then hell, what advantages will there be for the listener, how can you get your listener involved? So it was also difficult for us to get the listener involved, to ask them 'what do you want, what can we offer you in all this?'. So that's why we started with something, and its really trial and error, if something doesn't work, take it off, try to incorporate something new. What is quite interesting at the moment is that a lot of people visit the archives, we can see that is an important thing.

Also this Spreekbuis, this chat room, or comments board, and of course the financial information, those are the most popular at the moment, but you know you will see that we

offer them on this side, they can go and watch the weather charts, and stuff like that, they can take part in voting where we ask them how they feel about the Springbok captain that happened last week. And its quite interesting, I'll show you just now people voted already. This is something special that we created during the Klein Karoo Arts Festival, something we were quite prominent in. here you can see this was the RSG broadcasting point, all these yellow banners... that was our stage, and we also broadcast live on the tv for the duration of the festival. This is again the broadcast point, the caravan from where we broadcast from, we've got the tv ad campaign, the sheep, that stole the show. And for no reason, I can give you a reason why we use sheep. This is just to give you an indication of the people that attended the live shows there, it was really quite popular. So this is stuff that comes and goes from time to time. But in the future, yes now that we've got a base from which we can work our listeners will be much more involved and we'll find out from them what they want. But again its difficult because if you leave it to your listeners or views to find out what they want, the best is to give something and get comments out rather, that is the best way to do it.

V: Who's responsible for the daily running of the website?

S: Ok, we've got one guy sitting and he's just feeding information into it. But this whole thing is let's call it automated. Because the music that you see that comes out of a database so that's out immediately. So it's only, the news will be there, that's as they generate news in the newsroom it will appear here. Its only the programme information on a daily base when we know that this guy is going to speak to so and so today, and that is going to be...

V: How much do you use the radio station to promote the website, it there always mention?

S: (tape ran out)...It was quite different from the official polls you know, but again, this one is not a scientific research, it's just for interest.

V: So when you do gather all that information on them, what are you going to use if for, advertising purposes?

S: Yes, yes. Especially remember, what we are going to do with that, and we are still busy with the strategy on that. You will have direct access to those people. I will know what they are interested in, I will know what sort of products will meet their, we can advertise directly to those people without frustrating them with anything else they not interested in. But furthermore, we are going to use it for the next step on the tv side and that's the personalised viewing, where you can personalise and talk about my tv, you can personalise that thing in such a way that tomorrow morning when you switch it on, it will say 'good morning Vanessa, this is your diary for today you must be there, there and there'. If you want it voice activated, yes it will speak to you also, congratulate you on your birthday and all sorts of gimmicks like that. That's the next stage that we working towards and that's why we need now a database as big as possible to do that. Also for this, also for this [pointing to the computer] because this is also going to be a part of that.

V: And how willing are the ones who log on, are they most of them?

S: Mm [yes], except when it comes to income and that. But its normally, its quite interesting to see that your professionals, hey kona we know. And if we look at the cut off points for the LSM's you know its ridiculous, I cant remember exactly but I think LSM 8 fall in the income group 8000 plus, that's not that high actually and then above something else its super groups and most people fall...

V: How are advertisers responding to the website?

S: Not yet, not yet. I still, something, that's and interesting point. I don't think the website is going to generate a lot of money base, no, I don't think there's a lot of money to be made out of websites - forget that, that's a pipe dream. But I see it rather as a service, a unique service that I can give to my listeners. But, ok, if you can make some money then its fine, but don't try and get, make that your core business. That's why we will act, as I mentioned, e-commerce, we will give the opportunity to our listeners to, if they hear a song, they can just click on that song that's playing now and then will be able to order online and then we will get a certain cut back on that. The same with the financial information you know, if you want to invest via the Internet, yes, we will get a cut on that, but its not going to be core business. The same with the advertising on the tv

and the radio simultaneously, as well as on the Internet, this is just a nice to have. The advertiser is not going to pay that much extra to have his ad displayed here [pointing to the computer], its just nice to have, its just to capture all electronic media and to tell to the guy 'listen by buying into radio, you get the rest'. But I think the important thing is, and that's my viewpoint, is that you cant make money out of the Internet.

V: Thank you very much.

EUGENE VOSTER

V: IF you can give me your name and position at the radio station?

E: Eugene Voster, Marketing Manager.

V: Ok, what does that entail, your daily responsibilities?

E: It's um all marketing activities in the station, whether it's marketing to the listeners um liaising with the advertising agency, drawing up sales strategy for Radio Active, which is our sales arm, all of that.

V: Ok, how long have you been at RSG?

E: About three years.

V: How would you characterise RSG as a radio station?

E: In terms of what?

V: IN terms of what it does, what service it provides for its listeners?

E: Officially it's a public broadcaster, which means it does a number of things, the official line is educate, inform and entertain. But basically it's the only, really the only Afrikaans station. Punt is very small, so it's the only station that serves the Afrikaans cultural needs. We try and position it in a way that it becomes a one-stop information shop for the listeners and then the unique aspect is that it's Afrikaans.

V: How does RSG reflect the cultural values of the Afrikaans community that it serves, I mean Afrikaans is quite a broad term?

E: Ya, ok, the most obvious one is the use of the language. That's the kind of feedback that we get most often, that the listeners tend to see us as a champion for Afrikaans because its been removed from so many other media. That's probably the most important part of the cultural aspect. We don't go out of our way to promote Afrikaans culture at all in fact, because it becomes a bit of a thorny issue. So when it comes to other parts of the culture like traditional music or um that kind of thing, it tends to go into niche programmes and we treat that as niche. But our mass-market stuff is not a promotion of Afrikaans, it's just that we happen to communicate in it.

V: What were your first impressions about going online?

E: Ok, when we, we played a little bit online before we went multimedia um we didn't do very much, it was more of an experiment. So when we went, when we properly went online then we went multimedia, so there were a number of different issues that came out of that. We knew that we would have to grow the market, I think maybe we were a little bit surprised at just how much people responded on certain parts of the website especially the Spreekbuis, which is the one are where people communicate quite a bit. I think in some area we might have over estimated the skills of a lot of people because in many ways the site and the functionality of the site is quite unique, I think it confused a lot of people, so we simplifying it.

V: Like what aspects?

E: We got dynamic icons on the site, which means as the content changes, the icons have to change and they don't necessarily, they don't all have labels on them so you know, you've got to be very familiar with the site to know how to use it. Ya that's, those are the two main things I think our audience kind of a generic thing we were surprised by how undisciplined, I'm sure Sarel also mentioned it, the IT industry seems to be. And just how untested a lot of software is, its definitely still growing, it seems to be in its infancy, infant phase when it comes to media and integration. There were a lot of problems that

came up and we discovered that the Internet allows you to connect, but not as efficiently as we thought it might.

V: What involvement did you have with the website initially, and now on a daily basis?

E: Initially we, all the top management was involved in strategic, what should be on there, what are the sections, how it should function. I was obviously more involved with the look and feel, I had to meet the agency and that stuff. On a daily basis now we've kind of pulled away from it and we now starting to plan phase two which is learning from our mistakes from phase one. But on a daily upkeep, no, we've got somebody in place whose got to do that.

V: Ok, what about the Internet makes it worthwhile becoming multimedia, or going online?

E: I you know I think the biggest strength of the Internet is that it connects so many people, you know so that's something we want to capitalise on. We also doing it because we're expecting... and that that's an area we want to be one of the first to because we expect it to challenge traditional medium and um maybe the biggest change that we had to go through was we had to look at our own internal process and structures, work flows, so that we're able to feedback to that platform. So we know that's going to take a while to get the internal stuff together. Once that's together we can capitalise on whatever opportunities hopefully come out of.

V: So, did you have to change the internal structure a lot?

E: Well again, we built new studios so we went from analogue to digital so there was a lot of self training, retraining, a new way of looking at things, a fair amount of changes have happened, we've had to move from, we've had to reduce the number of pre-recorded programmes, the presenters and everyone else have to be a lot more aware that they are providing content for other platforms, that's an area that still needs to be developed through. So ya, a fair amount of changes, but there will probably be a lot more I think.

V: What about or what advantages for radio are there in going online?

E: First of all if you look at all different media, and you plot them on a matrix, um radio and Internet seem to be ideal partners, they've got unique strands, they're both information rich. But the thing is with radio, it's immediate, and that's wonderful, but once it's gone, it's gone. With the Internet you can make that content live much longer and that is what we want to achieve, we there's a lot of content that goes through the station, if we can somehow keep it alive and keep it on a database, we can leverage that, that's the one thing. The, well leverage it for ourselves but also in terms of advertisers, there are many opportunities that can come out of that. There was something else that I thought of now... oh it's gone. But in other words, for us it's an archiving function.

Oh yes, the other think, the entire industry the media industry works at RAMS or SAARF figures, its very generic stuff, its obviously we would like more information than what we can get out of that, more qualitative stuff. The internet could provide us with that, provided we get a certain critical mass, ok there is of course only a certain segment of our audience because not everyone has access, but that's an area we want to build so, the interactive elements will come first to get people used to talking to the station, and seeing the results of those talks, because its not just a matter of writing, they've got to see that the programming actually changes as a result and we will then start to look at surveying a number of different things for programming use but also if we can give a response back to the advertisers on um well whatever various campaigns and products.

V: How much were your listeners in your mind when you were actually crating and designing he website?

E" I mean they were definitely in mind. I think one of the most important things is we wanted to come up with a site that looked really friendly and not high-tech because the station isn't positioned that way, even though we going into multimedia our kind of internal slogan was to give technology a face, a human face, it wasn't, the last thing we wanted was to frighten them. So in terms of the actual look and feel we wanted to be warm and friendly etceteras. Which I think in terms of the functionality, we didn't know how people would respond, we were going for the top end, we were pushing it as far as

we could and basically measure response to that, and then modify the website accordingly.

V: And how have people responded?

E: We know that for example the dynamic icons have caused confusion, a lot of guys struggle to navigate through, they don't know how to use that. But then there's certain other sections, I've already mentioned Spreekbuis, that they've really taken to. There's research that shows that RSG listeners are like that, they like to talk and they like to hear what other people have to say.

V: How much attention does the radio station pay to that Spreekbuis?

E: Ya, quite a bit I think. I don't know to what extent it might change programming at this stage, I know that management, Sarel especially, looks at it quite a bit, it does give us a very quick indication if things go wrong or something's happened on air that we haven't heard. Obviously they tell you about it so it can be addressed, but at the moment it's more of an opportunity for them to blow off steam.

V: How much do you use the different, the radio and the Internet to promote each other?

E: We, ya, we do cross-promote at the station, we do it periodically, mainly in the form of live reads. Of course when we launched we ran professionally produced ads via our agency, so we cross-promote quite a lot. We don't always go promote back, I mean at one stage we did email highlights of programmes, but that needs to be properly structured I think for it to be really effective. We do, although we refer to the website however, we do work quite hard at not making it sound like we are a website, you know what I mean, because those people who don't have access mustn't feel like they are being discriminated against in some way. And then of course we will drive through there either by means of competition or whatever, so ya...

V: The registration page, how, is that mostly for advertising?

E: You mean people who want to advertise?

V: For advertisers?

E: No, we haven't used it for the advertisers yet. Eventually yes, that is the purpose, to build up a database so that we can segment and look at demographics, but again that is something that we started I think way back with the first site and there are, I think we got a couple of thousand in there, but its something else that we structured, part of the overall strategy really because we need to look at marketing a relationship we'll have to integrate it into that later.

V: How does, isn't it a problem that the audience on the internet will be different to the radio 's audience?

E: Sure, ya, I mean we will have to go back to normal research methods, focus groups and all that kind of thing to get a feel for the mass market. However, advertising agencies tend to be mesmerised by the upper end of the market so that is our strongest point as well, we have the more LSM 8's than any other radio station, so its an area of focus.

V: Do you think that the website could ever become profitable for the station?

E: I think in the long run yes, provided we get the right partners in. The idea is that we will build nice sites underneath our existing site, so we would look at for example a financial services market etc etc. once we get those various thing in place, once we can offer opportunities unique that and make a cut on that whole package that we offer the advertiser, we basically add on a percentage for its radio schedule, and then gets everything else. We don't go and sell banner ads, and try make money out of that.

V: So, it's not a priority now?

E: No, I think the priority now is to get everything to work, to get the whole integration thing to work properly and to make the site a lot more focused than it is now and to build up an interactive element. Once we've got that, and we've got numbers as a result, then we can think of making real money.

V: Thanks.

PIETER GELDENHYS

V: If you can just say your name?

P: Pieter Geldenhys, Senior Lecturer of Internet Strategy at Unisa's Graduate School of Business Leadership.

V: And what's your involvement with RSG?

P: Um, consultant for the last 2, 2 and a half years on the move towards convergence.

V: For the last two and a half years, you said that. Ok, um what does that mean generally?

P: Ok, that um mainly means that I take a look at some of the trends taking place in the Internet arena. And then providing that knowledge to RSG where they make certain decisions and then helping them with the embodiment of that strategy in reaching certain objectives that has been set.

V: Ok, so what have your findings been, I mean what are the latest trends thus far?

P: The main trend that people don't seem to realise is that the Internet protocol will be the dominant protocol in all communication channels. That means that the Internet address, the Internet addressing as we know it that has only been part of the computer will move beyond the boundaries of fixed lines towards a whole mobile environment. If we take a look at bluetooth they will enable mobile communication within the office environment and third generation networks which will enable Internet protocol to travel on top of various communication channels that have become the dominant switching platform. Combining that with Gilda's Law that states that bandwidth will triple every 12 months, meaning that we will be able to access television channels, radio stations, whatever you can think of via the Internet protocol. That means that a number of devices, a number of platforms and channels will open up whereby new content can be obtained by the listener or view. So there's some fundamental changes simply because of those two laws: the Internet protocol and then the bandwidth. This means that your current transmission network which costs a company 15 million Rand a year suddenly becomes irrelevant due

to the fact that people can now log onto the Internet and listen to it or in an office environment via bluetooth protocol be able to listen to any tv station or radio station. And um by passing the current infrastructure that is required to actually transmit that signal.

This will be about 5 years into the future, but already that is taking place in America and especially Europe where broadcasting is coming of age and that means, and that means that um a tremendous amount of choice is available to the listener. You can for example start a tv station, a radio station in Siberia and where usually you had to listen to it on the Net, the Net becomes pervasive so that the Internet is not only commodity, the Internet is all around us. As we stand in open space, we are bombarded by radio waves from 10 million stars, by radio stations and so on. Nowadays you are able to use those radio waves to contact any individual in the world via cellular phone, it also means that Internet space will now penetrate radio space as well. And with the Internet protocol on the radio communication platform this will open up a whole new ball game. This means that new Afrikaans radio stations can pop up on the internet and threaten RSG's space on there and this means that the RSG plan have to be penetrating all new area's that opens up with the technology revolution.

V: Ok, what exactly is broadbanding?

P: Broadbanding is where you have a tremendous amount of bandwidth available to use it either to transmit or receive.

V: When do you think it will, how, what's what's the situation with braodbanding in South Africa at the moment?

P: All depends on Telkom's deregulation. We as um from an academic view point and a business viewpoint would like to see all regulation as soon as possible to come into play for an open playing field for various role players. There's two types of scenarios: either a socialist approach where you say let the rich pay for um the infrastructure of (for) the monopoly and this will provide with enough funding to penetrate the rest of the market. A different mindset says why don't you open up the whole telecommunications platform because telecommunications will enable more um funds to be generated by entrepenural

activities. It will make business cheaper to run, and um a lot of entrepreneurial activities will be based on top of that and this will create new wealth and in the creation of new wealth and in the lowering of telecommunication costs this will enable a very cheap infrastructure to take, to go there anyway.

So there's two different approaches to the same solution. We are more um in favour of the second one where the governments only have to provide the infrastructure for entrepreneurial activity to take place and yet the market forces will run their own course. So, broadbanding, mainly based upon the fact that deregulation has to take place as soon as possible otherwise we can forget about it.

V: Um, what advantages are there for RSG as a radio station to go on-line?

P: Well, not really advantages per say, more in terms of defending its property in terms of ... its branded content in various formats. But, there is an advantage if it can leverage the new infrastructures using a different business model for example: there are a few laws guiding the evaluation of media infrastructures. Well, the first one is Szars Law and this one simply states that the value of a network is equal to the amount of people that are connected to it. This is a very simply a radio model where you can say if I've got a million listeners it means I'll have more advertisers, with more advertisers I can have better content and actually grow my listener base. So, that means the value of the radio station is equal to the amount of people listening to it.

But there is a different law: Metcalf's Law stating something different. Metcalf's Law stating quite simply that the value of a network is the amount of connections you can make. This is similar to a telephone network: if there are 3 people, then you can have 4 different connections. Um or and and grows exponentially so you can actually find out that..um sorry with 3 people you can have 6 connections, it all depends how much connections you can make, um, how many connections can you establish between the different users. But that means a different model needs to take .. come into contact. That means the person itself that listens to the radio station should actually form part of the connection structure that means that enable the listener to interact with the radio station,

to become part of the whole content provision structure. And by utilising that you can use the RSG brand and leverage into new Internet areas.

Then there's a third law called Reed's Law that said not only take a look at the number of groupings you can form possibly within this infrastructure. 2 people can form one group, 3 people can form the group of 3 plus 3 segments of 2 people each so that's 4 connections. If you tell them .. 4 people suddenly jumps up to 11 sub-groupings and that means you have to enable your listener to form sub-groupings in an adhoc forum and that enable them to communicate better. So, a radio can be seen as the driving force in enabling people to actually form adhoc forums of their own and that enhances the radio the radio station. And therefore if you take a look at the internet side, it enhances not only radio but enhances the connectivity between people and that is therefore a very synergetic relationship between radio, television and the internet.

V: Do you think that's the most important part about going on-line, connecting people?

P: Well, yes connecting the listeners, but there are a few things, not only the important part. If you take a look at what is required for survival um first of all constant innovation, secondly the distribution of branded content on all platforms, that's a very important one. And third enabling your listeners or your views to form part of adhoc communication networks and um leveraging your power that you currently had that you might lose in future um to enable them to form a closer association with the brand by giving them a different um functionality than they would normally have in the case in the past.

V: um...

P: So, if I can just state a bit further, you say technical strong points that you have build up and use that same strong points and pull it all through different platforms. For example, RSG is known to be an authoritative voice in the Afrikaans community. Second, um advantage, because it has a um one language your group can be defined via that and can be connected via that. And with this authoritative voice and extremely wide reach and companionship you can actually take those three very

important factors and take it straight through to the other branded content and leverage other products by using that same principals um in that environment.

V: What problems came out of going on-line and creating the website?

P: Well, first of all because it was a brand new idea and we said that the convergence of communication channels will not take place within the next 5 years, we tried to mimic the convergence to take place. And because the ideas were totally fresh um the technology was not always in play. A lot of over-promising by international companies due to the fact that they can provide this type of infrastructure and um yet it does, it seems that the ideas were too advanced for the time to actually be appropriate to that point in time. Um, but we have the infrastructure in place and with new technology coming on line we already know that we are in a position to just plug in some of the fundamental developments and that actually enables us to be far quicker to react towards the um technology in the market place and therefore the need seen in the market place from the viewers both internal and external.

V: What kind of new technologies?

P: Microsoft Media Player for example. That will enable us to immediately see what song is being played, what content is being played, what adverts is being played on the screen and as your mobile environment moves as well in a bluetooth environment you'll be able to listen to RSG on a palmpilot and immediately see what song is playing and um what product um what programme is currently on air. With the current technology we have on our website, but with the website being a stateless mechanism as the Internet is combining that content already developed for the website and put it on the media player platform that's already in play. So, um all our development is not in vain as technology changes we developed it in such a way that we can use it modually as the technology changes.

V: How important do you think it is for radio stations in general to go online?

P: I think it is very important simply because there is a lot of competition online and although there they still have a monopoly in terms of their transmission networks in certain area's that will actually disappear with your mobile environment coming into play. And Gilda's Law saying that bandwidth will triple meaning that bandwidth will become cheaper as well, so that means you will be able to listen to internet radio stations on your mobile devices in your office environment and a step beyond that you will be able to listen to it anywhere you want to. The amount of radio stations on the web actually exceed those in real life and that means that um you as the user can choose what you want to listen to, which might in effect change the way you listen to radio stations. As soon as mobile communication or mobile commerce moves into the car space, where you listen to your radio and Internet protocol um Internet protocol can be accepted in your car environment, that will become a definite threat to your radio stations. Seeing that you'll be able to transmit from anywhere you like. This is 7, 8 years down the line, but it is a real possibility, that um also means that advertising which carries your traditional radio station will start to fragment even more and making traditional media channels very ineffective, if there is a diminishing income from advertising channels, which we've already seen.

V: Do you think that RSG's website will become profitable? Because at the moment, it is not.

P: I think it won't be profitable in the current business model that it has. But with the new innovations that come into play that will transcend the current radio model and will actually look at new innovative approaches of connecting the user with the advertising content – yes, it will become profitable. But not with this current business model – no.

V: What characteristics of the Internet make it worthwhile going online for radio stations?

P: Well, I think the ability for radio stations to enable people to log onto the website and actually provide them with the information off line and give them and bring them and give them the incentive to move online. But then that incentive have to be beneficial to both the advertiser and the user and that requires a very innovative pattern of thought to

actually create that synergy and with the next phase of phase two of RSG, we believe that that formula is in play and we believe that we will be successful and are totally confident that it will be. But only time will tell. So a year from now we will tell you if it's there or not. Another important thing is that radio stations are put in a very good position to enable them to get extra sources of revenue from their user base and their listener base, um external to advertising income. And we will see in future the radio station have to be more innovative in getting more revenue outside the ordinary advertising channels.

V: What do you think RSG is trying to achieve by going, by creating its website and going online?

P: Well, um, first of all it was the first full spectrum radio station to simultaneously broadcast on radio, television and Internet. Saying that it is very innovative in its approach, from work and providing, going through the knocks before um the convergence actually take place and enable its personal, it's thought patterns, it's um strategy to be in line with new developments that will take place. So actually pre-empting what will happen in order for it to get it's infrastructure and organisational abilities in place for the development coming.

V: What do you think the future for radio on the Internet is?

P: I think it's very good. That all depends unfortunately on telecommunication infrastructures and it's country dependent. So you might not see the same impact that um radio stations in Europe and America will have, but if we have a deregulation of the communication industry there will be a definite impact on radio. But um other radio stations will also be at a disadvantage if they do not use the power they have in their user base to move them from a one-to-one relationship to a one-to-many relationship and a many-to-many relationship. So um, a one-to-many relationship is normally the business part of it: we are the radio station, many people listen to us. But if you try create, transfer that to a many-to-many relationship then you know that you have a very very powerful infrastructure but it also means you have to have a very innovative business models on the Internet to enable you to generate more revenue from that source.

V: What's unique about RSG's website, other than the multi-media aspect of it?

P: Um, I think the uniqueness still have to be proved in a way but I do think a uniqueness lies in the ability of the um listeners themselves to generate content. So um, there is a very low administrative overhead on the website itself, but the ability of the radio station, it's like a transistor effect. Radio is seen as the source enabling people to come online and then they generate their own discussion forums. And then in that regard the listeners themselves generate their own content and not sort of purely driven from RSG's side. That we see as a very very significant business model that will emerge where the radio will be more of a content mechanism and the individuals themselves will be able to provide the content.

V: What characteristics of the Internet make it disadvantageous or problematic for radio stations to go online?

P: First of all, currently the access to Internet via current communication channels and the expense you have and the small type of target market you're playing with. But with broadbanding and with um total deregulation of telecommunication world-wide, we see that trend will change. As it becomes cheaper and more accessible and there is value-added information on it, then you will see the trend change. But currently, the current environment there is a lot of problems relating to it and the exposure to advertising content, um, is not seen as the same level as that [points to radio] but, but it should be seen as an add-on. For example, if you listen to an ad on the radio, and you'd like to have more information, then your website can be used to give you more information about where it comes from. So we see it more as a supporting mechanism, um, to the radio but radio still being the driving force.

V: Do you think there's any other opportunities other than... as you were saying when the Internet becomes mobile, do you think there's any other opportunities for radio and RSG on the Internet?

P: Oh, there's numerous opportunities. Um, the only barrier is innovative thought, that's it. Once the platform has been established, innovative business models and innovative

thought will be the only barrier to creating um very very...successful website. So wait for two months, you'll see something.

V: I don't know if you want to add anything?

P: All I'm saying is that constant innovation is a necessity plus the fact that radio stations have to be aware of the changes taking place...

MAGDALEEN KRUGER

V: Can you give me your name?

M: It's Magdaleen Kruger.

V: And your position at RSG?

M: I'm senior presenter, producer, journalist, you know we have to do all those stuff.

V: What show do you do?

M: My show is a sort of talk show every Thursday afternoon between three and four. There's, the equivalent of that show or which is more or less the same is the Tim Modise Show, which is more familiar to you which is on SAfm. Um this is a show where I decide what topic I want to do. Sometimes it's a topic which is in the news, sometimes I try to make news, sometimes it's just a sort of philosophical discussion about, just debates. Sometimes I've got a Minister here from different portfolios, then I use it as a phone-in as well, to give the opportunity for listeners to phone in and speak directly to their Ministers. Debate, discussions, sometimes it's about information giving, like for instance last week was about the micro-lending and the new regulatory board from the Department of Trade Industry, that was sort of to give info to the people.

V: Do you play any music during your show?

M: No, it's it's um purely talk. When I start a programme just after 3 o'clock news which is usually about 5 past three, there we play just a three, four minute music just to give a

change for for the news reader to get out the studio, for me and my guests to get into the studio, to fix the camera's and microphones if necessary. Usually we talk to about 4 o'clock to the next news bulletin. But sometimes within a first five minutes you start looking to the watch and saying 'waar is fuur' and then you decide to play music say at 25 to four just to break it up a bit.

V: How long have you been at RSG?

M: I've been with RSG for two years now, no two and a half years. I've been with the SABC for eleven years. I've been editor of the news department, um actuality news, Monitor and Spectrum and um so I moved from news to programme (these are the two divisions) I'm now with programme.

V: Um what were your first impressions about the fact that RSG were going online and was creating a website?

M: Um my first impression? I didn't pay much attention to it because I didn't think it was going to be possible because it was to be a first in the world, there's nothing like this in the world, we had to start from scratch. I didn't think the SABC will give much support for that, just for being for the reason that it's the Afrikaans radio station. We are sort of in a sensitive position in the SABC, in the past the English station and the Afrikaans station got everything, all the resources, assistance, whatever. Um, so we was in a very privileged position, so we couldn't expect special treatment at least for four years.

And thirdly, because I didn't know what they were talking about, I didn't know anything about technology whatsoever, but since I've become excited, I've been involved in some of the planning and so on. I've learnt some stuff, I've had to, as a presenter, I had to sort of get involved with it because it entails also changing um technology we as presenters are working with. You know digital broadcasting and everything, and we had to go on a course and start a fresh using all the stuff in the studios.

V: You said you were involved in the planning, in what way?

M: Not in um in the original planning, but as sort of they worked out well part of the

discussion and as how can we do this or how can we do that etceteras. But not, then I leave it to the other people to do it. I just get, the input I've given was mostly about content and how a programme, a specific programme or content will fit into the use of the technology. For instance, my programme is ideal, and we discussed it, we used it as an example for how this new technology of multi-media broadcasting could work. Um, we need interaction um so my programme was used as an example that we could be in the studio, my guest would be there, say the Minister will be with me, people can see him or her on the tv screens, they can listen on the Internet and while they listening to it, if they have access to Internet e-mail, they can immediately react to what me as a presenter or the Minister is saying. And it appears on the screen in front of you or they can put questions immediately and we could include the question. So, if or anybody, if your guest answers this and Spoor.net is a guest and they are this and this and this, maybe um a worker or ex-worker from Spoor.net will hear it and say 'ok, no, that's rubbish that that guy is talking about' and can immediately type in something and say that is rubbish, the loss was so much and not so much. That kind of interaction immediately, which is nice.

I don't make use of it a lot yet during my show, I don't know why, I think it's because we still have some technical problems and so on, but I make use of it. Um, other programmes are making use of it, phone-in programme called: 'Se Wie', Niekie van der Berg, half an hour a week. He make use of it everyday, the morning show, the morning drive show makes use of it. So this is um the advantage of the system.

V: Does it have any impact on the content or the planning that goes into your show at all at this stage?

M: The new technology you mean? Um I don't think so. In the beginning it was a matter of it's not convenient for me because now suddenly I have to get my guests to the studio, whereas in the past I said 'don't worry I put you on line' so on. But, so they mostly I try to get them into the studio, if I can't get them into the studio that's also not a problem because what I ask them is to send me photo's, logo's say it's political party, say the ANC's logo and a photograph of the guest and you put that on the tv screen and the Internet. So this is not a... so it's a extra, a minor extra administrative thing that you have

to do that you didn't have to do before. Um also when you in the studio you must be aware of, although we not like proper television that we play for the camera and so on, but you must be aware that it's going out on tv as well. The position you sit, the way you look to the camera and that the mic is not in front of you, that you don't sit with your head bowed all the time, so you look up and so... but about the content, not, we just carry on.

V: What positive effects do you think there are for radio and RSG, but for radio in general, in going online and having a website?

M: The benefits? Well obviously financial-wise, money. Um we expand immediately the way in which we could um create more revenue, advertising, Internet advertising, tv advertising and simultaneously on radio. So we we offer the advertisers a bigger scope and through that we can earn more money for SABC, and not for RSG, for SABC. And also easy access, you know a lot of people um when it's like, now they sit working at the computer they can now listen actually listen to RadioSonderGrense maybe they didn't have a portable radio with them, they had to go to a study without a radio. Using the web they can listen to us and immediately interact with us whatever they need or comments they want to make or...

We give our listeners the opportunity now to put up themselves on the Internet, to advertise in our diary what's going on, to ask for something if they need um a left wheel of a Beetle 1950, you can put it on the Internet and so on. They can um access the info about the presenters, about the station profile, whatever they need. So I think its... um it sort of must be audibility but also visibility of RadioSonderGrense as well, its marketing tool. But is because a ... it's going to be in the future necessary for radio stations to do that because communication through multi-media is going to be the future. So we are ahead now so... this is what we hope to... but in the end we hope to earn money for SABC.

V: Do you think there's any negative or disadvantages of going online or becoming multi-media?

M: Um the disadvantage for me or the negative for me as a presenter and as part of the radio station is that you know there is always a saying that radio is the theatre of the mind. The people can imagine them, the guests, the presenters, the um drama that they're doing. For instance, we've got an afternoon soapie and we want to do that as well on tv and Internet, and the reaction was the people didn't like it. Because you know they've got all these soapie characters and suddenly they see them acting, they see how they look and they have to start acting for the camera as well. Whereas they would only talk about a doll in the child's arm, they actually have to have the doll there. So I think that that sort of mystery or mysterious aura or whatever you call it is... we lose a bit of that, we lose a bit of that.

And um also that, well, suddenly now presenters on radio, it's not a problem, it's not a big issue, but it is more than the past, what was nice about radio, and I'm talking purely from my personal point of view, and I know other colleagues also feel the same, is that we like the sort of um privacy of radio, nobody knows you. You know, we've got radio faces and so on. And now suddenly people see you and it is that people recognise you, not on the scale with tv personalities, or whatever, we aren't in that league what so ever, but you you're exposed now which I don't like and I know some of the others don't like so. And some of us also think, most of us also don't like to be on camera, you know say for instance during the night shift, sitting there in your track suit and you listen to what people are talking and you sit like this [head bowed, back hunched] but now you suddenly you have to sort of [sitting upright]... but um we'll have to adapt, that's all.

V: Do you put any of your own content on the website?

M: Uhuh [No]. I'm supposed to, I'm supposed to and I think this is eventually what we what we supposed to do or at least have somebody who can put it there, but we must provide it. The only content, if you can call it content, at this moment is marketing, I would give it to Margaret, and they would put it on the Internet, say 'Donderdag, Magdaleen in retenskap, will talk to so and so about this and this and this'.

V: Is this 'Die Hoogtepunt'?

M: Ya, ya but I think it's in the Hoogtepunte. But content in terms of transcriptions – not.

V: DO you think that you will be expected to do this any time soon?

M: I don't know, I don't know what they, I don't know what Sarel will expect from us to do, our input. The idea is to have somebody that can feed the Internet. This as you will probably know is not up and running, we had somebody here only filled in those you know, Hoogtepunte and contact numbers etceteras. But um I think Frikkie Potgieter is the new appointment, I think he is going to do that dedicatedly, but we still have to feed him with the info about our programmed. If they gonna ask... well it's impossible for us to put the content, you know transcriptions of the programmes on there for presenters, somebody else will have to do that. We just don't have the time to do that.

V: How has the process of going online changed your thinking of traditional radio, if at all?

M: No, it changed if, I never thought that that traditional radio will ever change into something, I didn't think of... and I always thought of those components as separate components, but I remember when Sarel once went overseas, I think it was to Dutche Welle. He got back and he just mentioned something about 'you know there's this small radio station somewhere who is trying to do something like this and this and this' and then one day he said we are going for it, and do that. So um now I see it's possible to do that, my my preference lies with radio and to some extent I don't care about the Internet and the tv side, I leave it to the other people, but I cant completely ignore it. Because I said in the beginning, if the Internet, if webcasting on the Internet and tv simultaneously is going to hinder me in my um in doing my job properly, I'm going to protest. And up till now not many problems. But I think it's working and I've become accustomed to it and I think it's wonderful. You know the opportunities for the future are so many because we are sort of on the beginning of the ladder, we haven't tried everything, so we can go quite high up the ladder I think.

V: Do you pay much attention to the um Spreekbuis pages and the comments people make?

M: Not much, um or let me rather put it in a um, I've watched Spreekbuis everyday in the well, sometimes twice or even three, four times a day. But because of the content, I don't feel the need to watch it, once a week maybe. Because the problem with Spreekbuis, it's an excellent tool, it's excellent, but the problem with Spreekbuis at the moment, and this is what you'll find everywhere, not only with RadioSonderGrense; 702, BBC, SAfm, anybody who's... you've got a certain profile of listeners, any radio station has a certain profile of listeners who will phone in, no matter what kind of programme. If you give a number, be it the night shift, or Se Wie or in the morning, if you give a number, they will phone in. and they are not always the people who can make a contribution to the discussion what's going on, although the vast majority of listeners are people in the sort of the LSM 7 and 8, actually the people who can inform and who can um, wat is die woord, the opinion-makers, the vast majority who are listening are those, but they don't pick up the phone. Tanie Sanie van die huis in die plaas, she picks up the phone because she is lonely now, whatever and all kind of cranks. Unfortunately the Spreekbuis was sort of also home for those kind of things. Not not to the same extent as radio because you know a lot of people don't have access to, the very very poor people or people in old age homes, don't have access to it, but the standard of input from the listeners is very low.

But I blame RSG as well for it because we can to an extent determine the standard. At the moment we don't... there's no reaction on Spreekbuis. You'll probably if you've read through it see that people are complaining about 'why don't we hear from you, why don't you comment on whatever' there's no interaction. We need somebody who go through Spreekbuis, address the questions if it's a question, or a complaint if it's a complaint, or get into if they needed info, so there's interaction. What we also can do, I've done it a few times, is that I will put something on Spreekbuis controversial, about a topical issue, trying to encourage people to talk about the issue. Say for instance the legalisation of smoking dagga, then I will put something on it and I will try to get a debate and sometimes it works. But you need somebody to do that kind of think. I do under a pseudonym, I don't use my name, but I've got another name I use, trying to get Spreekbuis as also not only being a channel through which they can ask questions to us, but also a debating forum on issues. Say for instance the Hansie Cronje issue, but um...

So I will say the weak link, there is no response from our side, we don't pay attention to that. And also I think it's important for the presenters because it's on Spreekbuis that you see somebody moans about something, be it your style or whatever, content or what you said and so on and many times you should answer them. I do that under my own name, Magdaleen, from time to time. For instance there was a um time when people complained, um there were about three or four complaints, saying they like the programme and so on but then they complained about me talking to people like, you know in English het julle nie die probleem, you is you. In Afrikaans its u and jy, I don't know if you know the difference?

V: Sort of...

M: You know...

V: ... the formal...

M: ... ya, the formal. Ons se vir ouer mense of mense wat titels het of dokters of wat: u. And 'Professor Barnard, u het' and 'gaan u dit en dit en dat?' So I use it the first time and then I ... especially you have a sort of feeling for it, especially, when obviously Thabo Mbeki is going to be here I'm not going to jy and jou him, I'm going to say u. So when I saw them, there were about three or four complaints, then I wrote something, I said why I do it, I explained to them this is the reason why I do it um blah blah and so on and I had a nice reaction on that. So I think we should use it more because that's the only place where the listeners can give feedback to us when they like what we doing and not, but we don't pay attention to that at all, and you can see if you go through Spreekbuis the frustration by some of the listeners that they don't have any feedback.

V: How often do you refer to the website during your show if at all?

M: Um during my show? Actually not. But when I'm on continuity shift, so for instance on Thursday's I'm in the studio from half past nine to half past three, then I mention it regularly, ya. It all depends I think most of us when we busy with a specialised programme we don't mention, except when we need people to react immediately, then we mention it, or afterwards and so on. Sometimes I forget to mention it. But when I'm in the studio, the continuity show then you regularly do that so... and we get a lot of, in fact

what's interesting with this is suddenly we've got a lot of responses from overseas people, Afrikaans people in Canada, New Zealand, Britain, United States, Hawaii, name it and we get feedback from there. So they listen now um to RadioSonderGrense and especially, what is interesting especially after, and Afrikaans music programme, say for instance on a Saturday evening we've go from eight to eight thirty, we've got a Afrikaans music programme, you get this feedback from the ...homesick...ya I think its homesick feedback and so on. But you know this whole system is also um for we as presenters, we have to adapt to it and we have to be aware of it, to change certain behavior and certain ways in doing things and I think that we not yet totally aware of what it means, so we can totally adjust to what is going on and that's a process. But it's new for us, we've been accustomed to the traditional style of broadcasting, suddenly from the second of October we had to change our style and be aware of Internet and be aware of tv and the interaction and web address and whatever it is.

V: Do you think it's a big adjustment that's slowly going to evolve?

M: It's not...I wont say it's a big adjustment, it's that you must be aware of it and you should just focus on it bur the first thing you must do, and I think some of the presenters, some of the older presenters find it difficult, is the first thing you have to do is you have to open your mind now and say see the whole picture and not only your programme and what you doing. We can be quite selfish people working on our own programmes and making to just make it succeed, but now suddenly you have to hope that the whole multi-media system succeed, you cant only focus on your little corner programme. But it's not, um there's no resistance at all, in fact it's a, I think it's a major challenge for presenters, it's going to be for other presenters and other stations as well. So....

V: Thank you.

APPENDIX 2

Content Analysis Transcripts

1 August 2001

Time In: 09h50

There is a logo in the left top hand corner of the front/home page and a menu bar beneath it where you can scroll to different places. There are other menu/tool bars available to the user in the form of pictures that appear across the top of the page. Some of the options are repeated across both of the menu/tool bars e.g. Nuus, Indeks & Tuisblad.

Just beneath that is a scrolling line which runs continuously across the page and says: 'welkom by RSG...Jy kan na ons luister op 100-104 fm of op die Internet. Jy kan ons ook sien of DSTV of Vivid en interaktief met ons gesels via die webwerf...'

There is a block on the left hand side, which shows what is 'Nou/Volgende op die lug'. This is a picture and description of the song/speech-track taking place currently. Within this box, at the bottom, are more icons (menu options), just simple pictures. They change according to the programme being broadcast, the type of programme, if there is music being played or simply speech etc. They are sometimes quite obscure. One is what looks like a megaphone/speaker and if you idle on it, it says 'intydse RSG uitsending via die internet' (i.e. listen to RSG over the Internet).

Another icon in this same box on the left-hand side is some kind of box, what looks like an old radio. When you idle on it is says 'besoek RSG-argief on inligting rakende programin角度 en gassprekers to kry'. This takes you to the RSG archives page where you can search for past programmes that have been logged on as archives.

The next icon at this stage is a simple drawing of a person and says 'n paar grappies om jou dag op te helder' when you idle over it. This goes to a page full of jokes posted by other people on the website.

The last icon available at this time was one that looks like a camera or a television and says 'RSG se programschedule vir radio, beeldradio & internet'. This takes you to a very comprehensive breakdown of the schedule for Monday and other days of the week. It tells you, almost minute by minute, what will be on and lets you know (through the icons) when it will be on TV. For the Internet schedule there is a mouse icon and it should take you to www.psg-online.co.za, but an error occurred. (PSG online is an economics website, giving market performance, share prices etc). [What is strange about this programme schedule is that it is different from the one in the scrolling menu bar. It has the same icons and same programmes, but the other one gives a 'beskrywing' (description of the items). Why design an entirely new page, why not just use the same one. Perhaps it has to do with logistical issues].

[RSG feel that people didn't really understand these icons on the left-hand side, because they are always changing, and perhaps because they are not very clear.]

PICTURE ICONS at the top of the home page.

NUUS

Logo, scrolling bar and picture icons at the top of the page all stay the same, this is the basic structure of most of the pages.

One box on the left-hand side, which has the following: the date (which cannot be clicked on), below that 'Hoof Nuusbuletin' (cannot be clicked on), below that 'welkom by RSG...' (this can be clicked on, when done so a box appears on the right hand side of the page). Below this it says '**Jy kan na ons luister op 100 - 104 fm of op die Internet. Jy kan ons ook sien op DSTV of Vivid en interaktief met ons gesels via die webwerf.**' (this can also be clicked on, but also just opens a box on the right hand side, which doesn't seem to do much).

Below this it says 'sports nuusbuletin' (this cannot be clicked on) and just below this 'finansiele nuusbuletin' (which also cannot be clicked on).

At the bottom of the box on the left hand side there are the small picture icons, which were found on the home page, but there are more of them. The first is of two arrows on top of each other pointing in opposite directions. When you idle on it it simply says 'interactive'. The second icon is of a megaphone, speaker and says 'audio'. The third is of a computer mouse and simply says 'web' when you idle on it. The following icon is a question mark and says 'search' when you idle on it. The last icon is an envelope and says 'email' when you idle on it.

[it is curious that the descriptions of all the icons are in English on this page, though they were in Afrikaans on the home page].

If you click on the 'interactive' icon, the right hand side of the page stays the same.

*THE SERVER WENT DOWN.

Time out: 10h46

4 August 2001

Time in: 10h10

With the server up and running, you can see the centre of the page is divided into two. On the left hand side it tells you what is 'nou/volgende op die lug'. When there is talk/speech being broadcast, the RSG logo appears and again says 'welkom by RSG...' [show that they are pushing the multimedia aspect a lot]. When there is music there is a picture of the artist and song title and description.

There are more icons available at the bottom of the square on the left-hand side of the front page. There is one that looks like a TV and says 'vind uit hoe om RSG-beeldradio via sateliet op te vang'.

Another new icon is of a star and when you idle over it, it says 'hoogtepunte op RSG'. This takes you to a page which for different shows (those where the producers submit

material) lets you know what is coming up that might be different or exciting. It gives the show title, time, date of the show and a description of what will be on.

On the right hand side of the home page it gives you a description of the presenter and the show e.g. Time, name, what its about. Also, there is a picture of the current presenter.

There are also icons beneath this box (same style as those in the left-hand side box), some are new and others have already appeared in the box on the left-hand side.

At 10h56 the entire box on the right hand side changed to announce the news and is the RSG news logo and a description, which says 'die jongste nasionale en internasionale nuus'. The icons at the bottom of the box also changed slightly. The one that looks like a speaker stayed the same. Whereas there were four icons before the change, there are now only two: the first is a question mark and simply says 'soek' when you idle on it, the other is a capital A and when you idle on it, it says 'advertensies'.

At the same time as the change for the news on the right hand side, the box on the left-hand side also changed. A song by the GooGoo Dolls is playing because the box on the left-hand side shows a picture of their CD cover, the name of the band, the name of the song and the name of the CD. The icons at the bottom of the box on the left-hand side have all stayed the same.

The box on the right hand side has changed again, it is now announcing another programme and presenter, giving all their details and a photo of the presenter. There are two new icons on the right hand side box. The one is of the two arrows pointing in opposite directions, rather than just saying 'interactive' as it did on the left hand side, when you idle over the two arrows in the box on the right hand side it says 'gesels regstreeks met die aanbieder in die ateljee via die internet'. This connects the user directly to the presenter in the studio, not via email, but other interactive software that is more direct. If you click on this icon it takes you to a page called 'Kontak Ons' and allows you to put your name, email and message that is then sent directly to the studio for the presenter to read/comment on.

The second icon to appear suddenly looks like an envelope and says 'stuur e-pos aan Evert Snyman' (i.e. the name of the presenter currently on). This takes you to Pegasus Mail to send an email to the presenter's inbox, rather than directly to the studio. [this was one of the aims for the website, to allow the listeners easy access to the presenters, the website seems to do that well].

When there is music playing, there is an icon on the box on the left hand side that looks like a computer mouse, if you click on it, it takes you to a website about the artist busy playing.

Today's 'Stem bladsy' (voting page) is to find out 'is SA rugby olv Harry Viljoen op die regtee pad? The stem comes up as a smaller, separate page every time you open the RSG website.

Time out: 11h40

5 August 2001

Time In: 18h18pm

PICTURE ICONS at the top of the home page

Kontak Ons (http://196.14.235.116/kontak_lys.asp)

When you click on this page it goes to a page called 'Wie is ons?'. This page gives a comprehensive list of all the people in management positions at the station and the agents at Radio Active (SABC Advertising company which sells airtime on any of the SABC radio stations). It connects whomever goes to this page directly to these people through phone number, fax number and direct email addresses.

Dagboek (<http://www.rsg.co.za/dagboek.asp>)

This is the next icon on the top of the homepage. This is also a comprehensive and detailed page and gives you the option of either entering something into the diary, or see for yourself what has been posted by other people in the diary. For both options you have

to choose the province or continent in which the event will take place. You also choose the year and month in which it will take place or in which you are looking for something to do.

If you choose to place something in the diary page, it takes you to another page, which says you have to register before you can submit anything onto the diary database. If you try and enter the diary without registering, it promptly tells you that you have to register first. This registration page is the same one as the one on the homepage. This is therefore another way for the station to gain information about their listeners and the people that use their website.

If you decide to just look at the entries that have been posted on the website, you don't necessarily have to choose a location, because it takes you to a page with all the diary entries of the date you chose. It gives you the date, a short description of the event. If you want a fuller more detailed description you have to click on the location it gives you under the date. This page gives you a very detailed description of the event, the place, time, contact information of the organiser's etc.

Time out: 19h45

7 August 2001

Time In: 10h35

PICTURE ICON at the top of the home page

Spreekbuis (<http://www.rsg.co.za/spreekbuis.asp>)

This icon takes you to the spreekbuis page, which can be called a forum or discussion page. This consists of a table divided into two columns. The one gives you the name of the forum or the topic for discussion, the other is a description of the forum and the issue to be discussed. There is no description if it is self-explanatory or it is a general discussion. The first forum is simply called 'Spreekbuis' and is a general discussion

about anything. This table also provides you with the number of messages inside the discussion page.

If you click on the icon that looks like a folder you are taken into the discussion page with all the messages. This page allows you to see the date of the message, the name of the sender (which can be clicked on and an email sent to them), the message they sent and the reply sent from the station, if there is one (this is signalled by the picture of a sheep). Rather than having to go through long pages of messages, the user can use the arrows at the top of the page to skip to another page. This is not really helpful, unless you know exactly where the message you want is because although the messages are ordered according to date, each page does not have a specific structure, with messages from different dates being on one page.

There is also the opportunity for the user to leave their own message by clicking on 'Voeg by Spreekbuis'. It is essential to enter your name and message, but an email is optional, so you don't have to have personal replies if you don't want any.

There are two general forums on the website, the other three are more niche orientated and aimed at specific questions or issues. The three more specific ones are financial: where questions posed are then answered on the financial show broadcast everyday between 17h05 and 17h30. This forum is emptied everyday because it is specifically to get questions for the show and not a discussion amongst the users. The second specific forum is a sports discussion and poses questions related to current news in the sports world. For example, when doing the content analysis, the forum was debating whether Harry Viljoen was on the right track with the national rugby squad. The last specific forum is about fishing and again invites people to write in questions and stories around fishing that will then be discussed on the programme broadcast every midday on Saturday.

Time out: 11h55

8 August 2001

Time in: 16h12

PICTURE ICONS at the top of the home page

[Aandele \(http://www2.psg-online.co.za/rsg/bin/Pryse.jsp\)](http://www2.psg-online.co.za/rsg/bin/Pryse.jsp)

This is a financial page, with comprehensive and detailed information about almost anything to do with finance and the financial markets. The main part of the page gives you the option of entering a stock code and then gives you detailed information about those stocks, information such as the price, the volume, the days statistics about those shares etc. If you don't know the stocks code, you can click on the icon which says 'Vind aandeelkode' and this brings up a page that gives you all the stocks on the Johannesburg Stock Exchange in alphabetical order and then information such as its code, the sector it is in and its short name. Once you have the code you want and you find the stocks you were looking for you can continually refresh the page to look at the latest prices by clicking on the icon that says 'Verfris'.

On the left hand side of the page there is a bar which gives you different options: aandelepryse takes you back to the aandele front page. Aandelecodes takes you to the page with all the codes etc mentioned earlier. Wenners takes you to a page with the top 20 stocks/shares that moved up the most during the day. This gives you the share code, the name, how much it moved up and the percentage it moved up. It also allows you to click on the share code and then takes you to the page with its prices, volume, statistics etc. The page with the list of top movers has a refresh icon, which allows you to receive the latest available information on the shares. Verloorders takes you to a page with the same format as the 'wenners' and lists the twenty biggest downward movers. Meerste verhande has the same format as the previous two pages mentioned and is a list of the most traded shares on the stock exchange.

An option available to users of the website is the Jou Porteleulje, which is translated as Your Portfolio. If you click on this option it asks for a user name and password. If you have not yet registered, it gives you the option to do so. The registration page instructs

you to give your name, surname, email address, cellphone number and user name. Once you have submitted it, PSG (the company responsible for the information on the financial pages) then emails the user a password.

Once you correctly take the portfolio option (using your user name and password) you are taken to a page where if you fill in the share code or index code, you are given its details (e.g. what sector it is in, how much it has moved during the day's trading etc). Probably the biggest advantage to using the portfolio option is the fact that you can have the movement of different shares emailed to you each day.

The icon below the Aandele is PSG Online. This is the financial company, which manages the aandele page, and this is a link directly to their website.

Time Out: 17h13

9 August 2001

Time In: 20h45

PICTURE ICONS at the top of the home page

Registrasie (<http://www.reg.co.za/registration.asp>)

The registration icon at the top of the home page takes you to RSG's registration page. It is a very detailed page, which is quite long and asks many different questions such as name, the province you live in, the programmes listened to etc. Once you have completed the registration page, it takes you to a page, which says: 'Jy is nou geregistreer op RadioSonderGrense se webarea. Dankie vir jou registrasie. As jy enige vrae het, stuur gerus E-Pos aan info@RSG.co.za. It also gives you the option to change any of the information, which you supplied. Rather than going back to your completed page however, this takes you to a brand new, empty registration form, which you then have to complete from the very beginning.

The last icon at the top of the home page is 'Wie is ons'. This takes you to a page with three icons: Aanbieders, Programme and Adverteer. If you click on the aanbieders icon, it also gives the user a list of all the presenters on the station. If you click on one of the names, it gives you a very detailed description of the presenter, providing information such as favourite musician, first job, biggest irritation etc. It also provides an email address for the user to contact the presenter directly. If you click on the programme icon, it takes you to a detailed break down of the radio stations programming. If you click on the adverteer icon, it supplies information for advertisers. This page encourages advertisers to advertise on the radio station because of a weekly listenership of 1,3 million which makes RSG one of the most listened to radio stations in the country.

Time Out: 22h15

11 August 2001

Time In: 19h46

SCROLLING MENU BAR on the home page

Indeks

This option returns the user to the home page, if they have gone beyond it in their coming to the RSG website. At first, while still on the home page, it seems a redundant option because there are no noticeable changes as the user is already on the home page and thus there is no need to go anywhere. Its usefulness becomes evident once the user has left the home page and can use this option to return. There is of course another element of redundancy in the fact that there is the 'Tuisblad' icon at the top of every page.

RSG-beeldradio

Translated this means picture radio, and is thus the representation for RSG's presence on the television medium. This takes the user to a page giving detailed instructions on how to set up RSG on their satellite television. It does so for two satellite systems, DSTV and Vivid. There is another icon, which then takes you to another page with instructions on

how to access RSG on the Sentech satellite system. The previous instructions were in Afrikaans and were the product of the RSG website. These other instructions are from the Geocities website and are given in English

(http://www.geocities.com/sasatellite/info/sentech_settings_on_dsd.htm)

RSG Programme

This option is again somewhat redundant because it simply takes the user to the same programme details page as the one which can be found if clicking on the 'Wie is ons' icon at the top of the page, and then choosing the 'programme' option (see content analysis: 9 August 2001).

RSG Argrief

Once again RSG has created a redundant and repetitive option. This takes the user to the archives page, and is thus doing exactly the same thing as the icon that can be found in the box on the left hand side of the home page that looks like an old radio (see content analysis: 1 August 2001). This is perhaps less repetitive than some of the other options that can be found on the scrolling menu bar and have been mentioned so far because the icon that resembles an old radio can only be found on the home page, whereas the 'RSG argrief' option on the scrolling menu bar is available on all the pages on the RSG website. The archive's page allows the user to choose a day, month and year on a calendar. Only certain days can be chosen and are marked by a bright red flashing dot in the top right hand corner of the date. If the user has decided on the day they want to view according to the date, they are taken to a page with the same format as the highlights page which will be mentioned at a later stage (see content analysis: 12 August 2001).

Choosing the archive option simply takes the user to a database of highlight's pages that have been kept for their use.

Time Out: 20h54

12 August 2001

Time In: 11h31

SCROLLING MENU BAR on the home page

Hoogtepunte

This is a page, which is compiled by Frikkie Potgieter and is a collection of details of different programmes. The information is supplied by the producer/presenter of the show and is optional, rather than compulsory for them to submit. The idea is to allow the users/listeners some insight into what shows (especially talk and current affairs shows) will be about before the start of the show. This allows the listener time to plan to listen and gives them more control over what they listen to.

Information that is supplied is the name of the show, the day and time and a description of what the highlight is (e.g. who is going to be a guest on the show, the show's topic). It also supplies contact information for the listener. This is a useful addition as it allows the listener the opportunity to present issues and questions related to the topic, which can then be brought up by the presenter if they want to.

The archives page (see content analysis: 11 August 2001) is simply a collection of these highlights pages that goes back for listeners to see the highlights of past shows.

Nuus en Weer

Unable on any occasion to open this page. An error message occurs and regardless of the number of attempts, I was unable to retrieve this page.

RSG in Klank

This option allows the user to listen to the live radio broadcast being streamed over the RSG website.

Stem

This opens the voting page, which is opened in conjunction with the website when first logged onto. It is a separate page, which asks the voting question and gives the user the option to vote either yes or no. If the user decides to vote, rather than simply closing the page, you are then taken to another page, which shows the results of the pole in percentage.

KKNK

This takes the user to a page, which details RSG's time at the Klein Karoo Nationale Kuunsfees. The page does not give any detail about their time spent there, or what the festival is, but rather is a photo gallery. It shows RSG's involvement through posters, banners etc in the photographs supplied on the page.

Monitor

This takes the user to the Monitor and Spectrum home page. These are both current affairs shows broadcast on the radio station. "Both are in Afrikaans and serve Afrikaans-speaking communities across a broad spectrum" (www.sabc.co.za/monitor/index.html). This is a whole website on its own, independent from the RSG website and is quite different from the RSG website, and makes good use of radio as a medium by providing audio clips of archived material for the users to listen to. It also has links to another general Afrikaans website, which serves the Afrikaans community. It is called Iets vir Iets, and provides different services for the Afrikaans population such as news, shopping online, and links to other websites.

Lag n Bietjie

This gives the user a page with jokes posted by listeners and user of the website. It also provides the date it was posted, the name of the person who posted it, and their email details if others want to make contact with them.

At the top of the page is gives the user the option of adding their own joke with an icon that says: 'voeg by lag n bietjie' (this is inviting others to join).

Time Out: 13h15

15 August 2001

Time In: 20h36

SCROLLING MENU BAR on the home page

Deutsche Welle

This is a Dutch radio station and clicking on this option takes the user to their website (www.dwelle.de/dpradio/Welcome.html). RSG has researched their development online as they have (according to Sarel Myburgh) an innovative and creative website.

The website will now be analysed in terms of the objectives they were trying to achieve (i.e. connectivity, script radio, serving the advertisers).

CONNECTIVITY

There are many different ways of connecting the user/listener to the radio station, and also of connecting the users/listeners to each other. Probably the most prominent means of connectivity is the 'Kontak Ons' icon at the top of every page on the RSG website. Although this seems to be aimed more towards advertisers, it does allow the user the opportunity to connect to top management within the radio station.

The 'Wie is ons' icon also found at the top of every page on the website is perhaps a better way of connecting the user to the radio station, but in a less obvious manner. To simply read the icon, the user may have the impression that by clicking on it they will simply be given a summary or biography of the radio station. Instead, they are given detailed information about every presenter and contact details for them to make contact with the presenters.

The icons found below the two main boxes on the home page also link the users both to the presenters via email and directly to the studio (see content analysis: 4 August 2001).

Spreekbuis is perhaps the best service the radio station has given the users/listeners in terms of connectivity. Not only does it connect the listeners to the radio station, but more importantly to each other. It is a wonderful public forum tool and well used by the people who log onto it. The radio station is however letting it go to waste by not responding enough to what the people write and by not generating debate amongst the users.

Although going through all the messages would be time consuming for the radio station, it would give the users the impression that the radio station was indeed listening to their opinions.

Time Out: 21h38

16 August 2001

Time In: 21h41

There are five new messages on the Spreekbuis main page today. Most of them are RSG listeners complaining about and to each other. Although mainly used to make gripes about other peoples comments, it has the potential to be a truly democratic and free forum for communication. What is also useful and adds to the connectivity on the website is the fact that there is the option of emailing those who make comments on the page (if they leave their email address, which many do).

SCRIPT RADIO

This is probably the one area of the website and they vision the radio station had for the website that has not lived up to any expectations. It is not that the website does not have an archives page (see content analysis: 11 August 2001), it is that it is not being used to its greatest capacity. As seen on the Monitor website (see content analysis: 12 August 2001) being able to listen to snippets of past programmes does make better use of both the Internet and the fact that they are a sound medium. RSG has many talk and current affairs show, which could benefit from this and could add to the website by providing a few minutes of the best part of the programme. For music orientated shows, the current

archives and highlights pages are better, simply providing written detail of what the show will be about.

Time Out: 22h45

19 August 2001

Time In: 16h50

ADVERTISERS

This site has many services and attractions for advertisers. It gives them all the information they need in both the 'Kontak ons' and the 'Wie is ons' pages (see content analysis: 5 August and 9 August respectively). The first impression of the website is that they are trying to attract advertisers with the banner at the bottom of every page, which says: Adverteer op RSG.

The 'Wie is ons' page (see content analysis: 9 August 2001) is geared very much towards the advertiser. It is however not a direct target for advertisers, as they would not necessarily know to go there for the information they want about the radio station.

In terms of keeping radio their core business, in many respects the website is simply an extension of what is being broadcast over the air. It is something more however because not only do you hear the presenters voice, you can see their photo, you can email them, you can see their biography etc. This extends to the music being played as well, not only can you listen to the song, you can see a picture of the album from which it comes, and in some cases visit the artist's website. It seems that it is all aimed at improving the listeners radio experience and the advertiser's position within the radio station.

Time Out: 17h50

20 August 2001

Time In: 17h20

In terms of the financial services the radio station provides the listeners, the website does a lot to improve the service provided. For any listener who is interested in finance or economics, they can log onto the website, listen to the financial programme broadcast each day, watch the movement of the shares, monitor their portfolio and much more, all within the one website. The only thing that may hamper this and that detracts from radio as a core business is the fact that the sound quality may not be very good. This is however not something that RSG can do very much about. The most important element in radio is sound and the way it is used to affect listeners in different ways. By not having very good sound quality on the website means that radio is secondary to the Internet.

Although the listening experience may not be as good as listening through the radio, the website does promote and encourage the users to listen to the streaming audio. The Internet seems to detract from the radio experience by also taking away the imaginative aspect of listening to the radio. The listener no longer has to imagine the presenter, they can now see their picture and read a detailed biography about them (see content analysis: 9 August 2001).

The extra information about the music playing does add to the website and makes going to the website and listening to the station a whole different experience. If you are just visiting the website without listening, you are still able to understand what is being played at that moment on the radio because of the information supplied.

Time Out: 18h55

23 August 2001

Time In: 16h02

Although RSG are not responding to people's comments, they are still getting messages everyday in the Spreekbuis pages. Magdaleen Kruger (one of the senior presenters) wrote a message on Spreekbuis (22 August 2001) saying that she used to read the messages once a month, but now that seems too much because it is always the same thing and the same people. She says luckily she knows that most of RSG's listeners are intelligent and will not take notice of what is being said on the message board. It is quite interesting that someone from the radio station would criticise their listeners and the way they are making use of the Spreekbuis pages.

Perhaps the blame has to fall on RSG for not being more careful and explanatory when it comes to the general Spreekbuis page. They did not give the forum any limits or topics of discussion and made it open to anyone and anything.

In the financial Spreekbuis page, Magdaleen Kruger again wrote a very scathing comment to people saying that it should be used only for financial matters, comments and questions.

Perhaps this is a sign of what should change in the second phase of RSG's development online. It also says something to the radio station about the attitude their presenters/anchors have about the Spreekbuis page and the way it is being used.

Time Out: 16h45



B



"n Program met inligting vir mense w
lief is vir rondreis aangebied deur

Johan Rademan.

Vaste elemente is:

Wynroetes

Gastehuisse en hotelle

Karavaansake

Spesiale treinritte

RSG 4X4 Klub



Nou/volgende op die lug

**The Best Of
THE POINTER SISTERS 1970-1981**



POINTER SISTERS

FIRE

THE BEST OF...





Glo jy wat in Zimbabwe gebeur ook Suid-Afrika se voorland is?

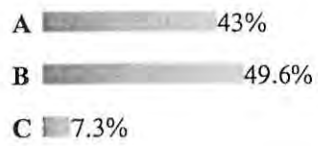
- Ja
- Nee
- Ek is onseker

Aanvaar



Glo jy wat in Zimbabwe gebeur ook Suid-Afrika se voorland is?

Resultate



- A Ja
- B Nee
- C Ek is onseker



Wie is Ons

Algemene Navrae

Posisie	Naam	Tel	Epos Adres	Faks
Stasiebestuurder	Sarel Myburgh	(011) 714- 2702	sarel@rsg.co.za	(011) 714- 3472
Bemarkingsbestuurder	Eugene Voster	(011) 714- 4979	eugene@rsg.co.za	(011) 714- 3472
Programbestuurder	Robert Young	(011) 714- 4405	robert@rsg.co.za	(011) 714- 3472

Johannesburg

Algemene Programnavrae	Hilda Joubert	(011) 714- 4250	hilda@rsg.co.za	(011) 714- 3472
Musieknavrae	Margaret Theunis	(011) 714- 2018	margaret@rsg.co.za	(011) 714- 6445
Administrasie	Marietjie Venter	(011) 714- 3725		(011) 714- 6445
Musiekprogramme	Tinus Esterhuizen	(011) 714- 2724	tinus@rsg.co.za	(011) 714- 6445

Kaapstad

Ekoforum, Bon Voyage	Chris Swanepoel	(021) 430-8166	pretoric@sabc.co.za	(021) 439-0395
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Port Elizabeth

Oggendversoeke	Fonnie du Plooy	(041) 391-1315	fonnie@rsg.co.za	(041) 373-8102
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Bloemfontein

Wat sê die dokter? & RSG Verbruikersake	Amanda Olivier	(051) 503-3223	amanda@rsg.co.za	(051) 503-3266
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Radio Active, Johannesburg

Verkoopsbeampte - Direk aan kliënt	Werner Scholtz	(011) 481- 7146		(011) 481- 7178
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Radio Active, Kaapstad

Bestuurder - Bemarking en Verkope		(021) 439- 4949		(021) 439- 9-99
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Radio Active, Ooskaap

Bestuurder, Bemarking en Verkope	Moses Yabo	(041) 391- 1257	yabom@sabc.co.za	(041) 34- 3235
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Radio Active, Durban

Bestuurder - Bemarking en Verkope	Colin Reed	(031) 362- 5121	reedc@sabc.co.za	(031) 362- 5230
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Radio Active, Bloemfontein

Bemarkings- en Verkoopsbestuurder	George Moleme	(051) 503- 3210	molemetg@sabc.co.za	(051) 503- 3272
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Radio Active, Pietersburg

Bemarkings- en Verkoopsbestuurder	Naas Hattingh	(015) 290-0272	hattinghn@sabc.co.za	(015) 290- 0188
Bemarkings- en Verkoopsbestuurder	Linda Viljoen	(013) 759- 6627/8	viljoenl@sabc.co.za	(013) 755- 3845



Dagboek

Dagboek

Kies 'n Provinsie in wie se gebeure jy belangstel.

<input type="checkbox"/> Oos-kaap	<input type="checkbox"/> Vrystaat	<input type="checkbox"/> Gauteng
<input type="checkbox"/> Mpumalanga	<input type="checkbox"/> Natal	<input type="checkbox"/> Noord-kaap
<input type="checkbox"/> Noordelike Provinsie	<input type="checkbox"/> Noordwes	<input type="checkbox"/> Wes-kaap
<input type="checkbox"/> Australië/NS	<input type="checkbox"/> Verenigde Koningkryke	<input type="checkbox"/> Europa
<input type="checkbox"/> Noord Amerika	<input type="checkbox"/> Suid Amerika	<input type="checkbox"/> Asië
<input type="checkbox"/> Namibië		
Datum waarop dit Plaasvind :	Jaar : <input type="text" value="2002"/>	Maand : <input type="text" value="Januarie"/>

Plaas 'n item op Radio Sonder Grense se dagboek.

[Kyk na die dagboek](#)

[Herstel bladsy](#)



Spreekbuis

	Forum Naam	Forum Beskrywing
	Spreekbuis 3047 Boodskappe	
	RSG REKENSAP 23 Boodskappe	
	RSG GELDSAKE 7 Boodskappe	Stel u vrae oor die geldwêreld op die bladsy en Woensdae tydens GELDSAKE tussen 17:05 en 17:30 sal kenners die antwoorde verskaf.
	RSG SPORT 12 Boodskappe	

Datum	Naam	Boodskap	Terugvoer
8/23/01 9:47:11 AM	Luisteraar	Help asb. - ek verbeel my in die onlangse nuusbuletins, dat julle nou pal sê die weerberig kom van die weer-DIENS af. Altyd gedog hulle is bekend as die weer-BURO. Hor ek verkeerd of is dit alweer 'n RSG-opslippie ?	
8/22/01 1:09:32 PM	<u>storm bothma</u>	Jy kan dit weer se Magdaleen. Dit word al hoe duideliker hoe die Nasionale Party daarin kon slaag om sy lede meer as veertig jaar om die bos te lei. Wil nie dink nie of kan nie dink nie.	
8/22/01 11:27:14 AM	magdaleen kruger	Ek lees deesdae maar bitter min wat op Spreekbuis geskryf word...so een keer 'n maand, maar dis ook al te veel, het ek vandag besluit. Want sien, ek wil graag iets meer leer deur na Spreekbuis te kyk....debatte oor die kwessies van die dag, luisteraars se standpunte oor 'n wye verskeidenheid sake. Met die trant van die oorgrote meerderheid van Spreekbuis-insette en die oppervlakkige 'common' aanmerkings, is een keer 'n maand ook nou te veel. Ek leer niks nuuts nie...die inhoud is dikwels lasterlik, rassisties en sommer net laevlak graffiti. Gelukkig weet ek dat die oorgrote meerderheid van RSG-luisteraars mense met intellek en goeie smaak is, SONDER om hul kritiese ingesteldheid prys te gee. Dieselfde ou lotjie skryf oor en oor dieselfde ou deuntjies. Ek gee nie om om dieselfde mense se kommentare oor en oor te lees nie, maar maak dan tog net inhoudelik konstruktief. Ek skryf nie ALLE Spreekbuis-bydraes af nie, daar is sommige luisteraars wie se bydraes baie sin maak. Julle sal sommer weet wie julle is. Magdaleen	
8/22/01 11:27:14 AM	magdaleen kruger	Ek lees deesdae maar bitter min wat op Spreekbuis geskryf word...so een keer 'n maand, maar dis ook al te veel, het ek vandag besluit. Want sien, ek wil graag iets meer leer deur na Spreekbuis te kyk....debatte oor die kwessies van die dag, luisteraars se standpunte oor 'n wye verskeidenheid sake. Met die trant van die oorgrote meerderheid van Spreekbuis-insette en die oppervlakkige 'common' aanmerkings, is een keer 'n maand ook nou te veel. Ek leer niks nuuts nie...die inhoud is dikwels lasterlik, rassisties en sommer net laevlak graffiti. Gelukkig weet ek dat die oorgrote meerderheid van RSG-luisteraars mense met intellek en goeie smaak is, SONDER om hul kritiese	

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8/21/01 8:29:31 PM	<u>Jackie Swarts</u>	Hoekom is dit dat daar die afgelope tyd omtrent met elk flits die boodskap van die brandende kers op 12 uur middag op die 21 Augustus op RSG uitgesaai was. Ek bly in Durban en East Coast Radio is hier baie gewild by die engelse. Toe ek Maandag by die werk kom toe weet geen een van my kolegas van die kers besigheid nie, daar was geen teken daarvan in die Mercury nie selfs nie eers van oggend nie. Probeer die regering nie vir die verkeerde mense preek oor die rasse beleid nie. Snaaks dit was toe juis 12 uur vandag toe 'n nie-blanke psigotiese pasient my aansien vir 'n polisie vrou en my begin slaan. Ek is seker hy het nie die advertensie op sy Xohosa stasie gehoor nie!!!!!!!	
8/21/01 5:28:45 PM	Naas	Ek is bly dat Monitor se luister-talle bietjie op is. Geluk aan Chris en sy span. Oppas net, daar kom 'n knaende gevoel deur dat Monitor buig onder druk om slegs oppervlakkig of gladnie oor sekere onderwerpe verslag te doen. Plaasmoorde, die taal is voorbeelde.	
8/21/01 3:18:51 PM	Sarel	Edward, aangesien me January se leesvermoë die huidige vaardighede van leerders weerspieël, is dit gebiedend noodsaaklik dat luisteraars nou reeds gewoond raak aan hieraan. Noem dit maar RSG se opvoedingstaak en toekomsvisie. Jy sal nog later dankie sê.	
8/21/01 2:52:34 PM	<u>Edward Middleton</u>	Ek is 'n 41 jarige luisteraar en dink dat Johan Botha kan baie meer lugtyd kry sommer met 'b aie goeie verhoging!!!! Waarmee kan alle weerberigte nie gelees word soos Johan dit doen nie, (?) of is die gemiddelde IK dié van Jackie January wat nie twee woorde in 'n ry sonder 'n fout kan lees nie, fire haar dank haar af maak haar die tee vrou maar haal haar van die lug af sy is 'n skryende skande !!!!!!!!!!!!!!! vir RSG en Afikaans.	
8/21/01 2:45:31 PM	Boer	Sapper Loot, miskien bewys dit dat hy tog nie soveel mag het as wat hy dink nie. Dit bewys ook dat hy net 'n mens is. Nog iets, wie het	

		gesê dis 'n "hy" en nie 'n "sy" nie?	
8/21/01 1:30:47 PM	Ilse du Plessis	Ek wil net graag vir Leon van Nierop gelukwens met 'n BAIE vermaaklike Stralejakkere. Ek dink die s goed van Girly en oom Gert is histories snaaks en baie skerp humor. Al is die storie soms 'n bietjie "soppy" dink ek dis oulik en dit hou boonop by vandag se ware gebeure. Dan wil ek nie klaerig klink nie, maar ek voel dat Musiekster elke dag om twaalf nie sy doel dien nie. Dit help tog nie om elke tweede week na dieselfde mense te moet luister, dis nou Fantasia en Touch of Class ens. Die doel is tog dat ons die HELE spektrum van Suid-Afrikaanse musiekante wil leer ken. Ek beseft dat die tydgleuf dit seker moeilik maak vir musiekante om die kostes van die lugtyd te bekostig, maar dan kan julle die musiekmense maar "sponser" of eerder die klug van 'n nuwe "musiekster" maar heeltemal los. Ons wil SO graag verkeidenheid musiekmense oor die radio ontmoet!	
8/21/01 12:54:35 PM	<u>Sapper Loot</u>	Noutoenou, baie dankie dat ons Webmajestator met stille diplomatie kyk, en antwoord. Maar mensdommers, is dit nie vreemd nie? Hy begaan in die proses 'n "spelvout", en in stede daarvan om die boodskap uit te wys en dit reg te maak (hys die een ou wat die mag het om dit te doen behalwe "hekkers"), verkies hy om dit met 'n opvolgboodskap reg te stel ! Vreemd . . . Wys jou net. Weet nie wat nie, maar dit wys jou.	



Randeles

Portefeulje

Klik op die aandeelkode om die nuutste prys te sien.

Aandele

Aandeelkode:

Kode	Naam	Beweging c	Beweging %	Sektor	Beweging c	Beweging %
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Indekse

Indeks-kode

Kode	Naam	Beweging	%Beweging
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Will u die portefeulje aan die einde van elke dag deur middel van e-pos ontvang?

Ja Nee





Registrasie

Registrasie bladsy

Plaas asseblief jou besonderhede in die spasies daarvoor gelaat.
Alle spasies wat **dieselfde as hierdie skrif gemerk is**, is verpligtend.

Voornaam :	<input type="text"/>
Van :	<input type="text"/>
Telefoon nommer :	<input type="text"/>
Faks nommer :	<input type="text"/>
E-Pos adres :	<input type="text"/>
<input checked="" type="checkbox"/> Stuur asseblief vir my volgende week se hoogtepunte per E-Pos (weekliks)	
Dorp/Stad :	<input type="text"/>
Land :	Suid Afrika <input type="text"/>
Provinsie :	Gauteng <input type="text"/>
Geslag :	<input type="radio"/> Manlik <input type="radio"/> Vroulik
Beroep :	<input type="text"/>
Kategorie van beroep :	Administratief of Bestuur <input type="text"/>
Jaarlikse Inkomste :	Wil nie sê nie. <input type="text"/>
Geboortedatum :	Jaar : 1960 <input type="text"/> Maand : Januarie <input type="text"/> Dag : 1 <input type="text"/>

Wanneer luister jy na RSG?

Gedurende die oggend. Vanaf <input type="text"/> *tyd* <input type="text"/> Tot <input type="text"/> *tyd* <input type="text"/>	Gedurende die middag. Vanaf <input type="text"/> *tyd* <input type="text"/> Tot <input type="text"/> *tyd* <input type="text"/>
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Na watter programme luister jy op RSG?

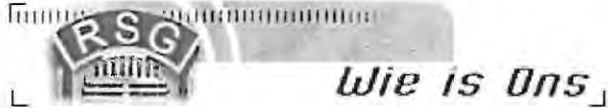
Tyd	Dae uitgesaai	Program (Merk as jy luister na die program.)	Hoeveel keer per maand luister jy daarna?
05:00 - 06:30	Elke dag	<input type="checkbox"/> Rooidag	Altyd <input type="text"/>
06:30 - 08:30	Elke dag	<input type="checkbox"/> Monitor	Altyd <input type="text"/>
08:30 - 09:45	Elke dag	<input type="checkbox"/> Forum	Altyd <input type="text"/>
10:00 - 11:00	Elke dag	<input type="checkbox"/> Oggend versoeke	Altyd <input type="text"/>
11:00 - 12:00	Maandag	<input type="checkbox"/> Wat sê die reg	Altyd <input type="text"/>
11:00 - 12:00	Dinsdag	<input type="checkbox"/> Ons en die ekonomie	Altyd <input type="text"/>
11:00 - 12:00	Woensdag	<input type="checkbox"/> Wat sê die dokter	Altyd <input type="text"/>
11:00 - 12:00	Donderdag	<input type="checkbox"/> Diere maniere	Altyd <input type="text"/>

11:00 - 12:00	Vrydag	<input type="checkbox"/> Verbruikers-forum	Altyd
13:00 - 14:00	Elke dag	<input type="checkbox"/> Spektrum	Altyd
14:00 - 14:30	Elke dag	<input type="checkbox"/> Sê wie?	Altyd
14:30 - 15:00	Elke dag	<input type="checkbox"/> Stralejakkars	Altyd
15:00 - 16:00	Elke dag	<input type="checkbox"/> Radio Sonder Grense onbeperk	Altyd
16:00 - 18:00	Elke dag	<input type="checkbox"/> Tjaila tyd	Altyd
18:30 - 19:00	Elke dag	<input type="checkbox"/> Radio Sonder Grense Sport	Altyd
19:00 - 24:00	<input type="checkbox"/> Merk hier indien jy na die programme tussen 19:00 saans en 24:00 saans luister.		Altyd
00:00 - 05:00	<input type="checkbox"/> Merk hier indien jy na die programme tussen 00:00 soggens en 05:00 soggens luister.		Altyd
00:00 - 24:00	<input type="checkbox"/> Merk hier indien jy na die programme luister wat gedurende die naweek uitgesaai word.		Altyd
Dankie vir jou bydrae.			

Indien jou naam getrek word vir 'n prys, wat sou jy verkies?
<input checked="" type="radio"/> Een jaar se gratis inskrywing tot PSG Online.
<input type="radio"/> Een jaar se gratis inskrywing op Tenders.Co.Za.
<input type="radio"/> 'n Rekenaar program van die maand.
<input type="radio"/> Boekprys van die maand.
<input type="radio"/> Laserskywe van die maand.

Kies nou 'n gebruikersnaam en wagwoord van jou keuse. Indien jy voorheen die vorm voltooi het tik jou gebruikersnaam en wagwoord in en druk die onthou knopie.	
Gebruikersnaam :	<input type="text"/>
Wagwoord :	<input type="text"/>
Herhaal Wagwoord :	<input type="text"/>
	<input type="button" value="Onthou"/>

Aanbieders Programme AdverteerAmanda OlivierEvert SnymanJohann BothaAndre CoetzeeEsther de VilliersJohan RademanAnne Marie BezdorpFonnie du PlooyJohan RussouwAnton PrinslooFritz KlaasteMagdaleen KrugerAnthea WarnerHennie MaasNiekie vd BergCobus BesterIris BesterRyaan AdriaanseDaniel HugoJacqui JanuaryTerrance April



Aanbieders Programme Adverteer

Aanbieder se naam

AMANDA OLIVIER

E-posadres: amanda@rsg.co.za

Aanhaling: Ek het jare gelede saam met my kollega Hennie Maas en Pretoria gewerk en ek het sy aanhaling my eie gemaak. Die bottel is nie halfleeg nie, maar halfvol

Geboortedatum: 7 Junie 19??

Geboorteplek: Springs.

Gunstelingkos: Griekse slaai, pasta en vis (nie noodwendig in die volgorde nie).

Gunstelingmusiek: Country en ligte klassieke musiek.

Gunstelingkunstenaars: Gys de Villiers

Plaaslik: Helmut Lotti

Internasionaal:

Eerste werk: Onderwyseres.

Vrotste: Onderwyseres.

Ideale werk: 'n Miljoenêr wat die wêreld plat reis.

Beste ervarings: Toe ek en my man met 'n gehuurde Fiat vir die pret vyf keer om die Arc de Triomphe in Parys gery het










Grootste verleentheid: Gelukkig is ek op die ouderdom dat my geheue kort raak. Ek onthou net die mooi dinge.

Gunsteling onderhoud: Met die minister van Gesondheid, Dr Zuma.

Waarom? Om haar sover te kry om Afrikaans te praat en haar te vra

	hoekom ons gesondheidsorg in so 'n benarde toestand is.
Gunstelingfliiek:	Gee my die ou klassieke flieks soos My Fair Lady en The Sound of Music. Kan seker raai dat TNT op die skotteltjie my gunsteling kanaal is.
Gunstelingjol:	Oujaarsaand saam met ons vrinne in Bloemfontein
Gunstelinguithangplek:	My eie kombuis in Bloemfontein (My man maak die sappigste filet in die wêreld gaar)
Gunstelingvakansieplek:	Victoriabaai
Gunstelingmotor:	Een wat nie moeilikheid gee nie.
Gunstelingrolprentster:	John Cleese
Grootste irritasie:	Die TV se afstandbeheer, veral wanneer ek nie in beheer daarvan is nie.
Ek haat dit:	Mense wat kronies kla. Pas jou gesondheid op, geen geld in die wêreld kan goeie gesondheid koop nie
Drie lewensreëls:	Handhaaf 'n balans tussen werk en ontspanning Vermy mense met 'n negatiewe gesindheid. Negatiewiteit het 'n manier om soos mos op jou te groei.
As ek een ding kon verander:	Ek kan niks aan die wêreld en ons eie land se probleme doen nie, maar as ek kan, sou ek sistematies van al die rommel wat ons as gesin oor die jare opgegaar het, ontslae raak.
Inspirasie:	Boeke en nogmaals boeke. Die Bybel ingesluit. Daar is soveel wysheid en inspirasie in blaaie vasgevang. As jy jousef wil motiveer, kan jy.
Twee jaar projeksie:	Om baie geld op die aandelebeurs

te maak

09:30	Boekvoorlesing			Hoedspoed' uitgegee deur Tafelberg Uitgewers. Die voo is Johann Nel.
09:45	Oggendgodsdienst			Die godsdienstprogram met 'r ondersteunende en prikkelen boodskap vir die dag gevolg kerknus.
10:00	Nuus (3 min)			Die jongste nasionale en internasionale nuus.
10:03	Maandagversoeke			Fonnie du Plooy in Port Eliza speel jou voorkeurmusiek me boodskappe vir mense wat 'n spesiale geleentheid vier.
11:00	Nuus (5 min)			Die jongste nasionale en internasionale nuus.
11:05	Wat sê die prokureur?			Niekie v.d. Berg en 'n span regs kundiges o.l.v. Igna Klyn bespreek regsaspekte en regsprobleme.
12:00	Nuus (3 min)			Die jongste nasionale en internasionale nuus.
12:02	Musiekster			Uittreksels uit nuwe CD-vrystellings word gespeel en Maandae word met of oor die kunstenaar gepraat. CD's kan daagliks gewen wo
12:30	Landbou-oorsig			Nuus en gebeure in die boe bedryf.
12:45	Weervoorspelling	 <u>Weerkaarte</u> Min Maks Reën Wolk Satelliet		'n Weervoorspelling vir die re vandag.
12:50	Beursverslag			Oorsig van die oggend se ge op die Johannesburgse Aandelebeurs.
13:00	Spektrum			Iris Bester en die spektrumsp berig oor die jongste nuus pla en oorsee.
13:01	Nuus (5 min)			Hoofnuus van die dag asook finansiële nuus.
13:06	Spektrum			Iris Bester en die spektrumsp berig oor die jongste nuus pla en oorsee.
14:00	Nuus (2 min)			Nuushooftrekke.
14:02	Sê wie?			Niekie vd Berg gooi letterlik 'r in die bos en toets luisteraars

REKLAME TARIWE: IN WERKING VANAF 1 APRIL 2001

Adverteer jou produk aan die mees welgestelde gebruikersmark in die land. Elke week bereik RSG meer as 1.5 miljoen luisteraars wat dit een van die aantreklikste reklamemedia in die land maak. Die tariewe is op die koste van 'n 30 sekonde reklameflits gebaseer.

Maandag - Vrydag	Tariewe R	Saterdag	Tariewe R	Sondag	Tariewe R
0500-0600	2100	0500-0600	660	0500-0600	420
0600-0900	3810	0600-0700	1500	0600-0900	1320
0900-1200	1530	0700-1000	1830	0900-1300	1020
1200-1600	1950	1000-1300	1200	1300-1800	600
1600-1900	1230	1300-1800	1050	1800-2100	240
1900 - 2100	450	1800-2100	420	2100 - 2400	210
2100 - 2400	210	2100 - 2400	210	2100-0500	150
2100-0500	150	2100-0500	150		

Die tariewe sluit nie BTW in nie. Tariefskaal vir ander lengte flitse kan op die volgende skaal uitgewerk word.

Tydsuur	5"	10"	15"	20"	25"	30"	35"	40"	45"	50"	55"
Vermenigvuldig Met	0.75	0.75	0.75	0.80	0.80	1.00	1.15	1.30	1.50	1.65	1.80

Algemene Terme en Voorwaardes

Alle vaslegging van bestellings is onderhewe aan die Uitsaai akte van 1976 (as media) en die huidige Reklame Kode en Regulasies van die SABC. Kopië is beskikbaar by enige Radio Active kantoor.

Hierdie reklamekoers kaart is daar vir die inligting van reklame agentskappe en kan dus nie as 'n aanbieding vanaf Radio Active beskou word nie. RSG bestuur behou die reg voor om enige verandering tot sy uisaaistruktuur te maak uit hul eie diskresie.

Kommersiële inhoud

Alle borgskap (spesiale aanbiedings) koerse is onderhandelbaar. Aangewese tydsgleuwe op SABC se Radio stasies word uitgesaai op vaste tye as deel van 'n groep reklameflitse. Hierdie sal uitgesaai word teen die huidige tarief plus 50% en word

aangepas in lyn met met die verandering in die koers struktuur

Kanselasie van lugtyd

Kanselasie is onderworpe aan geskrewe inkennis stelling, 15 dae voor uitsending. Kanselasies wat binne die 15 tot 5 dae periode voor uitsending val sal 'n boete van 10% van die heffingkaart vir die tydsgleuf opgelê word. Kommisie is betaalbaar op die boete. Kanselasies wat binne die 5 dae spertyd voor uitsending geskied sal ten volle vereffen word.

Reklame Materiaal Spertye

Die normale spertyd vir radio reklameflitse is 5 werksdae voor uitsaaidatum. In uitsonderlike gevalle kan materiaal binne 5 werksdae gereël word. In die uitsonderlike gevalle moet u direk met die Verkope Koördineerder en Verkeersbestuurder onderhandel. Daar is geen waarborg vir flitse wat ingedien word onder 2 werksdae voor uitsending nie.

Uitsaai tye

00:00 - 24:00

Om op die Radio of enige van die ander uitsaai media, kontak Eugene Voster

**Argief****RSG Argief**

Augustus 2001						
SO	MA	DI	WO	DO	VR	SA
			1°	2°	3°	4°
5°	6°	7°	8°	9°	10°	11°
12°	13°	14°	15°	16°	17°	18°
19°	20°	21°	22°	23°	24°	25°
26°	27°	28°	29°	30°	31°	

Slegs datums waarvoor die Argief inhoud het sal `n knoppie vertoon. Om die inhoud te sien druk die knoppie.

RSG Hoogtepunte

Musiekbonbons (23:15 - 23:55)

(8 Augustus 2001)

Beskrywing :

In MUSIEKBONBONS van 8 Augustus, om kwart oor elf die aand, kan u luister na rustige musiek so reg in die laataandstemming, onder andere na gunsteling soos 'n verwerking van die SLAWEKOOR uit NABUCCO van Verdi, 'n verwerking van die aria, CASTA DIVA uit NORMA van Bellini en die BERCEUSE van Faure. MUSIEKBONBONS staan onder leiding van Terrance April.

Dieremaniere (11:00 - 12:00)

Diere en bejaardes (9 Augustus 2001)

Beskrywing :

Net ná vanoggend se elfuur-nuus sal Johann Russouw en dr. Buks Wandrag weer in die ateljee wees vir 'n klompie DIEREMANIERE.

Vanoggend gaan hulle onder meer gesels oor:

Vermuise;

Haarverlies by honde; en

Die positiewe invloed van diere op die lewensgehalte van bejaardes.

*** Hierdie program word om drie-uur môre-oggend (Vrydagoggend) in DEURNAG heruitgesaai.

Musiekmakers van ons tyd (22:15 - 23:00)

Die werk en lewe van André Previn (9 Augustus 2001)
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Beskrywing :

Op Donderdag 9 Augustus om 22:15 kan u luister na nog 'n aflewering van die reeks, MUSIEKMAKERS VAN ONS TYD. Dan gaan daar gefokus word op die werk en lewe van André Previn, wat hom eers as jazz pianis bekwaam het. Hy het eers later in een van die gewildste klassieke pianiste, komponis en dirigent ontpop. Terrance April is die samesteller en aanbieder van die musiekreeks.

Musiekbonbons (23:15 - 23:55)

(15 Augustus 2001)

Beskrywing :

In MUSIEKBONBONS van 15 Augustus om kwart oor elf die aand, kan u weer luister na lekker rustige musiek so reg in die laataandstemming, onder andere na werke van 'n paar onbekende komponiste soos die PAVANE van Johnson, 'n deel uit die konsert vir twee horings van Rossler-Rosetti en 'n SARABANDE van Le Clair. MUSIEKBONBONS staan onder leiding van Terrance April.

Dieremaniere (11:00 - 12:00)

Hartaanvalle by honde (16 Augustus 2001)

Beskrywing :

Net na vanoggend se elfuur-nuus sal Johann Russouw en dr. Buks Wandrag weer in die ateljee wees vir 'n klompie DIEREMANIERE.

Vanoggend gaan hulle gesels oor die volgende:

Hartaanvalle by honde;

Paddas; en
Kraaie

*** Hierdie program word om drie-uur môre-oggend (Vrydagoggend) in DEURNAG heruitgesaai.

Musiekmakers van ons tyd (22:15 - 23:00)

Die werk en lewe van die dirigent Neville Marriner. (Deel 7) (16 Augustus 2001)

Beskrywing :

Op Donderdag 16 Augustus om 22:15 kan u luister na nog 'n aflewering van die reeks, MUSIEKMAKERS VAN ONS TYD. Dan gaan daar gefokus word op die werk en lewe van die dirigent Neville Marriner wat hom eers as violis bekwaam het. Saam met die orkes van die Academy of St. Martin in the Fields het hulle baie gedoen om die musiekskat van die wêreld uit te brei deur talle konserttoere en opnames. Terrance April is die samesteller en aanbieder van die musiekreeks.



Jan Marais

Die blondine eindig 'n volle drie minute na die laaste kompeteerder in die swemkompetisie. Sy klim toe uit die swembad uit en haas haar dadelik na die skeidsregter. "Jy moet die ander dadelik kwalifiseer" dring sy aan. "Julle het gesê hierdie is borsslag, maar al die andere het hul arms gebruik."

Koos du Plessis

Saartjie die hennetjie was baie treurig omdat die haantjie haar nie raaksien tussen al die ander hennie nie. Sy besluit toe om al haar eiers verskillende kleure te verf om so sy aandag te kry. Die aand kom die haan toe by die huis, kyk vir 'n oomblik na die gedoente, spring oor die draad en skop die pou dood.

Pieter Kemp

7 dinge om NIE vir 'n verkeerskonstabel te sê nie:

1. Ek kan nie my lisensie bykom as jy nie my bier vashou nie.
2. Jy moes ten minste 180 gery het om my te vang. Goed gedoen!
3. Het ek het jou nie vantevore saam met die Village People gesien nie?
4. Ek wou ook een van julle geword het, maar toe besluit ek om eers laerskool klaar te maak.
5. Is dit waar dat julle te onnosel is om by werk by McDonalds te kry?
6. Ek sien jy het 'n 9 mm? Dit is niks in vergelyking met my .44 Magnum nie.
7. Wat bedoel jy dat ek gesuip is? Jy is die opgeleide spesialis?

