

**FROM IDEA TO IMPLEMENTATION: AN  
EVALUATION OF THE EAST COAST  
RADIO CORPORATE ADVERTISING  
CAMPAIGN: HOW DOES THE STATION  
CONSTRUCT ITS AUDIENCE?**

BY

GERALDINE MICHELLE DAVID

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## **DECLARATION**

**I declare that this research thesis is my own work.  
All the citations have been duly acknowledged.**

**Ms Geraldine M. David  
University of Natal  
Durban  
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## SYNOPSIS

The research will investigate the East Coast Radio Corporate Advertising Campaign which ran from early 1996 through until the end of March 1998. The 'catch phrase' or title of the campaign was "Hot Days, Cool Waves". The research will also focus on the station's constructs of its' audience. The thesis will follow through the agency's pitch to the client the end of the campaign. The campaign incorporates print, billboards, cinema and electronic media.

The corporate advertising campaign preceded a large increase in East Coast Radio listenership. East Coast Radio began life as Radio Port Natal, part of the South African Broadcasting Corporation. Under the management of the South African Broadcasting Corporation, Radio Port Natal developed a particular image and specific audience profiles. The new private station needed to establish an identity autonomous from the South African Broadcasting Company, in terms of both inherited and new listeners. The thesis will investigate the extent to which East Coast Radio retained the original audience after the transfer of ownership and the modality through which it was able to construct an extended audience for the station.

## INTRODUCTION

### **The Social Role Of Advertising**

Advertising occupies a special position within the economic organisation of Western society. Apart from promoting other products, institutions, organisations, advertising is an industry in its' own right, forming an obvious link in the chain of marketing practices, connecting marketing with the production process itself. At the same time, advertising deals in ideas, attitudes, motivations, dreams, desires and values, giving these invisible concepts cultural form through its 'signifying practices', the process by which words and images are given meaning (Sinclair, 1987:1).

The traditional socially accepted role of advertising has "relied on the use of stereotypes to put across information in a format that is quick and easy" (Qualter, 1997:154) for the viewer, listener or reader to grasp. To many, the advertising industry is one looked upon with intense scepticism. It is often regarded as "persuasive, powerful and manipulative" (Leiss, Kline & Jhally, 1986:34), creating within the minds of the consumer an attitude suggesting that they are "helpless victims of the advertising industry's clever machinations" (Leiss, Kline & Jhally, 1986:34). However, those involved in the advertising business would clearly disagree and view the consumer in a very different light. As suggested by Leiss, Kline & Jhally (1986:34), the industry regards "not the 'bewildered' but 'rational' consumer who uses the goods of the capitalist marketplace and the information provided by the advertising to satisfy his or her needs".

Advertising is a rather complex arena of marketing practices that projects different products for different markets, with different purposes or intentions using different media. Thus, crucial distinctions can be made in relation to the various types of advertising that exists (Sinclair, 1987:2).

The Marxist critique of advertising tends to have concentrated upon the advertising of 'commodities'. Marx argued that the exploitative social relationship of owners to workers under capitalism was concealed by the appearance of the goods which were produced. This was the 'fetish of the commodity' (Marx 1967a: 71-83). Since advertising helps to

give goods their attraction and meaning, Marxists say it is 'ideological', that is it covers up the basic realities of society with illusion (Sinclair, 1987: 2).

However, according to Qualter (1997:162):

advertising, as a conscious persuasive activity, is an important element in the market capitalism, which also has an identifiable, unifying ideological basis of its own. A central tenet of that ideology is that there are no ideologies, for advertising manifests its position by being ostensibly non-political. (O'Sullivan & Jewkes, 1997:162)

For Louis Althusser, all of culture was equated with ideology, endlessly 'reproduced' by the institutional 'apparatuses'. The advertising industry falls into this category. Those who followed Althusser's way of thinking found advertising to be more than mere techniques and rhetoric to persuade us to buy goods and services. Rather, advertising was the arena in which all the ideology of capitalism was given shape, where "competitive consumerism and sexism assumed attractive and concrete images which became diffused through all entertainment and publicity in an endless spectacle (Debord, 1977)" (Sinclair, 1987:11).

As is obvious to the general consumer society, most advertisers are more interested in selling goods and services than in promoting ideologies. However, the notion of selling goods and services *is* the ideology of capitalism. Therefore the ideological function of the advertising industry is to reflect its economic function. Leaving the commercial message, the exhortation to buy, as the political message, which projects that all is right in the world and that it is perfectly safe and acceptable to "acquire, possess, and accumulate" (Qualter, 1997:162). Advertising, in simple terms, means the way in which goods are promoted and marketed in industrial societies. Sociological interest in advertising has concentrated on the industry's persuasive effects and the way in which it reflects and encourages social change.

Herbert Marcuse, whose central concern has been the possibility of authentic existence in industrial capitalism, argues that modern societies generate artificial needs, giving the



working class a false consciousness. He suggests that advertising is part of the mechanism by which capitalist societies are preserved. This line of suggestion has been readily accepted by recent writers, but has also been challenged by those who argue that:

consumers are not persuaded by advertising and are becoming increasingly sophisticated about advertisers' claims. Furthermore, advertisements are seen increasingly by consumers as simply another cultural resource, almost an art form, to be discussed and analysed (Abercrombie, Hill & Turner, 1984).

As consumers are changing, the content of advertisements is changing; advertising is becoming a feature of postmodernity. While earlier in the twentieth century advertisements attempted to persuade consumers of the utility, efficiency or reliability of the product, they now try to associate the product with a life-style, on the assumption that consumers are interested in style than in utility. Written texts have been replaced by visual images, and seriousness with playful irony. (Abercrombie, Hill & Turner, 1984).

### ***Audience Formation***

*In the present research, a audience formation has been approached in terms of the audiences' individual choices and behaviour patterns on the one hand, while on the other, with regard to media, it refers to the factors of content, presentation and circumstances that help to capture and maintain the audience's attention (McQuail, 2000: 384). The latter approach is used as a strategic method to help maintain and grow audience ratings.*

*The 'structural' tradition emphasises the media system and the social systems primary determinants. The behavioural (functionalistic) approach takes individual needs, motives and circumstances as the starting point, while the social-cultural approach emphasises the particular context in which an audience member is located and the way in which media alternatives are valued and given meaning (McQuail, 2000: 384).*

*Broad patterns of attention to media change only slowly and usually for obvious reasons, such as change in media structure (for instance the rise of a new medium) or because of*

*some wider social change (eg. The development of a youth culture or the transition from communism to capitalism) (McQuail, 2000: 384). In view of the privatisation of East Coast Radio occurring soon after the democratisation of this country South Africa, it is of paramount importance to note that a change in the socio-political structure of this country caused a change in all areas of life, from mundane, routine events, to the more complex aspects of life. From the homefront to the business sphere, from the very root of this country. Its apartheid entrenched roots were suddenly excavated to allow a rebirthing of immense culture and patriotism.*

*In brief, the audience formation for East Coast Radio according to Omar Essack, focuses on adults and the top 40 hits. The audience profile for East Coast Radio is age 25 – 40; English speaking people; popular hit music in terms of musical style, a little bit of R&B, quaito, pop, etc; and people that fall into LSM 6, 7, and 8. These points will be explicated in the course of the following chapters.*

Before exploring the dynamics of the corporate advertising campaign in more detail, it would be useful to acquaint the reader with the subject of this research: East Coast Radio.

## **RADIO**

### **A mass communicative medium.**

Radio has an ostensible interpersonal directness which is private and intimate. In addition, radio is everywhere: in fact, there is not a patch of land on the entire planet that remains untouched by the electromagnetic signals of nearly 30 000 radio stations worldwide (Teer- Tomaselli & de Villiers, 1998: 147).

Radio is "non-personal communication through various media by business firms, non-profit organisations, and individuals who are in some way identified in the advertising message and who hope to inform or persuade members of a particular audience" (De Klerk, 1998: 321). Radio is one of the two broadcast media that is available to us. Both television and radio broadcast via the public airwaves and operate under a license from the relevant regulatory authority in each country. In the United States, for instance, this is the Federal Communications Commission, while both the United Kingdom and South Africa boast of an Independent Broadcasting Authority (IBA). Radio can be seen as an "interdependent medium within the larger print and electronic media environment" (Sinclair, 1987).

"More South Africans own more radio receivers than mattresses" suggests Abner (1996:2). It is in the opinion of this researcher that one can deduce by this statement that radio is a media source of primary importance to the communication of South African citizens. In a country of forty-one million people, surveys indicate that ninety percent of people have access to radio (AMPS, 1995). John Thompson (1995) suggests that the modalities of cultural transmission in modern societies have been affected profoundly by the development of institutions of mass communication. Therefore, through the development of these media institutions - of newspapers, book publishers, and broadcasting organisations - the emergence of new forms of information diffusion and cultural transmission is made visible. "The production and circulation of meaningful objects and expression became increasingly mediated by industrial organisations concerned with the commodification of symbolic goods" (Thompson, 1995).

Radio, as a means of mass communication, does not fall into the everyday face-to-face communicative process. The following four points have been highlighted by Thompson (1995) as the major differences that exist between these two communicative processes.

- The messages broadcast are produced for an audience, made up of individuals who are not physically present at the place of production, transmission or diffusion of the message.
- The technical means of mass communication in that the messages are stored in a medium which persists; they thereby acquire a temporality quite different from that characteristic of utterances in face-to-face interaction: they are extended in time, temporalised and historicised. These messages form part of the tissue of tradition in modern societies and the legacy through which our historical memories are formed.
- The messages in mass communication are generally commodified. Mass communication may be regarded as the institutionalised production and diffusion of symbolic goods via the transmission and storage of information/communication. Messages are incorporated into products which are sold, or which are used to facilitate the sale of other goods; hence calculations concerning the marketability of the product shape the character and content of the message produced. In broadcasting, marketing considerations are of extreme importance. The commodification of messages is facilitated by the fact that they are reproducible, because the medium allows for multiple copies for distribution.
- A distinctive characteristic of mass communication concerns the availability of the messages, to a selectively targeted audience.

Radio is traditionally referred to as a 'blind medium': it can stimulate the imagination as the listener attempts to visualise what is being broadcast. "For the writer of a radio drama it is easy to involve us in a battle between goblins and giants, or to have our spaceship land on a strange and distant planet. Created by appropriate sound effects, and supported by the right music, virtually any situation can be brought to us" (McLeish, 1995:5).

There are many advantages to the broadcasting of radio:

1. It is a flexible medium, is transportable, and can be listened to anywhere.
2. It is easy to distribute, it is broadcast over the air.
3. It is relatively low cost, both the capital cost of setting up a radio station, and the running expenses of radio are small.
4. Because the medium is rather cheap it attracts a large number of the population.
5. Radio is a selective medium in the sense that the advertiser can limit advertising to the desired markets.
6. The advertiser can vary the messages and the intensity of coverage of different markets to meet local conditions.

“One of the greatest weapons radio has, certainly we, (East Coast Radio) do, is speed. The ability to break a story within seconds of what’s happening” (Interview, Papayya: 07:02:00). If a radio station is to succeed then it must have a good understanding of their audience and to know what they’re thinking, who they are, where they live and their quality of life. The management of East Coast Radio believes that through constant research they have a firm grasp of their audience needs. In the words of the head of news, Mary Papayya, “if we continuously provide the best product, we continually provide the most relevant news product and we continually providing and tackling issues that are relevant to our core audience, I think they’ll certainly want to stay with us” (Interview, Papayya: 07:02:00).

Apart from the obvious technical advances, radio's characteristics include: "the stimulation of the mind; it has the ability to speak to a large proportion of South Africa's population of forty one million; flexibility; the ability to address the individual; transience; economy and portability; and most importantly, ease of distribution, in terms of it being broadcast immediately over the air, giving an advantage over more traditional forms of media such as newspapers, magazines or books" (Teer-Tomaselli & de Villiers, 1998:152).

## RADIO SIGNS AND CODES

“Radio is the art of communicating meaning at first hearing” suggests Laurence Gilliam, former Head of Features, BBC Radio. (Crisell, 1994:42). The raw components of radio, made up of signs and codes, which it uses to transmit messages, is known as semiotics, the study of signs/systems. “In radio all signs are auditory: they consist simply of noises and silence, and therefore use time, not space, as their major structuring agent” (Crisell, 1994:42). It is important to further subdivide these components into words, sounds and music.

Words are signs that do not resemble what they exemplify because they are not representational in any way of their meaning, they are merely symbolic in character. This very symbolism is what makes radio an imaginative and interestingly appealing medium. The very nature of the medium, the fact that the word-sign does not represent its object, forces the listener to visualise, picture or imagine the object, thus giving the medium an appealing and distinctly different quality form any other medium. There lies an important difference between printed words on a page and words spoken on a radio. The obvious being that words transmitted via radio are always spoken. Therefore the medium presents a more complex set of analysis. Firstly there exists a binary code in which the words are symbolic of that which they are representative of, while the secondary voice in which the message is conveyed is an index of the persons or character who are broadcasting (Crisell, 1994:43).

The above discussion indicates that the manner in which the speaker conveys the message is also worth taking into consideration when decoding the signification of sign codes and their meanings. “Such factors as accent and stress have semiotic functions, or at least effects” (O’Donnell and Todd 1980:95) (Crisell, 1994:43). Before exploring this aspect of the research, however, it is worthwhile to briefly summarise the history of radio in South Africa.

## **A BRIEF HISTORY OF THE ORIGINS OF RADIO IN SOUTH AFRICA**

Until 1993, all radio and television in South Africa was controlled by the South African Broadcasting Corporation (SABC), to such a degree that it allowed for no development of private broadcasting companies. The South African Broadcasting Corporation monopolised the media, creating extreme lethargy within the broadcasting industry. The broadcasting environment “lacked energy, had little excitement to offer, was poor in dynamics, and chose to continue with its predictable formatted station scheduling which was never risky and challenged nothing. This lack of initiative on the part of the programmers and stations managers was a direct result of the lack of competitiveness presented by the South African Broadcasting Corporation” (Omar Essack, 1998, Seminar held at the University of Natal).

The South African Broadcasting Corporation divided the twenty-two radio stations under its control into two separate portfolios: Public Service Programming and Commercial Programming. Within the latter, there was a further division into ‘National Commercial Stations’ and ‘Regional Music Formats’. Springbok Radio, which was part of the National Commercial Stations, was, according to Teer-Tomaselli & de Villiers (1998:157), made up of a “full programming spectrum: news, music programmes, children’s programmes, talk radio, readings of novels and radio drama, sport, quizzes and other radio genres”. The programmes fitted into thirty minute time slots and were produced in either one of the two national languages at that time, English and Afrikaans (Teer-Tomaselli & de Villiers, 1998:158).

Lourenco Marques Radio, a commercial radio broadcaster outside of South African borders in the 1950’s, broadcast a rock and roll format that was popular among the South African youth. In the 1960’s the South African Broadcasting Company gained control of Lourenco Marques Radio and the stations music policy was restructured. According to Teer- Tomaselli & de Villiers (1998:158), Lourenco Marques was seen as “more extreme forms of rock music, which were seen to express rebellion against the values of conformity, ambition and respect of parental authority which had characterised Lourenco

Radio, were eliminated". As a result the perception of moral danger, Lourenco Marques Radio was shut down "leaving its listeners without a radio station, and its advertisers without a medium to reach a young and lucrative market" (De Villiers, 1993:135). On the 13<sup>th</sup> October 1975 Lourenco Marques radio was renamed Radio 5, and was to broadcast nationally on the FM, medium-wave and short-wave networks of the South African Broadcasting Company (Andersen, 1981:88). Originally Radio 5 held the monopoly in the market due to regulations set by the broadcasting industry, which made it impossible for "competitor stations to establish operations within the borders of South Africa" (Teer-Tomaselli & de Villiers, 1998:159). Having no competition resulted in the station gaining control in the market, therefore affording Radio 5 total domination, which in turn attracted advertisers. "The programme format of Radio 5 conformed with the norms set by the South African Broadcasting Company" (Teer-Tomaselli & de Villiers, 1998:159). Their only competition came into the equation when the former homeland radio stations were established. In the mid 1980s, Radio 5 became more market orientated and began to structure its programming more effectively. It attracted top personalities as disk jockeys and soon these personalities were making television appearances making them recognisable to the public and affording the station a certain degree of fame. The programme content and playlist allowed for freedom amongst the presenters, thus they were able to determine the music they wished to broadcast, themselves. The station developed a reputation, and therefore they were even aided by their links with the United Kingdom and United States, who sent them musical releases from their respective countries. The station had various promotional ventures, television simulcasts, and on-air competitions (Teer-Tomaselli & de Villiers, 1998:160).

Radio 5 has been responsible for several technological 'firsts' in the broadcasting environment. On 1 December 1986, Radio 5 made history by becoming one of the first stations in the world to broadcast virtually nationwide on FM stereo. This high-quality signal has gained widespread acceptance among the target listeners, while also positioning the station at the more sophisticated end of the market (Teer-Tomaselli & de Villiers, 1998:160).



A second Nationally-broadcast radio station with a distinctive youth-popular music format which provides direct competition to East Coast Radio, is Radio Metro. Radio Metro began its broadcasting in September 1986, in the English language medium and was targeted at the youth of the black community. "It was positioned as an urban music-format station to tap the growing black middle class which provided a substantial market for advertisers" (Teer-Tomaselli & de Villiers, 1998:158). Radio Metro, although originally broadcasting to the then Pretoria Witwatersrand- Vaal Triangle area (Gauteng at present), proved an immediate success and on the 1<sup>st</sup> of April 1991, it was transferred to the FM network and broadcast in all the major urban areas countrywide (Teer-Tomaselli & de Villiers, 1998:158).

Both Radio 5 and Radio Metro, both commercially formatted radio station, are important and space is given to them in this thesis because they remain in their present form the most direct competition to East Coast Radio. This will become clearer as the research progresses.

## **MOVING FROM RADIO PORT NATAL TO EAST COAST RADIO**

East Coast Radio was originally Radio Port Natal, part of the South African Broadcasting Corporation. As a result of the discussions with the Parliamentary Portfolio Committee on communication, and as a consequence of the Independent Broadcasting Authority's "Triple Inquiry Report" (IBA, 1995), it was decided that the South African Broadcasting Corporation should divest itself of its regional radio stations. This step was deemed necessary in order to hasten the establishment of a competitive broadcasting environment in South Africa. It was the "first round of privatisation of state assets in the 'New' South Africa" (IBA, 1995, cited in Teer-Tomaselli & de Villiers, 1998:162). Thus the origins of East Coast Radio, formerly Radio Port Natal, was facilitated when the South African Broadcasting Company were forced to open up the market and sell its' regional radio stations, maintain its two commercial music, national stations, Metro and Radio 5, and of course its public service broadcasters.

The regional radio stations were characterised by adult, contemporary, formatted music. They included Highveld (in the Gauteng area), Jacaranda (in the Pretoria, Northern Province area), Radio Port Natal, etc. Under the previous management, the SABC was content to allow these stations to merely sustain themselves. They felt they were receiving an adequate audience and did not feel the need to expand and explore other ways of running the stations. Therefore the stations followed an extremely rigid format which resulted in minimal listenership numbers. For example, Radio Port Natal's listenership on a weekly basis was approximately 300 000, with which the SABC was satisfied. According to Omar Essack, the current Managing Director, East Coast Radio is not satisfied with low listenership figures. They will only be content when they reach a million and more, because under the present management it is seen as a competitive commercial radio station in a new environment that is interested in making money, in a qualitative way. Thus the station consistently researches its listenership numbers.

East Coast Radio in Kwa-Zulu Natal was sold for R45 million to the New Radio Consortium, a grouping made up of Kagiso Investment, a 'black empowerment' group, together with a number of individual corporate investors. Under the management of the South African Broadcasting Corporation, Radio Port Natal developed a particular image

and specific audience profiles. The new private station needed to establish an identity autonomous from the South African Broadcasting Corporation, in terms of both inherited and new listeners.

Gavin Meiring, Programme Manager at East Coast Radio, recounted how it was apparent at the time of the buyout that Radio Port Natal, still under the wing of the South African Broadcasting Corporation, needed to undergo changes in order for the station to improve its listenership numbers. The shift had begun to happen prior to privatisation, when the station, still under the South African Broadcasting Corporation underwent a change in name and along with that, a change in image. It was realised that if the station continued along its existing path, it would “not be profitable” (Interview, Meiring: 07:02:2000). Mary Papayya, News Manager at the station, went as far as to say that the format at the time had “zero credibility” (Interview, Papayya: 07:02:2000). A new dynamic was required in order for the station to grow and transform. Change had to happen quickly, and consideration was given to all aspects, from the station’s image, sound, music selection, programme schedule, disc jockeys and news product. Behind the on-air presentation, attention was given to the marketing and advertising objectives and the overall running of the station. The station had to be looked upon from a business point of view, looking at their core audience, and realising what they had to offer the other cultural groupings in this region (Interview, Papayya: 07:02:2000).

Privatisation of East Coast Radio occurred on the 8<sup>th</sup> October 1996, when Kagiso Media officially took over the East Coast Radio ownership from the South African Broadcasting Corporation. The effects were enormous in terms of both a “financial and commercial point of view”, according to Paullette Holmes, the Marketing Manager (Interview, Holmes: 07:02:2000). The very basic yet profound change was that it was no longer under the governance and protection of the South African Broadcasting Corporation. Along with the freedom to effect change, came the realisation that there was no “bottomless pit of money to draw on” (Interview, Meiring: 07:02:2000) in the new commercially aggressive and competitive environment in which East Coast Radio was now placed. At this critical point, the management decided to overhaul the station’s corporate image in its entirety. Mary Papayya remembers that they made the decision to “tailor-make this product to suit the East Coast radio listenership” (Interview, Papayya:

07:02:2000). Thus the station became more business orientated. They assessed “the [previous] audience and realised that there is a market out there to attract audiences from different demographics” (Interview, Meiring: 07:02:2000). It is in this respect interesting to note that the present demographics are split equally a third each way, having a penetration of 60% into the white market, 50% into the Indian market, and 6% of the black market (AMPS Sept 1999).

The gamble paid off. Prior to privatisation the station was originally valued at forty million rands, and today, just four years later, East Coast Radio is valued at a hundred and sixty million rands. *This amount is reflective of the capitalised value of the station as deemed by the auditors, for the purposes of the annual accounts.* So, from a commercial point of view the station has “just grown in leaps and bounds” (Interview, Holmes: 02:07:2000).

In terms of the News aspect, privatisation aided in the employment of people of colour in the news team, having new culturally representative presenters, with their inherent accents. The “voices you hear on the product are pretty much reflective of the community at large” (Interview, Papayya: 07:02:2000). This gave the station the credibility it needed in order to penetrate areas such as KwaMashu, Umlazi, Chatsworth, Phoenix, Verulum and the station will continue in their endeavour to reach the majority of their target audience in the KwaZulu Natal region.

## EAST COAST RADIO AND THE KWAZULU-NATAL BROADCASTING ENVIRONMENT

East Coast Radio defines its audience in terms of age, gender, race, and Living Standard Measurements (LSM), as being between 25 to 40 years of age, both males and female, across racial barriers, and the upper living standard measurement groups that fall between 6, 7 and 8. Living Standards Measure is a measurement of affluence and lifestyle, ranging from 1-8. The parameters are drawn up by the national market and advertising research body, the South African Advertising Research Foundation (SAARF), and is used to target advertisers to particular niche markets.

To a certain extent East Coast Radio has kept the image of a leisure station which had been developed under its incarnation as Radio Port Natal, but no longer targeted a narrow racially defined audience. In terms of its new image, the station targets “a lifestyle, and our lifestyle is about vibe, it’s about fun” (Interview, Meiring: 07:02:2000). In line with this outlook, the station restructured its corporate image, and changed its focus to project a lifestyle preference that is appealing across the board. *‘Across the board appeal’ simply serves to imply that there exists a cross-cultural selection of tracks on their music playlist. The list cuts across race, class, gender and age. Today, with regards to South Africa, it is not possible to talk specifically in racial terms without causing a controversy or offence among the majority of the population, it is therefore imperative to project a harmonious multicultural broadcast station. However, although this is apparent the marketing strategy and formatting strategy for most radio stations remains racially orientated. There are euphemisms and ways of linguistically getting around this particularly by referring to ‘cultural groups’*

*There exists a plethora of musical tastes from within the race or ‘cultural’ groups that are targeted. Musical tastes range from urban ghetto, heavy metal, hip hop, funk, rave, techno, etc. These are regarded as alternative radio for the subsidiary or marginal sector.*

*ECR Paulette Holmes states:*

*we know that our music equally appeals to whites, Indians, blacks. We found a middle of the road there. We know black people don't like heavy rock, [so] we cut that out, and our white listeners haven't even missed it. They love ballads, they love Celine Dion, they love Bob Marley, we increased more of that kind of thing.*

*Race is a very sensitive issue in South Africa today, therefore is it imperative for any business to deal with it with extreme care, in terms of the image of a business. In this regard, ECR is in keeping with the needs of the society which it serves. Omar Essack states: "this station is not hung up on race", and yet at the same time he says later "we play a lot of R & B (Rhythm and Blues) after nine o' clock, because our tradition is, our belief is, that white audience tends to watch a lot of television at that time, but the African audience is available". From this statement alone one can deduce that race plays an important role in the determining of the type of music broadcast at specific scheduling times.*

The fact that the listenership includes "individuals who are representative of the various communities [they] aim to serve" (Interview, Papayya: 07:02:2000), is evidence of the structural changes the station has undergone in order to facilitate a wider audience reach. The new profile of East Coast Radio is not solely contiguous with the white values which were enshrined in Radio Port Natal's traditional image of a white Eurocentric leisure station. As suggested by Essack:

I don't want to expose the platitudes of rainbow nation, etc. but the reality is that this station is not hung up on race. This station is very keen in word and deed to expand its' audience base from the previous white exclusivity to reflecting all the people in the province, their tastes in music and their particular lifestyles (Interview, Essack: 07:02:2000).

*One of criticisms of the radio broadcasting industry is their blatant ignoring of the issue of race. They all hide under the umbrella term of "community" and refuse to willingly suggest their racial boundaries/parameters when discussing their audience makeup.*

*If musical styles and tastes are symbolic of the differences within a nation, then an argument might be made to suggest cross-over music may act as a uniting force. While this researcher has been unable to find evidence to such a proposition within the literature, there is no published evidence to suggest that it doesn't. The philosophy of this particular radio station is that it uses middle of the road formatting – using bits and pieces of the edges, rap, quaito, etc. From the statements of the management quoted above, it is clear that there is a conscious attempt at unification. However, this may also be a marketing strategy but it doesn't necessarily bridge the ideological gaps that exist.*

Commercial radio stations have an interest in making money, forcing them to target a market which is relatively wealthy and are able to attract advertisers to their station. Living Standards Measurement (LSM) 7 income ranges from fourteen hundred to three thousand nine hundred and ninety nine Rand per month (R1400-R3999). LSM 8 income ranges from four thousand per month (R4000 - 00) and above. Both LSM 7 and LSM 8 are primary target markets for the commercial industry. "These two categories are prize categories for radio stations" (Omar Essack, 1999, Seminar held at the University of Natal). According to Essack, "radio in the SABC days was 'we will do what we want because we know what is good for everybody'". This stemmed from the ideological attitude of the then-government, "whether it was radio, education, government in any department - the attitude was simply that we accept what we're given" (1998, Seminar held at the University of Natal).

From its' inception in the early 1960s the station known as Radio Port Natal was run by white staff members and broadcast the likes and tastes of these staff members, thus catering only for the white community. The programme content broadcast was "only appealing to a white audience" (Interview, Meiring: 07:02:2000). The station focused on the "so-called white cultural music at the time" (Interview, Papayya: 07:02:2000). In 1990, the stations' listenership was "sitting at a hundred thousand over seven days"

(Interview, Holmes: 07:02:2000), and the concentration of its' audience "would have been in the thirty five [year] plus category" (Interview, Essack: 07:02:2000). In terms of news broadcasts, the information disseminated was "very much an urban, pro-white news focus" (Interview, Papayya: 07:02:2000). While the station, although nominally regarded as a 'community [commercial] radio station', even at that time it was not broadcasting to the needs and wants of the majority, rather it was very streamlined in its target market appealing primarily to an older white audience.

The audience research clearly indicates a change in the listenership over the past four years, and the station has grown in the exact areas it set out to do when it was privatised (Interview, Meiring: 07:02:2000). The current listenership figures are sitting at eight hundred and fifty thousand (AMPS September 1999) and the stations' goal for the year 2000 is one million. While, as previously mentioned, the station has an equal penetration into the three main racial groups represented within its broadcasting range, it is aiming at expanding listeners within the black community for the next year, for it is clearly the area in which growth needs to occur. "East Coast Radio has a great product to offer black, white, Indian, people. We advertise [to them], it's a music station, it's a lifestyle thing. But it's a perception that this is a white station, so that is a big hiccup we have to overcome" (Interview, Holmes: 07:02:2000).

*RAMS are diaries that are personal biographies that can trace individual loyalty patterns. In understanding the percentage increase in audience figures in appendix 11, it is important to note that each radio station surveyed both lost and gained individual listeners. This can be traced thanks to the individual nature of the diary methodology. It will also be noted, that overall the gains made by all stations, with the exception of 5Fm, were greater than their losses. Two dynamics exist here. One is that the pie is being cut differently, with the total audience being shared out between the radio stations differently. The second is that the pie is increasing. The reasons for this can be offered as a hypothesis which needs to be tested against further future research.*

*People listen to more than one radio station. Typically they have primary loyalty to a particular radio station, which is supplemented by a secondary choice. Over and above*



*these two, they also listen to small amounts of other stations (discussion with Daan van Vuuren, Department of Audience Research, SABC: 30:01:2001). Thus it makes sense for ECR to have complementary relations with synergetic stations which are not competing directly, but which may have a small cross over audience. An example would be young, urban Zulu-speakers may listen to ECR for music, but listen to Ukhozi for news, religion, etc. Informal ethnographic research among students at the university of Natal supports this contention.*

## COMPETITION WITHIN THE BROADCASTING ENVIRONMENT

In Durban, KwaZulu-Natal, the radio industry is not as competitive as it is in Johannesburg, Gauteng. In Gauteng the environment is media saturated, and there exists a massive listening audience, giving rise to numerous media related industries. *Thus of the sixteen SABC radio stations nationally, twelve broadcast right into the Gauteng footprint, including nine public service broadcasters formatted 'language' stations, two commercial stations (Metro FM and 5FM) as well as Lotus FM. Outside of the SABC stable there are at least a further four commercial stations; 702, Classic FM, Khaya FM and YFM, apart from a significant and fluctuating number of community radio stations.*

There is an extremely exciting and dynamic radio market that allows for a great number of stations to target a specific market effectively. However this competitiveness is not always healthy for 'young stations' as they are faced with great difficulties, sometimes splitting an already existing audience. Often these new stations do not survive the challenges inherent within the media industry, *as evidenced by the changing fortunes of community radio stations, many of which do not survive for the first few months (Teer-Tomaselli, 2000).* The collapse of nascent radio stations allows for a concentration of the radio broadcasting industry, with a few stations effectively tapping into their niche market dominating the media landscape.

For East Coast Radio all commercial radio broadcasting is considered competition. "Everyone in our market. Every English radio station in our market is our opposition" (Interview, Meiring: 07:02:2000). There is always the potential for a radio station to lose its audience to another station between certain time slots during the day. It is thus important for the flow of the days broadcasting to be consistent and exciting in order to increase the time spent listening (TSL) by your listeners." The stations considered as oppositions include P4, Safm, Lotus FM, Metro FM and 5FM. *While the latter of the two stations fall under the SABC umbrella, they remain truly commercially formatted, and cannot be considered as public service broadcasters. Lotus FM and Safm are nominally 'public' service broadcasters, but nevertheless are required to attract significant advertising in order to remain viable. Lotus FM, in particular, has made a significant*

*move to reposition itself as a commercially orientated station, as is evidenced by their growing listenership, which show a net growth of 6.8% according to the RAMS figures of November 1999 (see appendix 11).*

“Radio Metro is our biggest threat in this province, then Lotus, Radio 5 is right at the bottom, SAfm also not a huge threat, P4 coming up, 90 thousand listeners now, but we’re sitting at about 750 thousand, so they are building their way up” (Interview, Holmes: 07:02:2000).

*P4 has increased in listenership numbers by a large degree in the last year (January: 2000), moving from 90 thousand listeners to 300 thousand listeners today (January: 2001). This number was the response given by Zack Makhuye when asked what the current listenership figure stands at. He said that this information has still be published.*

Radio Metro started broadcasting in September 1986 as an English language medium targeting young black adults. It was “positioned as an urban music-format station to tap the growing black middle class which provided a substantial market for advertisers” (Teer-Tomaselli and de Villiers, 1998:158). It was initially broadcast on medium wave in the then Pretoria Witswatersrand-Vaal Traingle area (Gauteng). “In April 1991 it was transferred to the FM network and broadcast in all major urban areas countrywide” and it was considered “urban contemporary – to include more talk shows and phone-in programmes, interspersed with news, sport and brief actualities” (Teer-Tomaselli and de Villiers, 1998:158).

Radio 5 (5 FM) originally enjoyed a monopoly in the youth market. In the absence of an independent regulatory authority, the South African Broadcasting Corporation policed the industry at that time, and “it was not possible for competitor stations to establish operations within the borders of South Africa” (Teer-Tomaselli and de Villiers, 1998:158), allowing the station total domination in the attraction of its advertisers. The quality of the FM stereo signal and its easy accessibility ensured that the stations listenership figures were constantly rising. Its only competition arose when the former ‘homelands’ were established along with new radio stations. Around 1985, the station

became more “market orientated and began to structure its programming more effectively ... a change in the programming and playlisting format allowed the presenter more freedom to choose music within defined format parameters” (Teer-Tomaselli and de Villiers, 1998:158). On 1 December 1986 the station made history by “becoming one of the first stations in the world to broadcast virtually nationwide on FM stereo. This high quality signal has gained widespread acceptance among the target listens, while also positioning the station at the more sophisticated end of the market” (Teer-Tomaselli and de Villiers, 1998:158).

Radio Lotus, part of the SABC radio portfolio, is a national, community-commercial radio station that targets specifically the Indian people, both male and female, broadcasting a variety of Indian languages, catering for the religious sectors as well. Research undertaken for the latter station indicated that the ideal balance would be a 45:50% split between Tamil and Hindi, with the balance of the 5% airtime devoted to English and the other three Indian languages found in South Africa: Gujarati, Telegu and Urdu.

*There is a difficulty of encroaching on Metro and 5FM without alienating the existing core audience who has been reiterated throughout this research. They reach their peripheral audience whilst at the same time keeping their core audience in at focus. The core audience for East Coast Radio remains males and females, all race groups, 25 – 40 age group and LSM 6, 7, and 8.*

Other stations in the region do not provide direct competition, as their audience profiles are very different from that of East Coast Radio. The radio station with the largest audience figures, Ukhozi FM (previously Radio Zulu), is not an “overt competitor, purely because its format is so different” (Interview, Papayya: 07:02:2000). It is a cultural station with an extremely traditional music format, and is broadcast in the Zulu language medium. East Coast Radio’s “appeal is [to] English speaking black people who prefer to listen to radio or read in English” (Interview, Essack: 07:02;2000). “So [Ukhozi is] not tailor-made to suit [this] niche audience” (Interview, Papayya: 07:02:2000). Apart from the language difference, Ukhozi caters for all living standard groups. Despite an

extremely large listenership figure of 3.34 million (AMPS, September 1999), Ukhozi has only about 200 000 listeners that fall into the bracket of LSM 7 and LSM 8. East Coast Radio, which by comparison has a rather small listenership of about seven hundred and seventy thousand, has a majority of listeners in this bracket of LSM 7 and LSM 8, thus enabling the station to maximise its advertising rates. The listeners have far more disposable income than the average person, and therefore advertisers are more than willing to pay the escalating advertising rates demanded by the station (Omar Essack, 1999, seminar held at the University of Natal). *According to the management, both the number of advertising clients, as well as the absolute value of sold advertising space (ie. time) has increased substantially since the privatisation of East Coast Radio, and its separation from the SABC. However, the request for financial details in this respect was denied, since the matter was regarded as confidential.*

*According to Media Inflation Watch, in the twelve months to the end of June 2000, advertising rates went up across all media by an average of only 5.6%, which, for the first time, is close to the general inflation rate for the economy of 5.1% (Financial Mail: 25<sup>th</sup> August 2000).*

*According to Omar Essack the percentage price escalation has been 23 percent which is way above the rate of inflation.*

*The fact remains that the true measure of media inflation (the cost of reaching 1,000 readers, viewers or listeners) has risen considerably faster because audience growth has not matched rate rises (Financial Mail: 25<sup>th</sup> August 2000).*

*Over the ten year stretch, radio and TV have been the worst offenders but radio in particular has been successful in cutting its inflation rate in the past year (Financial Mail: 25<sup>th</sup> August 2000).*

*Interestingly, says Leahy, an increase in rates is often accompanied by a decline in revenue as advertisers move elsewhere. "last year, independent radio stations were guilty of high rate increases, and all but two showed revenue declines. Highveld and*

*Ukhozi, both dominant in their markets, kept rate of increases down and enjoyed higher revenues.” (Financial Mail: 25<sup>th</sup> August 2000).*

*To reiterate, there are five music format radio stations that are competing for a similar audience. The competitors recognised by East Coast Radio are 5FM, Lotus FM, Metro FM, and P4. Ukhozi is recognised as a non-competitor. In the opinion of this research this recognition is correct, because the formatting style of Ukhozi is vastly different and provides for the audience needs of a traditional listenership. There is a strong emphasis of “general” public service broadcasting – news, religion, the Zulu culture, musical taste, etc.*

Ukhozi clearly poses no threat to East Coast Radio, therefore the two stations have “happily gone into many marketing campaigns, like the *Port Carnival*: they’re involved in the float parade and that kind of thing, [which caused] no problem whatsoever” (Interview, Holmes: 07:02:2000). According to Essack (Interview, 07:02:2000):

That’s why, whenever we’ve got promotions and so on, if someone comes to me and says, ‘Do you want to do this with P4?’, I’d say ‘No’. ‘Do you want to do it with 5FM?’, I’d say ‘No’. ‘Metro?’ ‘No’. ‘Ukhozi?’ ‘Yes!, because I don’t think we’ll ever satisfy a market that Ukhozi satisfies and I don’t think Ukhozi can satisfy our market’. I think we’re more likely to be able to take an audience away from Metro.

Collaboration with Ukhozi also brings the benefits of a huge market. Muses Paulette Holmes, “we’d also be naive to think that marketers or sponsors would be keen to leave out their five million audience, so we’re often very happy to go into a project with them” (Interview, Holmes: 07:02:2000).

A list of the other stations broadcasting in the KwaZulu-Natal region, together with a brief description of their formats, is included in Figure One. *The target audiences have been surmised by this researcher on the basis of composite information drawn from various sources.*

- Safm – Radio South Africa - targets mainly the English middle aged - elderly white community, both male and female, broadcasting contemporary British drama, along with 50's and 60' s rock and roll, and a variety of classical music.
- P4 Radio – targets mainly the black, Indian, and coloured middle class community, from ages 25 upwards, both male and female, broadcasting a variety of contemporary jazz music, as well as the 'golden oldies', 'smooth jazz', and has a listenership rating of approximately “90 thousand” (Interview, Holmes: 07:02:2000).
- DYR – Durban Youth Radio - is a community radio station targeted mainly at the coloured and black youth, both male and female, broadcasting mainly qwaito and R and B (rhythm and blues).
- Highway Radio – a Christian community radio station that targets mainly Christians across the racial barriers. The station has a listenership of approximately 300 000 people across the racial spectrum (Lionel Leigh, PRO for Highway Radio, 2000).

**Table One: Radio Stations in Kwa-Zulu Natal.**

According to Holmes (Interview, 07:02:2000), “people listen to Metro and listen to us (East Coast Radio), they tune in between Radio 5 and us, Lotus and us, they are, our fringe listeners, nobody is swopping between ECR and Radio Zulu”. Meiring (Interview, 07:02:2000), suggests that East Coast Radio have a large amount of listeners that they have “grabbed from Radio Lotus, and the station knows that there's potential to grab from Metro”. With regards to Ukhozi FM, it’s unlikely that East Coast Radio will “take many listeners from them because they have a very loyal distinctive traditional audience” (Interview, 07:02:2000). *Whether this is a correct assumption or not, is impossible to determine without large scale ethnographic research, which is beyond the scope of this dissertation.*

According to Essack (Interview, 07:02:2000), P4 is a potential opposition in the long term, and East Coast is always looking for gaps, in terms of style and trend. “We’re watching [other radio stations] all the time, and they’re an opposition in terms of brand, they’ve got strong brands here, particularly Metro. P4 has a very weak brand at the moment, but it’s showing all the sign of developing a brand” (Interview, Essack: 07:02:2000).

## **ANALYSIS OF AN ADVERTISING CAMPAIGN: A CASE STUDY OF EAST COAST RADIO**

An advertising campaign is the intentional, purposeful, effective and impersonal dissemination of messages regarding a need-satisfying product, service, personality, place, institution or idea, and/or the place where it is available, and/or its price, by an identifiable sponsor to a specific target audience with the objective of informing and/or reminding and/or persuading the target audience to take a specific action. Thus an advertising campaign is advertising in full swing (Marx and Van de Walt, 1989:363).

*The adverts have integrated models of different races, using black, white, Indian and coloured. This stresses continuity and change. Continuity is provided through both the visual and textual message in FIG. 6, whereas the change is summarised in the headline of FIG. 5 and FIG 7. The up market nature of the aesthetic elements, constant movement, adventurous actions, bordering on the bizzare, all give the viewer an in insight to the nature of the station, 'vibey and entertaining'. The headlines in all the adverts reflect the concise view of the way in which the radio station perceived itself through a script which is written through the advertising agency.*

Applying the steps in the management (figure 1) of the advertising campaign as adapted from those steps suggested by Marx and Van der Walt this analysis allows for a systematic re-telling of the genesis and execution of the East Coast Campaign under the following steps.





**FIGURE 1: STEPS IN THE MANAGEMENT OF AN ADVERTISING CAMPAIGN**



**QUICK. CATCH HIM.**

**W**hether you want to sell litres of suntan lotion, loads of the latest trendy clothing or the newest, action-ready 4x4, there's no better time to get your message across than when your prospect is in a relaxed, open and accepting frame of mind. Choose the one medium that's always right there with KwaZulu-Natalians when they are the most receptive to your pitch. 94/95 fm. East Coast Radio.

**EAST COAST RADIO**  
Hot Days. Cool Waves

94 · 95 fm

LOOKING FOR  
AN AUDIENCE WHO IS WILLING  
TO TRY SOMETHING NEW?



Open, affluent and willing to try new ways to enhance their lifestyles, our fun-loving listeners are just the kind of people to make your novel brand or service fly. So, if you're looking to get the attention of some prime prospects, why not advertise where they're already all ears. 94/95fm. East Coast Radio.

EAST COAST RADIO  
Hot Days. Cool Waves

94 · 95 fm

FIGURE 5

MONDAY 1 MAY 1967



THURSDAY 1 MAY 1997



**A LOT CAN CHANGE IN 30 YEARS. AND YET...**

**B**elieve it or not, it's our 30th birthday. In the many years we've been on the air, hits have come and gone. We've had our share of celebrities. We've even changed our name. Yet you still get the same easy-going, fun-loving, free-wheeling feeling that has always characterised our station. No ceremony. No stuffiness. No holds barred. Because at thirty we're more certain than ever that we'll be forever young.



FIGURE 6

IF ANYONE CAN GET OUR  
LISTENERS TO CHANGE THEIR HABITS,  
WE CAN.



**W**hether you want to get the people of KwaZulu Natal breaking down your door for your new service, drooling over your new sports car or clamouring to try your brave new flavour of bubblegum, remember that no-one is as persuasive as a trusted friend. 94/95 fm. East Coast Radio.

**EAST COAST RADIO**  
Hot Days and Waves

94 · 95 fm

FIGURE 7

## STEP ONE: ANALYSE THE CURRENT SITUATION

The first, the 'Current Situation' can be read as the idea. According to Marx and Van der Walt, “an analysis of the current situation includes an analysis of the market, the product/service and the selected target audience” (1989:363).

- **Market Analysis**

The market analysis includes an overview of the target audience, their usage patterns, preferences and especially their needs. Furthermore, attention must be paid to the companies who market similar products, more precisely to competitors, in terms of their market share, image perceptions, sales trends, advertising expenditures and new products being planned.

Sinclair and Barenblatt sum up this point concisely by stating that the analysis of the market:

must bring the environment in which the brand sells to life. It must give colour to the marketplace by describing the distributive networks through which the brand is made available to the consumer or user; it must give size and shape to this picture through the numbers that measure its volume, growth and trends; the competitors who vie for a share of the buyer's purse must be explained, together with their advertising expenditures, strengths, weaknesses and main claims (Sinclair and Barenblatt, 1989:136).

A situational analysis of the radio environment within which East Coast Radio operates has been provided in the Section Two on radio. As a reminder, the most significant competitors to East Coast Radio are Radio Metro, aimed at youthful black listeners, and 5FM, aimed at a slightly older white, Indian and coloured audience (although the 'official' description eschews racial appellations). Both of these are national-urban broadcasters run out of the SABC. Radio Lotus, which provides for the needs of the South African Indian community, concentrates on Indian-language music and cultural programming, while P4, an independent station with a soft-jazz format, have relatively

small audiences. Nevertheless, East Coast cannot afford to be complacent about these stations.

- **Product Analysis**

It is imperative that a significant amount of information is available about the product itself. It is necessary to have “a full description of the product or service; why it is bought; what it does; how it is made; what it costs to buy; how it is made available, in what packaging, styles or combinations; what are its constituent parts; its sales history, typical sales pattern, projected sales and market share” (Sinclair and Barenblatt, 1989:136). This information is able to be gathered through mainly two types of analyses, these being :

- A strengths and weaknesses, opportunities and threats (SWOT) analysis, and
- An analysis of the product/service’s image and positioning.

The SWOT analysis includes an analysis of the product’s strengths, weaknesses, opportunities and threats found in the marketing environment. The analysis of the product’s image and positioning supplies information about how the consumer experiences the product and how the product differs from competitive products (Marx and Van der Walt, 1989 :364).

A company's strengths - its skills and expertise, its collection of assets, its competitive capabilities, and its market achievements - determine the complement of resources with which it competes. These resources, in conjunction with the industry and competitive conditions, are big drivers in how well the company will be able to perform in a dynamic competitive marketplace (Thompson & Strickland, 1998:106).

A weakness is something a company lacks or does poorly and it's considered an internal disadvantage that is regarded as shortcomings in a company's complement of resources. It can be a variety of things: "deficiencies in competitively important skills or expertise; a lack of competitively important physical, human, organisational, or intangible assets; or weak competitive capabilities in key areas" (Thompson & Strickland, 1998:106). The opportunities and threats are the external factors that need to be researched in order for

the company to fully understand the positioning of their company in the marketplace. These external factors have a "substantial influence on the future performance of the enterprise (Marx, Van Rooyen, Bosch & Reynders, 1998:776).

The exercise of the SWOT analysis is important because it involves:

evaluating a company's strengths, weaknesses, opportunities, and threats and drawing conclusions about (1) how best to deploy the company's resources in the light of the company's internal and external situation and (2) how to build the company's future resource base (Thompson & Strickland, 1998:113).

Sinclair and Barenblatt believe that one should include in the product information category, both extrinsic and intrinsic qualities, which may be attached to the product, for "it is these qualities, both extrinsic and intrinsic, that the consumer buy" (1989:36).

Applying this to the study at hand, a SWOT analysis of East Coast Radio in its previous incarnation as Radio Port Natal (RPN), shows up the following strengths and weaknesses. The weaknesses in the East Coast Radio 'Hot Days, Cool Waves' advertising campaign was that "it didn't describe the music we were playing" (Interview, Meiring: 07:02:00). It simply enhanced the image of "an easy listening, really safe nice relaxing radio station" (Interview, Meiring: 07:02:00). Another important point was that "it was too beach centred, also that was too white. I think part of being too beach centred is to be surf culture, to reflect the surf culture is to reflect a very narrow culture" (Interview, Essack: 07:02:00). This is certainly not reflective of a province wide station and therefore "for us focus only on the coast line, um, is too exclusive, we need to talk about all the glory of KZN, and that's why KZN is part of our liner now" (Interview, Essack: 07:02:00). 'Hot days, Cool waves' "was fun and it worked at the time, I don't think it ran it's whole life span" (Interview, Papayya: 07:02:00) and it "didn't suit what we were doing on air. On air we were going for dramatic change, we were going for real focused, relevant change, we were taking people out and putting new people in. We were taking the old format and putting in new formats. We were taking the old content out and putting in new content" (Interview, Papayya: 07:02:00). So from that perspective, the campaign was not being effective in reflecting those changes. Also, the eighties atmosphere (see figure ?), "the



retro radio depicted, together with the basic concept of beach culture, had no impact on the black people” (Interview, Holmes: 07:02:2000).

- **Target Audience Analysis**

An analysis of the target audience involves establishing what proportion of the population will be reached with the aid of various advertising techniques. It is important to establish the target audience in terms of :

- Who they are (demographic and psychographic);
- Where they are (geographics);
- Market size;
- Purchasing and usage habits;
- Knowledge and image perceptions of competitive products;
- Attitudes to competitive products/services, their prices, selling outlets and advertising; and
- Specific needs and/or problems facing the target audience

(Marx and Van der Walt, 1989).

Sinclair and Barenblatt (1989) believe that the user group will more often than not form the core of the target market. The concepts of user group and target market differ in the fact that the target market is a broader category than that of the user group. It is imperative that there is an understanding of these groups so that the advertisement can be aimed directly towards a particular individual in terms of the language they understand and appreciate. Sinclair and Barenblatt (1989) propose four methods that may be utilised so as to understand and define the user groups and target profiles. These four methods are :

- Demographics : this may be defined as that statistics that give a numerical picture of the community and allow for detailed analyses to be made of the market;
- User/buyer profile : this defines the target market by users and buyers of the products or services that AMPS measures;
- Psychographics : this defines lifestyles by investigating users of products and services, and groups them according to their activities, interests and opinions; and

- Sociographics : this defines the concept of personal values, which are believed to govern beliefs, attitudes and lifestyles

(Sinclair and Barenblatt, 1989).

It is important to identify, measure and track these user groups and target markets since it becomes possible to “predict trends in consumption and the use of media, and generally to understand why consumers act the way they do. This has important implications in the area of brand choice and the accurate targeting of communications” (Sinclair and Barenblatt, 1989 :139). Matthews & Charter, Ogilvy & Mather began to analyse the changes that East Coast Radio was undergoing during early 1996, noting the 'changing of hands' in terms of ownership, as one of the primary changes, affecting the entire image of the station.

The brand values of ECR over the past five years has reflected a 'vibey', easy-going, coastal and entertaining creative strategy. Because ECR is essentially about KZN, the station claims to reflect the mood and personality of the region. The pay-off line "Hot Days, Cool Waves" reflected an identity for KZN based on sport and leisure. This raises the issue of whether the association of this image with the old province of Natal as a leisure destination for white people, persisted in the new image.

The basic need to change the advertising campaign was a realization that the 'Hot Days, Cool Waves' campaign no longer reflected the station (Interview, Meiring: 07:02:2000). The station had transformed its 'persona' leaving behind its' advertising image, it's traditional identity, and therefore the change, although potentially drastic to its' listeners, was inevitable. The change in campaign allowed for the perception of the station's image to break away from the original traditional Radio Port Natal mould. Radio is a rapidly evolving medium and there is always room for improvement, always some way to make the station that much more dynamic than it was before. The change in campaign was not only necessary, but inevitable, since the life span of the previous 'Hot Days, Cool Waves' campaign had been outlived (Interview, Papayya: 07:02:2000). Radio is a dynamic medium and need to keep abreast with the times, and therefore has to reflect the changes in lifestyle through their branding and broadcasting. It was time for a fresh new look to

brought in, in order to reflect the transformed perception and feel of the station. ‘Hot Days, Cool Waves’ is an imaging statement.

As a radio station, one of the things we’ve learnt from the international market is radio stations have music descriptors. When people see our logo, and they see ‘KZN’s Home of the Hits’, they must know that they’re tuning in to a radio station that plays hit music. ‘Hot Days, Cool Waves’ says nothing about the music we’re playing (Interview, Essack: 07:02:2000”).

It was for this reason that the management felt the need for a drastic change, “we couldn’t stick with stuff that talked about an image, we needed more to, to come up with a line, a one liner that said something about radio” (Interview, Essack: 07:02:2000”). In order to keep up with the cultural changes that are happening in this region, and in South Africa at large, it was felt that the station needed to “keep [an] ear on the ground” (Interview, Meiring: 07:02:2000). “East Coast Radio is very trendy, and to keep ahead of the trends, change is automatic” (Interview, Holmes: 07:02:2000).

#### ▪ **The Client - Agency Relationship**

The following quote illustrates the relationship between a client and its advertising agency:

It really is quite amazing that advertising campaigns ever see the light of day. Advertising is the result of co-operation between the advertiser and the agency, and yet if you listen to the confidential buzz in their respective forums of industry discussion, you would be forgiven for thinking that they were in competition with each other, and not partners. Agency people tell tales of the meddling client, totally void of any imagination, who lacks the innate ability to see good advertising when it is put before him. He is weak, scared of his boss, the trade and wife, and habitually commits to paper self-evident objectives and strategies that the advertising is supposed to meet. He insists on time-wasting trips into the trade and tours of the plant. He will not move unless supported by volumes of research, which he uses to prove that the advertising will not or did not work, forgetting that there is a thing called gut feel with which any self-respecting

professional is equipped. He condemns the advertising and the agency when things do not go well and ensures that his marketing department is duly praised for any success (Sinclair and Barenblatt, 1989:134).

Sinclair and Barenblatt turn to the clients' view of the agency, indicating that clients often do not trust their agencies. Key staff are typically mobile and therefore not reliable. Account handlers are too defensive of the agency's work in the face of reasonable criticism, react sulkily to rejection, and then have little ability to pass on the reasons for the rejection to the creative and media people in the agency. They prolong meetings through their exceptional conversational powers; produce weighty documents that are more often a regurgitation of the brief than original work, and respond to requests for help in setting budgets with numbers that would change the face of the whole advertising industry overnight, while quietly putting the client out of business. The agency's response to a campaign brief is "to go into hibernation for an indefinite period of time and then put on a show with all the glitter and slick of the extravaganza at Sun City, at the end of which the client is supposed to cheer and say yes, yes, a thousand times yes" (Sinclair and Barenblatt, 1989:134). This illustrates the antagonistic relationship that exists between so many advertising agencies and their clients. For the success of any advertising campaign to be assured a close and 'personal' working relationship between the two interested parties needs to be forged.

When selecting an advertising agency, the advertising manager should consider the creative talents of many agencies in the various media. Sinclair and Barenblatt (1989) believe that viewing the quality of the work that the agency is capable of producing at what is known as the creative 'pitch', is far less important than ensuring there is a basic fit of personality or culture. Both entities have perceivable cultures that stem from management beliefs and these affect the way they operate. Thus, what is essential is that "a rapport must exist between the two organisations that produces a constant creative spark" (Sinclair and Barenblatt, 1989 :115).

Marketers are understandably sceptical of the advertising agency for many reasons. However the wisely chosen agency can play an extremely

effective role in the total marketing plan. A close and confidential relationship is of paramount importance in obtaining the maximum contribution from the agency. (McCarney, 1979:15).

The importance of selecting an advertising agency is one of the most crucial decisions made by the marketing managers of a company. Its importance lies in the fact that an advertising agency has the potential to transform a products image extensively, given a period of time. Even in the short term, a well chosen agency can make an impressive contribution, changing the fortunes of a mediocre market performer. (McCarney, 1979:16).

In 1994 East Coast Radio (ECR) chose Matthews & Charter, Ogilvy & Mather as the preferred advertising agency on the basis of the agency's creative pitch, and thus the effort expended by the creative 'pitch' by the agency was well spent. It is apparent that most marketing managers are greatly dependent upon marketing communication and the need for high levels of professionalism in terms brand values including creative and media strategies. Therefore it is important to be selective in choosing the advertising agency who can assist with the company's specific problems. Matthews & Charter, Ogilvy & Mather Advertising Agency, for example presents the face of a typical advertising agency, which may be described as "the arty environment in which clients find reassurances in feeling slightly uncomfortable" (Sherrocks, 1997:2)

Matthews & Charter, Ogilvy & Mather Advertising Agency was associated with ECR for approximately four years. During this period of 1994 - 1998, the agency played a significant role in the re-naming and 're-imaging' the station from Radio Port Natal (RPN) to East Coast Radio (ECR). This included, amongst other things, direct involvement in the feel and content of the station Identity (I.D.) Jingle, which has become very much of the 'sound' of the province over the last few years. Their primary objective at this time was for the station to become a part of the lives of the people they targeted, to reflect this in their campaign (Interview, Nel: 07:03:00).

The present campaign 'KZNS Home of the Hits' is being run by the Old Shanghai Fire Cracker Factory, an advertising agency that pitched for this campaign in June 1998. They pitched against Hunt Lascaris and Target International Advertising Agency. The primary reason they were awarded the job was because of the flexibility of the agency's remuneration structure. (Interview, Kennedy: 07:03:00). According to Kennedy (Interview, 07:03:00), they have developed an extremely close partnership relationship, as opposed to a traditional 'client-agency' relationship, and they meet on a weekly basis, every Tuesday afternoon where they discuss the consistency of the stations brand. They have focussed discussions, and have developed a "partnership agreement with them driven towards driving the business, getting more listeners and making the station to what we [they] termed a more vibey station than what it was" (Interview, Kennedy: 07:03:00).

## **STEP TWO: DETERMINING THE MARKETING OBJECTIVES**

Shultz and Martin (1979) propound that marketing objectives generally play the most crucial part in the development of an advertising campaign. According to Bovee and Arens (1989 :375), “before media planning can begin, the marketing objectives for the product, brand or service must be precisely determined by the advertiser and the agency”. The marketing objectives may include a decision to expand the market for the product, to extend distribution into new geographic markets or income groups, or to resell to current users.

Marx and Van der Walt (1989) and Kotler (1993) state that the set of marketing objectives should meet certain criteria. The first of these is that each objective should be stated in an unambiguous and measurable form, with a stated time period for accomplishment. The second criteria is that various objectives should be internally consistent, meaning that objectives should support and reinforce each other. Thirdly, objectives should be listed in order of priority so as to prevent conflict and wastage of resources. According to Marx and Van der Walt, “objectives achieved in a pre-set order can contribute more to the overall objective than when pursued haphazardly” (1989:565). Fourthly, objectives should be reasonable but sufficiently challenging to stimulate maximum effort. Far-fetched and impossible objectives discourage personnel and dampen enthusiasm. And finally, Marx and Van der Walt (1989) suggest further that marketing objectives must, where possible, be set in quantitative terms, for example, to realise a rate of return of 30 percent, or to increase market share by 5 percent.

At the time of the ‘Hot Days, Cool Waves’ campaign, the basic marketing objective was to “grow listenership” (Interview, Charter: 07:03:00). Their primary aim was to portray the station as “vibey, easy going, coastal” (Interview, Nel: 07:03:00).

The basic marketing objective of East Coast Radio today is “to increase our listenership to a million” and that “is our goal” (Interview, Meiring: 07:02:00). The station goes about strategically planning and setting out their goals annually.

*The change in the image of the campaign was not as drastic as it implied, it is more inclusive. Posters, cartoon characters that focused on artists, celebrities, pop icons was adopted because this was a safe formula to use, whilst original in design, it has been widely used before. This is both profitable for the commercial radio station as well as beneficial for the image of the station, that being “vibey and entertaining” (see appendix 10).*

The station has its own set of agendas, management will sit down and say, right, this is the strategy for the year for East Coast Radio, ... this is the amount of listeners we want, this is what we need. ... I think, from a marketing perspective, one of our main objectives would be out there in the field a lot more this year. We need to be out there targeting a lot of those crucial contacts that we don't have still. Remember, people don't understand the media. They're still very ignorant of how the media works, what they know about the media is sensationalism, lies and negativity (Interview, Papayya: 07:02:00).

The challenge for East Coast Radio as a brand according to Papayya, is “being seen, being visible, maintaining a high visibility, and letting people see us out there” (Interview, 07:02:00). A related challenge for the station is “to create loyalty with our new African listenership that we're beginning to get. The way to do that, we believe, is by branding the areas that they live in, and by taking ourselves there” (Interview, Essack: 07:02:00).

Our marketing structure is very solid. We will always do ‘ocean action’, we'll always do the March and the September promotions on the beachfront. We will always do the Comrades, etc. We believe those have general appeal, but if you want to achieve a specific objective like bringing, creating loyalty within the black audience, then you've got to do something special for them. So the objective this year is to entrench their loyalty (Interview, Essack: 07:02:00).

*Whereas other radio stations, for example Lotus FM, undertake promotions and ‘events’ as profit generating activities in their own right (see Kaihar forthcoming), East Coast*



*Radio see eventing purely as a means of promoting the radio station. The financial aim is to simply cut even, or absorb a small loss, which is debited from the marketing account.*

It will be recalled that when East Coast Radio ditched the 'Hot Days, Cool Waves' campaign it was primarily because it had "limited appeal" (Interview, Essack: 07:02:00). The present 'KZN Home of the Hits' campaign, the new logo, new colours, new branding strategy "is all geared towards maximum penetration with as large an audience as we can get" (Interview, Essack: 07:02:00).

...it's entirely [about] audience growth. There are two prongs, one is audience growth which means getting into the right newspapers at the right times of the month, to show specific things about our programming, to show them off, so that people come and listen, who haven't tried us before, get them to sample us. And then on the other side we've got an advertising objective for the trade, to let the trade know that we're an exciting, dynamic radio station so that they spend more money on us (Interview, Essack: 07:02:00).

From the above, a key question which emerges is '*Who constitutes their audience?*' *This is a universal problem that has been the experience because of a media saturated market. The market has been heavily segmented by race, class, education and musical taste. It is therefore necessary to move beyond the existing market and increase the market share which is highly problematic and risky, since any overt inclusion of musical genres beyond the safety net of the mainstream, risks the probability of alienating large sections of the core audience. (This is as true of the print industry who have found it particularly difficult to diversify their readerships).*

*Efforts, through a combination of advertising styles and scheduling strategies by East Coast Radio, have been made in an attempt to woo the fringes of audiences of different tastes, presently served by stations such as Ukhozi (traditional Zulu music interspersed with some modern vernacular and English fare), Safm (more conservative English language music aimed at the 35 age group in the LSM groups 5 to 8), Lotus Fm*

*(traditional Indian station mixed with vernacular and English, aimed at the Indian community), P4 (smooth jazz station targeted at the Black, Indian and Coloured community). However, despite the notable success in expanding audience numbers through a process of diversification (White, Black, and Indian audiences are now roughly similar), there is a logical constraint to further such expansion.*

### **STEP THREE: DETERMINING THE ADVERTISING OBJECTIVES**

“It should be self-evident that good advertising cannot be produced in the absence of clear-cut objectives. And yet much advertising is created under just those conditions. It is a well-worn joke in the advertising business that many objectives are written to suit the campaign rather than the other way round” (Sinclair and Barenblatt, 1989 :142). These authors believe that the need for clear objectives is two-fold. Firstly, creative people should be unable to devise advertising unless they know the role that the campaign is to play in the marketing context. Secondly, it would be impossible for any measures to be made of the campaign’s performance, without clearly stated objectives.

Shultz and Martin (1979) believe that whatever the content, the primary objectives of the advertising plan are to state clearly what activities will occur, what they will cost, and how they will be evaluated. Advertising objectives are especially important because they:

- Help to fit the advertising decisions into the product, distribution and price decisions;
- Help to make more effective decisions on the advertising budget and the selection of advertising media; and
- Are necessary for measuring advertising effectiveness. The results of an advertising campaign cannot be measured if they are not evaluated in terms of specific advertising objectives (Marx and Van der Walt, 1989).

According to Kotler (1991:599), “the choice of the advertising objective should be based on a thorough analysis of the current marketing situation”. The advertising objectives can be classified into three components, these being, to inform, persuade or remind. Sinclair and Barenblatt (1989) indicate the danger of advertising objectives being confused with those objectives set for marketing. In research conducted by the Cranfield School of Management (1979), it became apparent that in the end there are only six objectives that can be set for advertising to achieve. These six objectives include the need to:

- create or maintain an awareness of the product or service additional to that resulting from its presence in the market place;

- convey specific information of an essentially factual or educational measure;
- convey messages of a less objective and more persuasive kind;
- create, maintain, or improve the image of the product and/or company;
- stimulate a desire to try the product; and
- reinforce or increase a feeling of loyalty to the product.

(Sinclair and Barenblatt, 1989)

Advertising strategy is the key to great advertising. Advertising objectives are not thrown carelessly together, but rather represent a serious and studious effort on the part of the agency to understand the product, the consumer and the linking motivations between these two entities. Advertising strategy allows for the agency to develop the competitive edge, as well as to attract new interest. According to Sinclair and Barenblatt, “the strategy is how the objectives will be achieved” (1989 :143). O’Toole (1981) states that “strategy is the key to success for an advertising campaign. It is not possible to succeed with a brilliant idea and superb execution of the wrong strategy...” (Sinclair and Barenblatt, 1989 :144).

At the time of the ‘Hot Days, Cool Waves’ campaign, the basic thrust of the advertising was geared towards “ongoing awareness within the budget of East Coast Radio and at the same time to obviously convey the essential points as outlined in the communication strategy document across the personality of the brand” (Interview, Charter: 07:03:00).

One of the basic advertising objectives, being a commercial radio station, is to make a substantial amount of income. “The more profitable the station is the more we share, we have bonuses and we share the profits... a percentage goes to the group, and after that we all take a percentage of it” (Interview, Meiring: 07:02:00).

Our main advertising objective would be on air. I mean that’s the strength, marketing, advertising, promoting the product on air, then promoting the people out in the field. So basically we use our own tool, our own strength to tell people about who we are ” (Interview, Papayya: 07:02:00).

*Thus it is clear that the strength of the East Coast Radio 'brand' lies in the music being played on air. All the other dimensions within the marketing strategy, including eventing, promotions and advertising, are designed to support the musical formatting. Even the D.J's, with their chatty style, are required to be subservient to the overall 'sound'. In answering the posed question of how powerful a D.J brand on radio should be, Omar Essack responded that they should "never sublimate the East Coast Radio brand" (personal correspondence with researcher, 26 January 2001).*

## **STEP FOUR: DRAWING UP AN ADVERTISING BUDGET**

After determining the advertising objectives, the company can proceed to establish its advertising budget for each product (Kotler, 1991). The advertising budget can be defined as “the determination of the total amount of money required to execute each activity in the advertising campaign” (Marx and Van der Walt, 1989:364). The purpose of advertising is to increase the demand for a particular product, therefore, the company needs to calculate the amount required to achieve the sales goal. Shultz and Martin (1979) believe that the central problem in the determination of the advertising budget is the continuing inability of advertising managers to explain and quantify the exact effects of advertising in terms of actual sales and profits for the firm.

The size of the advertising budget limits the total amount of media that can be purchased, as well as the medium which is selected. According to Nylen (1986:292) “media have what might be termed a minimum cost of entry - the minimum expenditure required to enter the medium”. This cost of entry covers the minimum space, time, creative materials or schedule that can be purchased for a given medium. Thus, after the consideration of various media requirements, media planners need to decide on the selection of a medium or a combination of media.

The basic marketing budget for East Coast Radio for the year 2000 was 2.5 million rand. “It’s not a big budget, as budgets go. It isn’t, I mean our rent on our six billboards is eight hundred thousand a year. Just the rent, you see things are very expensive” (Interview, Holmes: 07:02:00). Over and above that 2.5 million cash, the radio station undertakes trade exchanges with the newspapers. A trade exchange is a form of barter in which, for instance, an equivalent value of advertising in newspapers is swapped for advertising on radio. Trade exchanges are particularly valuable because of the positive cash flow and reduced taxation implications.

## **BRANDING**

The positioning of a brand is crucial to the success of the campaign and the station on the whole. “Branding, brand building, building the brand of a radio station is about a consistent strong message, for example, we take a word, and the word for us is vibe, and we try and reflect that in everything that we say about this radio station” (Interview, Essack: 07:02:2000). “As one of the cornerstones of competitive market strategy, every opportunity for product differentiation must be pursued” (Shaw and Semenik, 1989:161). Branding is integral to the product differentiation process. Branding a radio station is extremely important and should be done as much as possible, as much as the advertising budget allows. Branding can be defined as “establishing a name or symbol that identifies a product or service with a particular seller and that is intended to differentiate that product or service from the competition” (Shaw and Semenik, 1989:161). For East Coast Radio, it is imperative for their name and station ID to be imprinted on the minds of their listeners.

Branding is beneficial to both buyers and sellers. It assists buyers by identifying the products they do and do not like, thereby satisfying their tastes and subsequently reducing the time it takes to purchase the product. (Pride and Ferrell, 1991:251). Branding also facilitates brand loyalty. “To the extent that buyers become loyal to a specific brand, the company’s market share for that product achieves a certain level of stability, allowing the firm to use its resources more efficiently” (Pride and Ferrell, 1991:251). With regards to East Coast Radio, branding is used to reinforce listener loyalty.

“Branding is so important to overall product performance because consumers need to relate their consumption experiences to some tangible, visible markings. A brand name or symbol provides the visible, tangible representation of a consumer’s experience” (Shaw and Semenik, 1989:161). Companies must ensure that “the quality and values of their brands are maintained. They must continue to appeal to the consumer and should be developed so as to maintain their attractiveness in a changing society” (Murphy, 1987:5).

According to Meiring (Interview: 07:02:2000),

there's no limit to the amount of branding that you can actually give a radio station. Because a radio station is not a visual thing, as you understand, it's purely an audible thing, and in order for people to make that connection as to who you are, you've got to give them visual insight into what we do, and that's why branding is incredibly important for us.

In order for a brand to be effective it needs to be “simple, memorable and distinctive” (Nickels and Wood, 1997:263). An effective brand name should be a constant reminder of the product’s key features and benefits to the consumer. East Coast Radio’s first brand ‘Hot Days, Cool Waves’ campaign was reflective in the visual representations projected throughout the campaign. (See figures: 4,5,6 and 7). The brand was rather simple, suggesting a ‘vibey’, easy going, coastal atmosphere both in their slogan and icons. The present ‘KZN Home of the Hits’ campaign is in effect, being both distinctive and representative of what the product offers, and has certainly contributed to the growing listenership figures.

At present the current brand initiatives include billboards, posters, stickers, etc. “Outdoor is the medium for radio stations to focus itself on” (Interview, Kennedy: 07:03:00).

Consequently, we’ve [they’ve] gone into a large number of billboards, tried to select the very best sites; sites at the airport, here at Westridge Stadium, sites within communities will hopefully get those communities to move away from our competitive stations (Interview, Kennedy: 07:03:00).

Radio listening is frequently associated with motor car travel, and as a result brand awareness of specific radio stations becomes particularly effective when it takes place in situ, ie. When travelling in the car. East Coast radio have selected a number of key roadside sites, including the busy west bound arterial road, and the exit from Durban International airport, to display its’ message on huge, mega-billboards.



“Outdoor works fast because you can get right into communities, you use everything from, I’d say, billboards, adopt a light, cork posters, street posters, bus shelters” (Interview, Kennedy: 07:03:00). East Coast Radio have been focusing on areas such as Umlazi, KwaMashu, Chatsworth, and Phoenix, and much advertising, by means of billboards, have been implemented into these areas. The brand needs to impact the target market and to be as consistent as possible. “Branding it is in the positioning. Previously the positioning was ‘Hot days Cool waves’ which, we [The Old Shanghai fire Cracker Factory] felt didn’t tell the listener what they were getting from the radio station” (Interview, Kennedy: 07:03:00).

An important issue around branding is to be as visible as possible to the targeted market. “Your logo’s got to be big, and bold ... and your message as clear, concise and direct” (Interview, Meiring: 07:02:2000). Because of the limited attention span of consumers, brands need to be forcefully bold and immediately attractive to the eye, thus creating awareness within the audience. Owning a specific colour is also a way in which you can build your brand. East Coast Radio’s colours are bright yellow with green spots. It’s striking different and is reflective of ‘vibe’. According to Essack (Interview: 07:02:2000), P4 owns black, connoting sophistication which blends with the style of their campaign. P4, a fast growing commercial jazzy radio station, is potentially a strong contender in this competitive environment, therefore East Coast Radio needs to reflect the exact opposite of them. That is why the station have chosen to reflect fun and vibe, making it as unsophisticated as possible. “But we’ve got to take ownership of a colour, worldwide. I don’t think there’s much difference between the way someone like McDonalds begins to own a brand and colour and a niche, and a radio station” (Interview, Essack: 07:02:2000).

## **MERCHANDISING AND PROMOTING**

Branding also makes use of merchandising. “Buying and merchandising involve the activities of producers or intermediaries required to get the right goods for the needs of the market” (Shaw and Semenik, 1989:10). Personal selling, displays, and publicity are all included in the function of promotions and are necessary activities to attract customers [listeners] (Shaw and Semenik, 1989:10).

The station has strategic partnerships with different people and they leverage their brand with these companies and organisations. “By leveraging and establishing and entrenching our brand we’re able to merchandise better, so if now, I have an ECR shoe, pants, trousers, cap, t-shirt, it becomes an item of value to people, because the brand is so strong” (Interview, Essack: 07:02:2000).

## **STEP 5: SELECTING THE ADVERTISING MEDIA**

An advertising medium is the means for conveyance by which the sales message is carried to prospective customers (Dirksen, Kroeger and Nicosia, 1983). Just as individuals expose themselves selectively to advertisements, they also expose themselves selectively to media. In the contemporary information-saturated society there are a variety of media categories with many media alternatives within each category, which forces the individual to develop their own special preference, as they are not able to avail to all media options.

The decision-making process is complex and can have far-reaching implications for the effectiveness of the work. "It is worth remembering that the different media are used in different ways" (Ring, 1993:112). Different types of media include broadcast media - television, cinema, radio - and print media - newspapers, magazines, outdoor advertising, direct mail - each of which is used for its own level of effectiveness. Thus, when an advertiser wishes to advertise a product, there is a plethora of media from which to choose. Medium choice is determined primarily by the type of product, the potential market, the extent and type of distribution system, the objective of the campaign, the type of message, the budget available, competitive advertising and characteristics of the medium (Koekemoer, 1987). "The process of selecting a medium is one of matching the media requirements with the characteristics of the media" (Nylen, 1986:294). The different media can be categorised by the following characteristics:

- The audience targeted by the medium
- The way in which exposures are distributed among the audience
- The creative characteristics of the medium
- The minimum cost of entering the medium
- The production requirements of the medium
- The merchandising value of the medium

(Nylen, 1986:294).

Many media schedules contain more than one medium. Thus, an important question in scheduling a campaign in a market is whether the advertiser can get better results by

using a combination of media rather than just one medium. According to Russell and Verrill, “the principle involved in inter-media scheduling is that audience segments demonstrate clear preferences for certain media” (1986:208). Thus, by combining the light users of one medium with the heavy users of another, the strategy is able to maximise the reach to the target audience, as well as different kinds of people in different regions or markets. Using different media also results in an increase in frequency of exposure. It is helpful if the advertising manager has an idea of what kind of media mix is desirable.

Different media can deliver the same message in different ways to different people, therefore, the media available needs to be combined in the most effective way in order to achieve the most desirable mix (Russell and Verrill, 1986). The East Coast Radio ‘Hot Days, Cool Waves’ advertising campaign made use of four advertising media, these being: radio, film, print and outdoor advertising.

Radio may be considered to be the most effective medium for reaching the mass market. In a country of forty-one million people, surveys indicate that during 1995, 90 % of South Africans had access to radio (AMPS, 1995). However, during 1996 this figure increased by a further 2 % (Echa, 1996). During 1995, 13% of the total advertising expenditure was spent on radio advertising, and this percentage was expected to increase by a further 11% during 1996 (Zaina, 1996). Radio is traditionally referred to as a ‘blind’ medium : it can stimulate the imagination of the listener as they attempt to visualise what is being broadcast (McLeish, 1995). As an eight-year-old boy said : ‘I love to look at radio ... I see the pictures better’ (Koekemoer, 1987 : 189).

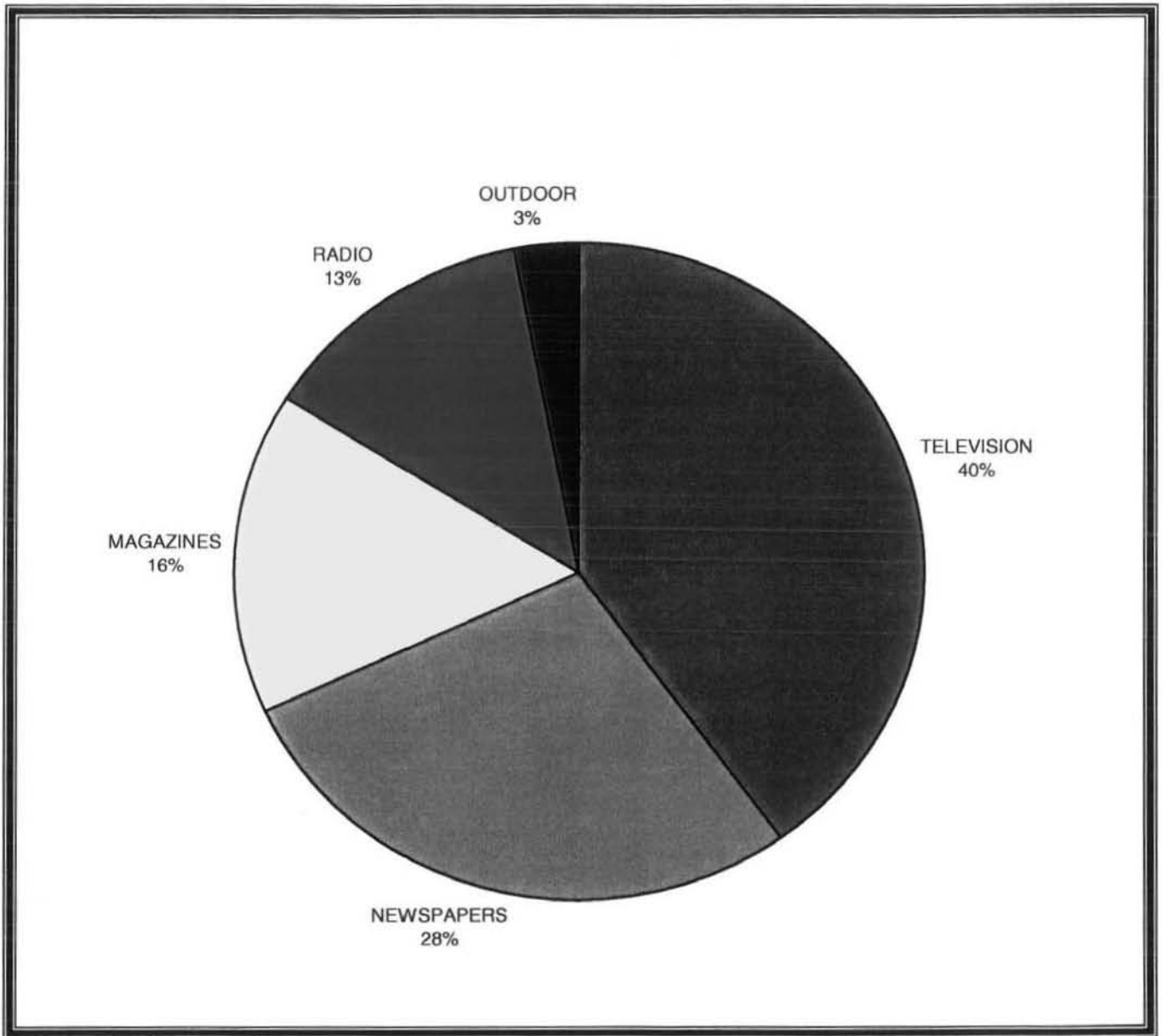
Radio advertisements are effective in that they are broadcast immediately, and “through this sense of immediacy it has an advantage over more traditional forms of media” (Teer-Tomaselli, 1997: 123). The economic effectiveness of radio advertising arises from its’ relatively low cost, both in its production and broadcast expenses. Radio is also renowned for its ability to be selective in the sense that advertisers can focus advertising to the target audience, by selecting specific radio channels. Furthermore, advertisers

have the ability to vary the advertising messages and the intensity of coverage of different markets to match local conditions.

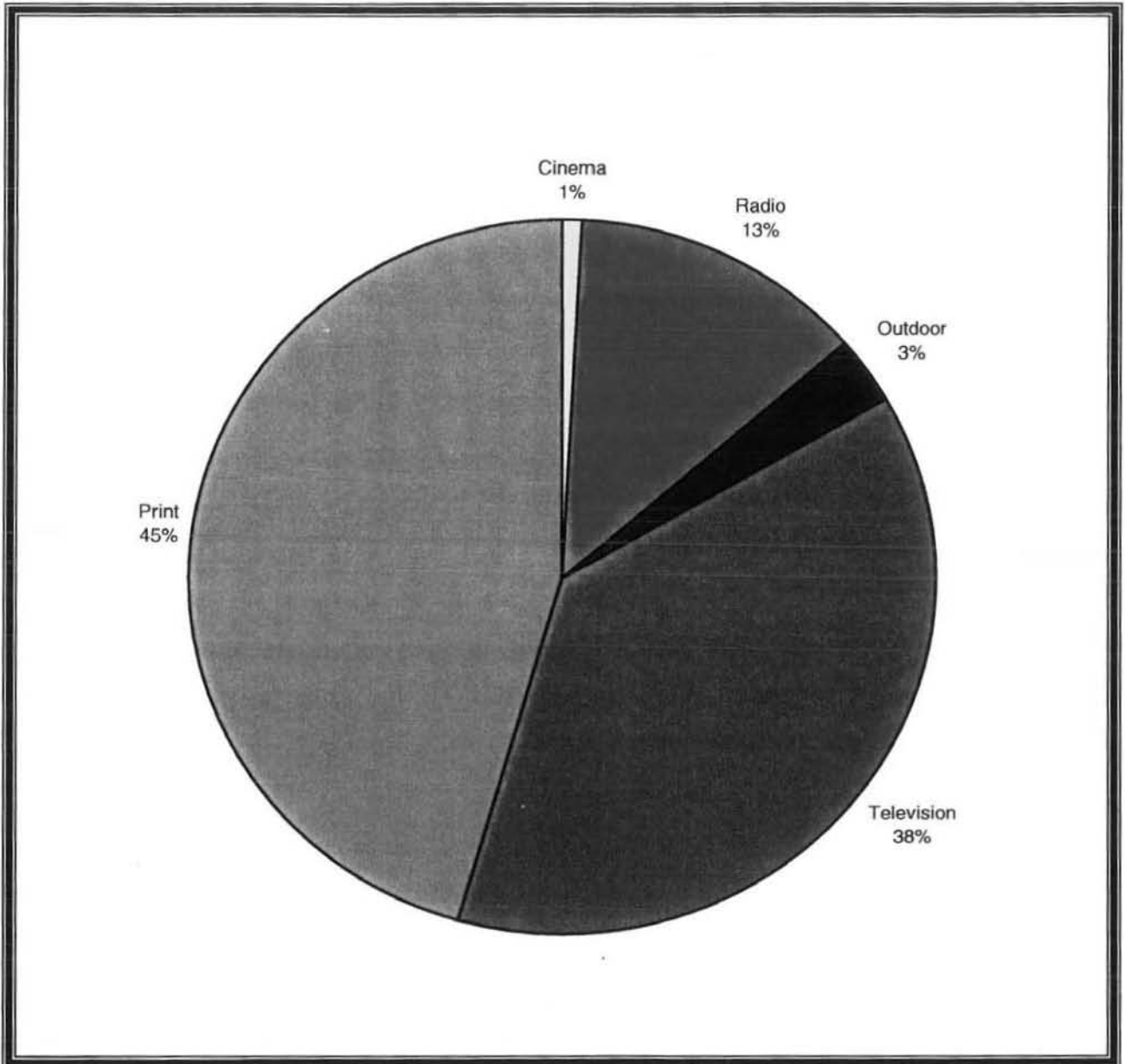
Television, is without doubt the most persuasive and powerful medium of communication today, in terms of the number of people it can reach and the impact even a single appearance can have. "Clearly and undisputedly, television is the key communication development of our era and the most influential and powerful advertising medium in the world" (Koeckemoer, 1987:162). Television provides us the pictures and colour of print advertising, together with the voice, sound and music, we get in radio. Television adds one magic dimension on its own - movement. No other medium sends a message with greater impact (Jugenheimer, 1991). Television advertising has many advantages in that it educates, informs, creates desires and evokes emotion. Television advertising is effective in that it allows advertisers to reach their target audiences selectively. Audience viewing patterns over specific times are perceivable and permits advertisements to be placed effectively. Statistics show that between June 1994 and June 1995, television controlled the greatest advertising share. Advertising share in this year, according to Joseph (1996:47), was as illustrated by figure 2.

However, the situation has changed, for as one can observe in figure 3 "the strong growth in print advertising saw it claw back to take market share away from television for the first year since television's launch" (Klein, 1997).

Newspapers are a widely read, geographically flexible medium which has the ability to reach audiences on a regular basis. Newspapers are read hurriedly and have a short life span, and they have the ability to reach all classes of people. An advertisement in a newspaper is usually read only once, for less than 30 seconds, therefore, the advertisements appeal must stimulate the reader into action (Dirksen, Kroeger and Nicosia, 1983). There are a number of reasons as to why newspapers are important and effective in the transmission of advertisements. Dirksen, Kroeger and Nicosia (1983) suggest that the medium of newspapers is able to provide an intensive coverage of cities and surrounding area, while at the same time is able to be geographically selective, and able to focus on their target audience. Newspapers are also a relatively low cost medium



**FIGURE 2: ADVERTISING SHARE  
BETWEEN JUNE '94 – JUNE '95**



**FIGURE 3: ADVERTISING SHARE DURING 1996**

in comparison to other media types, and can be used even when the advertising budget is quite modest. Because of a newspaper's content, they are one of the media in which great numbers of people look for information, and therefore, would have a great exposure.

Finally outdoor advertising can be considered under three different types: posters, painted displays and electric displays. The most outstanding feature of outdoor advertising is its size. Size has great impact and adds impressiveness to the advertisement. It permits the use of colour in a very effective manner and enables the advertiser to reproduce the product realistically. Outdoor advertising is a true mass medium since a large segment of the population is exposed to it as a result of being outdoors and travelling to some destination. Since the rate of travel of the potential viewer is determined by desire to arrive at a destination and not by the attractiveness of the various outdoor billboards, the outdoor advertisement must tell its story in the shortest period in order for the advertisement to be considered effective (Dirksen, Kroeger and Nicosia, 1983).

Presently, ECR's advertising is depicted through various cartoon characters, as opposed to using images of real people. According to Meiring (Interview, Meiring: 07:02:2000), "a lot of advertising that happens... it's pure, you know, it's tokenism, it's um, it's patronising". Therefore the stations' advertising campaign has adopted a cartoon approach, which, by reflecting fun and vibe is representative of the image of the station as well as removes the danger of alienating other groups of people as is possible when using real human images. In order to facilitate the change that needed to occur in order to reflect a more democratic outlook on the region, a paradigm shift took place within the East Coast Radio board of management, they have endeavoured thus far, and will continue, to reflect the different cultures in this country. The advertising doesn't necessarily reflect different points of view, or different perspectives, but rather it reflects different ways of doing things (Interview, Essack: 07:02:2000). A strategy to appeal to their African market has been put into action by erecting billboards and outdoor signs in Umlazi and KwaMashu, as their traditional advertising in the Daily News or the Sunday Tribune does not adequately reflect or shows appreciation for the different cultures present in this region. Therefore the need for more outdoor signs that generate responses from the public at large is required. The present word is 'vibe' or 'ivibe' thus



‘indigenising’ the slang word,, and the colours are yellow with green spots, both equally statements of energy and fun (Interview, Essack: 07:02:2000). By owning these words and these colours, the station is also subconsciously building a brand within the minds of their audience, thus creating brand loyalty.

## **STEP 6: DEVELOPING THE MESSAGE STRATEGY AND TIMING SCHEDULE**

The creation of an advertisement has three mutually dependent dimensions, namely copy layout, copy-writing and visualisation. It is suggested by Bovee and Arens (1992), that the starting point for formulating an effective advertisement copy is by making sure that an effective message strategy has been formulated. A message strategy determines exactly what the company wants to communicate and how it wants to express the message. Therefore, copy is the advertisement itself; what is written, what is seen and what is heard. According to Bovee and Arens (1992), the message strategy should include three indispensable elements.

Firstly, a copy platform which sets out exactly what is going to be said in the advertisement, and how it is going to be said. According to Bovee, “the copy platform is essentially a checklist providing the background information that the copywriter and art director need to craft an advertisement” (1995 : 228). The following elements would be set out in any copy platform, although it has been suggested by Bovee (1995) that they vary from one agency to another. These elements include the following: a statement of the problem the advertising is expected to solve; the advertising objective; a description of the product; a profile of the target audience; an assessment of the competition; the customer benefits; support for the key benefits; the selling strategy; and finally, the selling style and advertising appeals. These elements serve as the creative teams guide for writing and producing the advertisement, for it sets out the most important issues to be considered in the advertising campaign.

Secondly, art direction sets out the visual elements of the advertisement, what is going to be shown and how it is going to be shown. Therefore, this aspect incorporates the non-verbal aspects of the advertisement (Bovee and Arens, 1992). And thirdly, production values set out what is going to be created mechanically and how it is going to be created. In Bovee (1995), it is suggested that the various audio and visual components as well as the stylistic approaches are set out in the production values.

It is only once an effective message strategy has been formulated, that the focus may switch to the copy-writing elements. The copy-writing may be described as the “verbal element of the message strategy” (Bovee and Arens, 1992 : 280). Although great emphasis is placed on copy-writing, one must not forget the importance of the various visualisation aspects when creating an effective advertisement. Visualisation and copy-writing supplement each other, and have to form a unity in order to increase the impact of the advertisement. According to Marx and Van der Walt, “visualisation involves arousing attention, interest, desire, achieving credibility, stimulating action and ensuring satisfaction in the target audience” (1989 : 375). Visualisation aspects include elements such as pictures, colour or size, and can contribute to the effectiveness of an advertising campaign. With regards to copy layout, this involves the physical act of putting all the elements of design together within the available advertising space. “It is an orderly compilation of the parts of the advertisement : the headline, sub-heads, illustrations or photographs, copy, picture captions, slogans and logo types” (Keding and Bivins, 1991:58).

With media selected, the size of the advertisements must be determined and the manner of scheduling the advertisements must be decided upon. With regards to size, this refers to the time length of broadcast advertisements. Timing, on the other hand, requires two media timing decisions that the advertising manager must consider : the schedule duration, that is, the start and stop dates, and the distribution of messages over the duration of the schedule (Nylen, 1986). Some products are sold continuously over an entire year, therefore, the advertising schedule duration is the same as the planning period. Furthermore, other products fit in with advertising on certain days of the week, usually because they are the most often sold on certain days of the week. Some products are even advertised at different times of the day in order to achieve maximum effectiveness. Thus, the timing schedule of advertisements is very important. It needs to ensure that it is effective in reaching the maximum number of the target audience within a certain time period, as well as ensuring that advertisements are repeated frequently in order to achieve maximum effectiveness.

The programme scheduling of the old Radio Port Natal was primarily based around fact that it was a radio station and had to broadcast that which its' target market responded to, thus the focus was on information and leisure. Today, East Coast Radio, having transformed its' traditional image, has integrated their radio disk jockey personalities into their scheduling and the content of that which is broadcast. They have decided to make their disk jockeys celebrities, promoting their personalities, making "Damon Beard a huge personality, ...making Daryl Illbury a massive personality" (Interview, Meiring: 07:02:2000), thus creating a loyalty among their listeners which ultimately enhances and builds their brand, thus increasing in their listenership numbers. By marketing their personalities, the station is allowing their jockeys to be put into a high profile category, thus making them more expensive, more popular, and in greater demand. At the South African Broadcasting Company making disk jockeys a focus of the stations programming would have never been considered (Interview, Meiring: 07:02:2000), and being able to do exactly that has been one of the many positive effects privatisation has had on the station as a business.

"The music differs quite substantially from what it used to be" (Interview, Essack: 07:02:2000). Radio Port Natal catered for an audience that appealed to an older white audience, with not much potential for growth, therefore in order for the station to be a "commercially exciting station" (Interview, Essack: 07:02:2000), it was imperative for the station to change the kind of music they broadcast thus facilitating an increase in its listenership. Today, East Coast Radio plays hit music that is audience tested, thus it is not based on the station managers or the "programme managers taste, it's based on what the people who listen actually say" (Interview, Essack: 07:02:2000).

*The 'sound' of a particular radio station is an ethereal quality. It is made up of a number of inter-linking elements, of which the music mix and scheduling is the most significant. East Coast Radio has attempted to draw in a massive cross-over audience which caters for a wide variety of tastes, rather than a narrow specialist listenership. Over and above the music, other elements contribute to the brand of the station: the choice of D.J., with a preferred 'house style' which is demarcated by the station. In the case of East Coast Radio this style is 'relaxed' to the point of being loud and brashy. It is*

*significant that when interviewed about the D.J's, the management noted only that they were respectively "a huge" and a "massive personality". The image of largeness, both in style and appeal, was seen to be the height of achievement for these employees. This is a very different scenario to the stance taken by the prior SABC management, which regarded personality cults as being vulgar and unnecessary.*

From a marketing perspective, in terms of advertising, the budget at the South African Broadcasting Company was three hundred thousand, and today East Coast Radio's advertising budget is two and a half million rand. That in itself has allowed for the changes that have occurred. "Cost are high, so just the visibility of a new brand is so much bigger than it used to be at the South African Broadcasting Company" (Interview, Holmes: 07:02:2000).

"In terms of the programming, as a music based radio station, we do a lot of research on our music, ...within the demographic that we are trying to appeal to" (Interview, Meiring: 07:02:2000). So the music is fundamentally the most important aspect of the stations broadcasting. The changes in the music format, from old pop to now, more rhythm and blues (R&B), and soul, certainly has its' appeal to the non-white community has had its' influence in bringing in the listenership figures.

Basically you need to have a balance throughout the day, being consistent with the overall mood of the stations' identity. The playlist must all be hits and be "non-disruptive, distractive sound" (Interview, Meiring: 07:02:2000).

Throughout the day, despite the change in presenters, the music rotations remain the same (Interview, Essack: 07:02:2000), thus contributing to the consistency of the brand. In the morning, the tempo of the show is slightly more vibrant, in order for it to be punchy enough to get the attention of their listeners. It's more speech driven because at that time most people are driving in their cars and you "want to cram as much information in that short time span as you can, you know, and play good music in between" (Interview, Meiring: 07:02:2000). The rest of the day is very "music driven, from nine o' clock onwards, we get slightly more up tempo round at between four and

five when people are driving home, and once again that same speech content gets lifted slightly over there” (Interview, Meiring: 07:02:2000). The evening listeners change, many white and indian listeners watch television, therefore the music played in the evenings and throughout the night is targeted mainly for the tastes of the black people. Makhosi Khoza and others are the evening disk jockeys, and that was strategically done in order to accommodate their black listeners.

The overall flavour of each show is not completely different from the other, they all run on the same twenty four hour music format that is compiled by the managers. The disk jockeys don’t have the freedom to change the music, thus promoting consistency within the formatting of their brand.

However, a changing of the voices of the presenters has been a contributing factor to the transformation of the image of the station that has its appeal to a larger proportion of the community (Interview, Meiring: 07:02:2000). East Coast Radio has an in-house training programme for all their new presenters, equipping them with the skill to be both flexible and multi-tasked (Interview, Papayya: 07:02:2000). East Coast Radio jocks are not only representative of their community, but they talk about issues that affect the community, breaking the latest news and information at any given moment.

...is a kind of developmental reconstruction role that the media should be playing, a social role, saying to people out there, you know, we’re not dictating to them. I think people are subject to their own interpretation, but I think we’ve manifested the change in tangible presence (Interview, Papayya: 07:02:2000).

By using these African presenters, Makhozi Khoza (disk jockey), and Jeff Maloi (sports presenter), and our indian presenters, effectively what East Coast Radio is doing, is that they’re applying affirmative action on merit (Interview, Essack: 07:02:2000).

We’ve changed the presentation of all the presenter profiles and a little bit of the programming has been tweaked and there has been growth in numbers because of that, so it’s making a difference (Interview, Essack:07:02:2000).

Radio is a dynamic medium and constant change is needed in order to keep up with the current trends. At East Coast Radio, talent is always being developed, and every single presenter is equipped to succeed. Also, in the next couple of months, the management have decided that employees will be African, thus giving opportunity to those members of society that were disregarded in the past (Interview, Holmes: 07:02:2000).

## CONCLUSION

From the analysis undertaken, it is clear that many aspects in the management of a radio station are interdependent. Thus it is important to note that an advertising campaign is only one aspect that influences the stations listenership. It is certainly effective and has a crucial role to play in terms of projecting those aspects consistent with the radio stations image.

The 'Hot Days, Cool Waves' campaign, the subject of this study, ran during an extremely difficult transitional period not only in the life of the station, but in the history of South Africa at large. The campaign preceded a large increase in East Coast Radio's listenership. In 1994, the station was sitting at approximately 100 000 listenership, and around November 1997, the station was sitting at 596 000 (figure 8). Figure 8 is reflective of the listenership statistics from March 1997 through till June 1999. Figures 9 and 10 illustrate the Living Standard Measurements taken during 1999.

In 1998, the listenership figure was sitting at approximately 640 000. It is not therefore presumptuous to say that the campaign was indeed effective and ran its course. It had served its purpose for the time allocated.

The present campaign is doing equally well. If one were to consider the two year time frame both the previous 'Hot Days, Cool Waves' and present 'KZN's Home of the Hits' campaign, the listenership figures have increased by over 200 000. According to the Radio Audience Measurement Survey (RAMS) the figures have escalated from 640 00 in June 1998 to 849 000 in November 1999 (Tolsi, N, 1999:37). From these figures alone, one can deduce that a corporate advertising campaign is fundamental to the effective management of a radio broadcasting station.

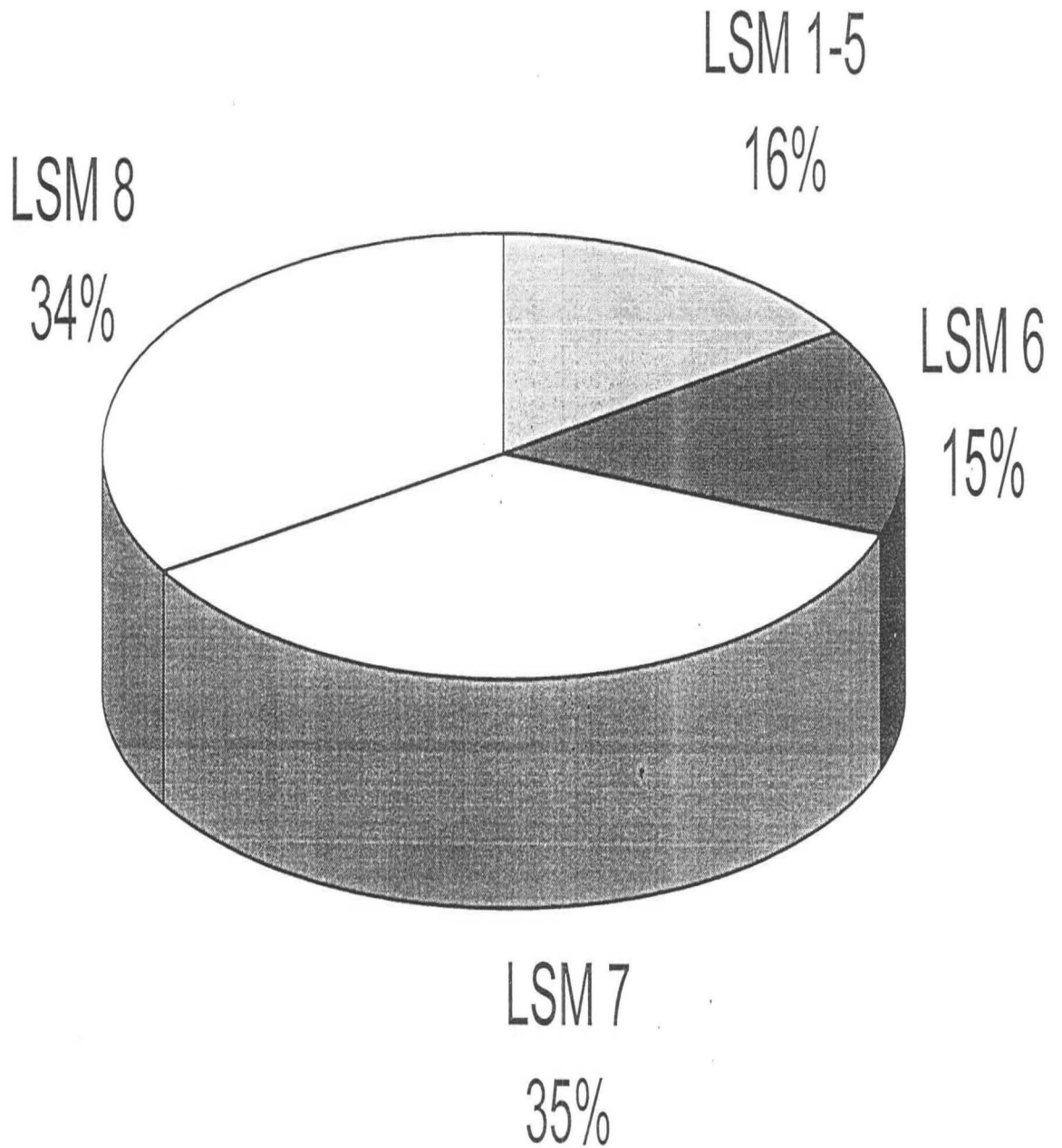


	MAR- 97	JUN- 97	NOV- 98	MAR- 98	JUN- 99	SEP- 98	NOV- 98	MAR- 99	JUN- 99
WHITE	215	209	249	253	239	256	284	271	217
INDIAN	180	176	230	249	224	234	244	279	237
BLACK	248	198	91	210	166	178	188	191	628
ALL	652	591	596	727	645	688	731	771	628
16-24	252	277	189	246	199	192	219	235	222
25-34	177	122	154	183	175	175	186	215	156
35-49	143	118	151	164	165	201	231	227	170
50+	79	73	102	133	105	120	95	94	79
ALL	652	591	596	727	645	688	731	771	628
1-499	93	69	49	59	29	24	23	22	42
500-1399	96	120	41	99	93	91	61	110	79
1400-3999	206	162	189	211	224	177	228	223	182
4000+	258	241	317	357	299	396	419	415	325
ALL	652	591	596	727	645	688	731	771	628
LSM 1-5							71	67	94
LSM 6							53	52	92
LSM 7							137	153	215
LSM 8							219	193	205
ALL							480	466	605

**FIGURE 8: LISTENERSHIP FIGURES FROM  
MARCH '97 – JUNE '99**

# EAST COAST LSM spread

Jun-99



■ LSM 1-5 ■ LSM 6 □ LSM 7 □ LSM 8

FIGURE 9

East Coast LSM's 3/99

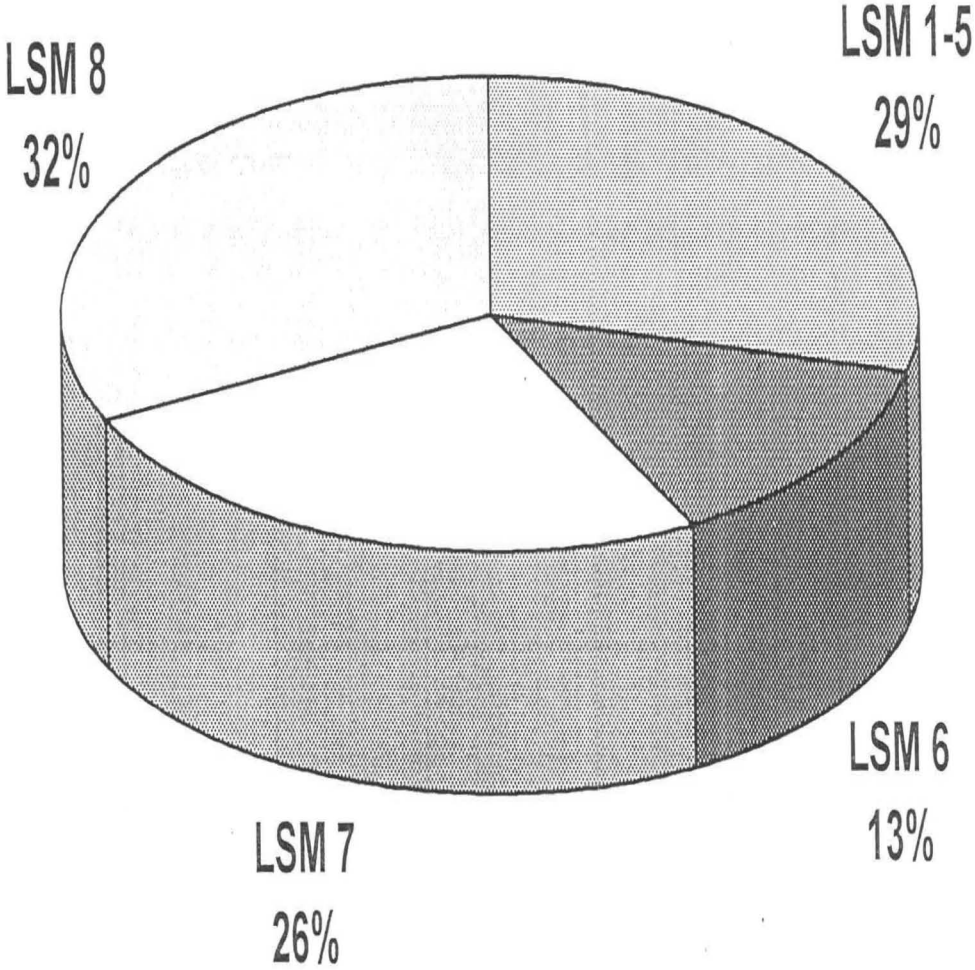


FIGURE 10

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**APPENDIX 1**  
**INTERVIEW WITH PAULETTE HOLMES**  
**MARKETING MANAGER - EAST COAST RADIO (ECR)**

**1. What was the original audience of Radio Port Natal (RPN)?  
Demographics/Numbers?**

Its too difficult to answer, you'll need to pin it down to dates. I know when I joined in 1990, we were sitting at about, I think about a hundred thousand, but its ten years ago now, I'm not exactly sure. But you need to pin down a date, I mean they, we started broadcasting in 1967, to nothing, to no audience, and then built it up from there.

**2. When did privatisation occur and what were the effects of this?**

1996 October the 8<sup>th</sup> privatization occurred, and there were enormous effects from a commercial, financial point of view. Certainly from my point of view we were moved out of the SABC, we were now privately owned, and made much more stream lined, far more commercial, I mean we were valued at forty million, we were sold for, just been valued at a hundred and sixty million, so the station has just grown in leaps and bounds, certainly from a commercial point of view. But also I think from a staff point of view, we're much happier out of the SABC, no big rules, we want to do something, we just do it immediately, I mean its just only had positive effects.

**3. Does the new profile and content of ECR reflect continuity with the white values enshrined in RPN's traditional image of a white Eurocentric leisure station?**

Oh no, I'd say exactly the opposite of that, definitely, even before we had privatized, ECR new that they couldn't carry on in this market. I mean, we've certainly got the white market tied up in this province, but the white market itself has changed, you know I don't think white people want to mix with only white people anymore and that kind of thing, so our market at the moment, which has not been a slow move, we've done a big job, we've said right away when we changed hands, that this station would not except Afrikaans advertising. I mean that was one of the first steps, quite an outrageous advertising community. Our sales manager and I did a road show, that said: Sorry no more Afrikaans advertising! Nobody in Natal speaks Afrikaans. I mean you might be white, but certainly

not Afrikaans, that kind of thing. So we've moved in leaps and bounds away from that whole image of ourselves and who we're broadcasting to. Today we sit, you know its funny, even with the change our white market has continued to grow. We're sitting with, we have a penetration of 60% into the white market, 50% into the Indian market. So you see, we could branch out into that market without harming our white market, without losing - although we were prepared to take losses there, and 6% of the black market, and that is our new thrust, is to say, ECR needs to get more of this market. Because this is a commercial business, we have to grow, and the white market is saturated - and the Indian market, even with Lotus at our door step, is pretty much owned by ECR , which is very nice for us. Anyway those percentages represent a third white, a third Indian, and a third black. So it is quite a nice overall picture.

**4. Does the audience research indicate any change in the ethnic and/or class representation in the ECR audience as compared with RPN audience?**

Definitely. Every year its different, every time we see research, which is four times a year, there are more. First of all the markets themselves are changing all the time, I mean for a start, the black market is moving very rapidly. Are you familiar with LSM's? From LSM 4 right through to LSM 8. So when we started this venture into the black market, when we did research, we could say there aren't, there aren't that available audience in LSM 6, 7, and 8 which is our market. And now, when I look at it, there's about four hundred thousand people in that market, that are not only listening to us, that can, you know, be welcomed into the ECR fold. I do think that a lot of it is a marketing thing, that we actually do have great product to offer, black, white, Indian people, we advertise, it's a music station, it's a lifestyle thing. But there is a perception that this is a white station, so that is a big hiccup we have to overcome.

**5. To what extent does the content of the advertising text comprise a representation that encourages changes in either class or ethnic audience composition?**

Yes, I mean that is our whole job in marketing. I mean let me just tell you something that we have done very successfully in the Indian market is something like inventing. We don't change the overall product, we believe that we, we do a lot of music research, and we know that our music equally appeals to whites, Indians, black. We found a middle of

the road there, that we know black people don't like heavy rock, we've cut that out, and our white people haven't even missed it. They love ballads, they love Celine Dion, they love Bob Marley, we increased more of that kind of thing. So we know that the product is there, so the job is marketing. We've done, like for the Indian market, tons of events in Chatsworth and in Phoenix and you know the Chatsworth fair, big concerts and that kind of thing. We are getting more people than Michael learns to rock at our concerts just to see our announcers. So from that point of view, our marketing is aimed at a broader field, we've got billboards in Umlazi, at KwaMashu. Gone are the white representations of the past. I think our advertising, maybe not so consciously, had white people in it and a token black face, you know, and those days have changed where we are no longer, we're promoting a lifestyle and image. You know, we're not saying, here's a pretty picture of the family of ECR. So hopefully that will start breaking down our borders and that kind of thing.

**6. What is the link between changes in ECR programming and the reconstruction of its audience, if any?**

Well, um definitely the programming has been designed to reflect the market of ECR, so its changing all the time. I mean radio is a terribly dynamic thing, where, we know that we don't have enough black faces, um, or black voices, between 6 and 6. Although we do have a nice proportion of black voices on the station, they are not between 6 and 6, which is our prime time, 6 in the morning to 6 in the evening. So we know and we're continually working on that. We also, we'd never screw our product and say, you're black, come on in babe, you can have the, this show. You know we're always developing talent, and every single new employee, every single trainee will be African on this station in the year. Absolutely without a doubt. So, that's where we're going, or even though those are not, they don't fall part of our equity, and our employment, affirmative action and that kind of thing, because all those people are contracted. We know that we have to change the look of programming, to reflect that black voice.

**7. What was the old and new audiences' response to the advertising campaign?**

Look, um people hate change, so when we went into focus groups, when we changed our logo, from east coast, what was it, RPN ECR, from that little purple radio, we moved to

'Hot Days, Cool Waves', lot more fun, lot more beauty, although the logo and the radio station itself does not say anything about the race or the picture and our first campaign was outdoor, and it was just the logo, if you remember. It was all over. People hate change, when we showed them the logo, they said, no we want the old one, now we've showed them the new logo, they said no we want 'Hot Days, Cool Waves'. So it just takes time for them to get, get used to it. Ja, and it does sort of reflect, more than a race, more than a programme, its just a beach atmosphere of KwaZulu Natal . You know, come and live here its fun.

**8. Does the style and programme scheduling/content differ from that of RPN, and if so to what extent?**

Very big changes. Ja, very big changes, I mean, a big change that a lot of people overlook has been budget. You know when I was at the SABC my budget was three hundred thousand rand, I mean it's nothing, you can't do anything, a billboard cost you thirty thousand rand a month just to rent, eighty thousand rand for production, that kind of thing. Costs are high, so just the visibility of a new brand is so much bigger than it used to be at the SABC.

**9. Do the changes and their extent reflect the nature of the transformation promised in the advertising campaign, which was intended to introduce RPN to (presumably) a more representative audience in the 'New South Africa'?**

Well you're saying the programming is the product and the promise the same. Ja, I'd say so, I'd say so.

**10. With regards to your target market, LSM 7 and 8, how did you research these two user groups?**

We have over the past done focus groups, which is a very much, radio is very much a gut feel medium, you know, you have to have a feel for it. And the focus groups always try and educate us out of our own realm of thinking, how other people think. And we have in the past done separate focus groups, black focus groups, white focus groups, and you know what, they all came out the same. Everybody's' worried about crime, everyone's worried about education. Everyone wants a cheaper bargain, everyone wants to own a...

everyone feels the same. Rich or poor, either you've got, or you're aspiring to have it. So we've done that kind of thing. We also rely heavily on SAAF's research, where we can, it is just demographic, and numbers wise, and there's a thing called socio-monitor, which is kind of psychographic thing, but I have really great reservations with SAAF and their black audiences and their black research. I mean even now, today, one white person represents six hundred people, one black person represents eight thousand people. Which makes the figures very difficult to read. But, most radio stations are white or black, or Indian, or white or black, you know, and we are integrated, so no other radio station is pushing like we are to get that fixed.

**11. Why did you change so drastically from the previous 'hot days, cool waves' campaign?**

It's not a drastic change, it just feels drastic. It's not a - you know, as a, especially managing the marketing, you've got to be very careful not to change all the time. People don't like change, particularly in this province they're not liking new ideas. I mean we don't ever go: Okay, Daryl's not on breakfast, he's on afternoon drive. We know, if we did, we'd take losses. And it's the same with our marketing, but ECR is very trendy, and to keep ahead of the trends, change is automatic. So it's not like we throw, throw it out, you know, we're not interested. The philosophy is the same, but the look, the brand, must reflect where we're going, and the marketing needs to be ahead of its time. People need to spy, it needs to be a little bit trendier all the time. So it's not really like, to say, to okay we hate it, let's do something new. We just need to keep ahead of the times, which means a change once a year, really, maybe not a logo, certainly a new billboards, a new look. I mean, you won't see this yellow for, you know, come past next December, it'll really start fading out. We just brought it in now, it'll last another year.

**12. Why the lack of continuity between the 2 advertising campaigns?**

**13. What were the weaknesses?**

Ja, the only thing I think of, was the retro radio, um, it meant nothing to black people. When we showed the picture to white people, they said, ah ya, it brings back eighties music, and that retro radio, it looks like an antique, it's great. Black people looked at it and said, this is a nineteen thirties radio, you know, it doesn't bring us any fond

memories, it doesn't give us a warm fuzzy feeling. So that was one of the reasons we tried to move off it. But it only became a weakness after it had served its purpose. It certainly did its job when it was out there.

#### **14. What was the cause of your obvious dissatisfaction?**

Ja, oh no! No, let me tell you how it actually happened. We had um, all our new billboards designed with our old logo 'Hot Days', not 'Hot Days, Cool Waves', but the look, the, um, you know, we had decided to dump 'Hot Days, Cool Waves'. So it was going to look that way. And then one day our creative director came, and he showed us our new logo - and we just loved it! We all just love our new logo and it was just that simple. We said lets move slowly, lets take this, and then I said its just too expensive. I mean think about it, everytime we move slowly into a new campaign it's another twenty thousand production on a billboard, so I said, we just gonna live with it. We gonna breakaway and we gonna do the one that we love and reflects more how we feel today. So that's what we did.

#### **15. How do you go about branding radio stations?**

Um, look most radio stations worldwide spend most of their money on outdoor, which is quite an expensive, and non-dynamic media, but it is the obvious choice for radio stations, you're driving along, you can see it, you can listen on air, that kind of thing. It's about building a brand, it's not an easy question to answer, because brand building, it's years process, you know, make sure that everything that we do, is heading in the direction that you want to, and you don't um, you know the tendency, especially at ECR is to do everything. Fifty great ideas, we can do all fifty. And I'm always the handbrake, saying actually, we have a strategy, we're trying to go from A to B. lets only do the ideas that contribute to that objective. So it is quite a careful managing of a very creative forum here, but I have to make sure that our brand is, like, um our programme manager says it's Bob Marleys' birthday on Sunday, let's do one ad. I'll never do one ad in the newspaper, it'll be part of a campaign that's float Feb. and we'll invent something more, to make it a campaign as opposed to a bitty, bit of advertising here and there. Ja, everything that we do should be brand building. From the way we answer the phone to the advert you see, the billboard, it should all match. You know, double it's value.

**16. What are the strategic issues around branding?**

I think setting your objectives upfront. What do you want to be known for? Are you a music station? Are you vibey? Are you the smoother companion? Are you... Whatever, you know your pay off line, what ever it is, you know, ours is KZN's Home of the Hits. And making sure that everything that you do, as I say, is heading in that direction.

**17. Who are your strategic oppositions?**

I'd say Radio Metro is our biggest threat in this province, then Lotus, Radio 5 is right at the bottom: SAFM also not a huge threat, P4 coming up, 90 thousand listeners now, but we're sitting at about 750 thousand, so they are building their way up. I don't know, then obviously from a money point of view, we look at print. They take a lot of our advertising, that kind of thing, cos' my job is to brand us to the trade as well. Which means a lot of Johannesburg and Cape Town work, cos' that's where our money comes from - make sure they have the right image of the station they can't hear. Which is quite a challenge in itself.

**18. Why is Radio Zulu not considered a threat to your targeted black market?**

Um, our targeted black market is LSM 6, 7, and 8, English speaking. We share nothing, in the Radio Zulu market. You know what I mean, they are worm to the tomb advertising, they have dramas' and that kind of thing, very traditional, very public service broadcast, they have hours of funeral notices, things like that. We believe that if you are a Radio Zulu listener, that's you, what are they, Ukhosi now, that's them, and ECR is something completely different. We know that people listen to Metro and listen to us, they tune in between Radio 5 and us, Lotus and us, they are, our fringe listeners. Nobody is swopping between ECR and Radio Zulu. So, we have actually happily gone into many marketing campaigns, like the port carnival, they're involved in the float parade and that kind of thing, no problem whatsoever. We'd also be naive to think that people, that marketers or sponsors, would be keen to leave out their five million audience, so we're often very happy to go into a project with them.

**19. How does the station go about its merchandising?**

We don't actually merchandise ourselves. I mean merchandising is selling stuff with your brand, we're about to start, but we don't do that. We certainly haven't in the past.

**20. With regards to your time slots, how have you separated this to accommodate your listeners?**

Ja, not really. We find the only slight bias is maybe between 9 and 12. We have a slight, slight slight women bias, but basically the listenership looks similar throughout the day. We have more black listeners in the evening, we lose our white and Indian listeners around TV time, sort of half past six, seven. Um, you know that kind of thing, so there are, there's a slight black bias in the evening show, so we, we see, okay there's a slight black bias between 9 and 12 in the evening. So we put Makhosi Khoza there okay, to try and accommodate that market, and show them what's cooking for the rest of the day. Because we want to draw people in. I mean our TSL, our 'time spent listening' is about 16 hours a week. So we have very loyal listeners. Um, the only difference I feel in the listenership is what people are doing at certain times of the day. During the breakfast show, you're not tolerant for long winded competitions, and things you have to enter and write down, because you actually getting ready for school, to work, getting the kids to school, breakfast down your throat, making lunch and that kind of thing, so we don't play any new music at that time either. People want traditional. They want the weather and news and all that to be on time, lots of traffic, that kind of thing. Then during the day we can bring in more of a mix and that kind of thing. So it's more like the mood of the day changes than the actual listenership changes.

**21. Why are the moods, the overall flavour of each show so completely different from the other?**

Ja, they're not completely different from each other. Each announcer more than ever before has been allowed to stamp their personality on the show - like it's the Di Brophy Chocolate, you know she's mad about chocolate, kind of show. But um, that was never allowed in the past, that is one big difference between the SABC and us. Is that the SABC said that ECR is the personality, not Daryll Illbry, nobody's interested in the fact that you like chocolate cake Di, so shut up about it and play a song. So we realise that



also there's a lot, it's very lucrative to have your DJ's worth something. They are celebrities, we charge big bucks for them to go out and do things like that, we've built up a, you know, our inventing department earns a lot of money, and that kind of thing. So that has been a big change. But the mood of the show, the music, is all picked by the same person. For all the shows, the announcers have no say over their music, the music does take up seventy percent of the show. Debie Charrot and our programme manager, Gavin Meiring.

**22. What is your advertising budget?**

Its 2.5 million, it's not a big budget, as budgets go. It isn't, I mean our rent on our like six billboards is eight hundred thousand a year. Just the rent, you see things are very expensive. It sounds like such a lot of money, before you know it, it's gone.

**23. With regards to the previous 'hot days, cool waves' campaign:**

**What was the outcome of the pre-test?**

**When did the pilot test occur (launch)?**

**What were the effects of the campaign?**

Um, as I said people are very reluctant to change, and to change the way at looking at their favorite, you know people own the station. In their minds they own the station, so they don't like it when we make changes without letting them know, so the pretest was hard, we have to always take the plunge, I mean we know that, we know that people are absolutely horrified, they just don't like - they always prefer the old one, because they're familiar with it. But things looked positive even in the pretest, the pilot test, launch, um, the effects of the campaign, I'd say very positive, building loyalty, and giving a nice, casual, vibey image of the station.

**24. With regards to the present 'home of the hits' campaign:**

**What was the outcome of the pre-test?**

**When did the pilot test occur (launch)?**

**What are the responses thus far?**

**Is the campaign effective?**

Its been very - we've had a huge positive response to this campaign. I mean people just love our billboards, our 'adopt a light' campaign, we've had the money to go a little bit, um, we're doing more than we have ever done before and I mean it's just gone down very well. And we've never had a pay off line that talks about our music, so Home of the Hits, I think really does that. Its nice to be able to see the logo and know what the radio station does.

Very positive, and a continued growth in listenerhip, so nothing to complain about.

I don't know, but for the foreseeable future definitely, that's not the kind of thing we're about to change. We will definitely change it, we're all about change, but not for a long time.

Old Shanghai Fire Cracker Factory.

Ja, we're very happy with them, although they just provide us with creative... I buy all the media, I do all the strategy, that kind of thing.

**APPENDIX 2**  
**INTERVIEW WITH GAVIN MEIRING**  
**PROGRAMME MANAGER - EAST COAST RADIO**

**1. What was the original audience of Radio Port Natal (RPN)?  
Demographics/Numbers?**

Well it depends on how far back you want to go. But I mean if you're looking at RPN which has been in existence for the nearly thirty five, forty years. Um, initially when it started, it was, it was primarily, a whites only radio station. When I say that, that's the only audience it was really appealing to. Um, and mainly because, I think all the staff were white, and they were playing only a kind of, a kind of programme content that was only appealing to a white audience. And in doing so, being very limited in terms of who their audience was, and particularly in the region of KwaZulu Natal where the audience is very diverse. You know so, they weren't really, in my opinion doing what the job, what was required. The changes started to happen in ECR whilst it still belonged to the SABC. Where it was certainly realised that to continue in the existing path, was not going to be, was not going to be profitable. And the station was, was, was going no where. But I think, um, if you look at the station about four years ago, four to three years, you'll see that we still had a predominantly white audience, probably making up about 80 percent of the audience, and listenership figures were in the region of four hundred thousand. So, um, no, probably less, round about three hundred and fifty to four hundred thousand. Um, what has happened, you know, but those changes were implemented then in any event. But what has happened certainly since we've become independent is that we have become a lot more business orientated and we've taken that audience and realised that there is a market out there to attract audiences form different demographics. And we've expanded our audience to today which is seven hundred and fifty thousand, and the last AMPS figures showed eight hundred and fifty thousand. So we're somewhere in between there and RAMS are purely an estimate. So I would, I would look at around eight hundred people that we have, and it interesting to note that the demographics are split a third equal way, between black, white and Indian. And what's even more interesting is the fact that the white listeners have not gone away. They just make up a

smaller percentage. And we have a different type of audience, but the numbers in fact, are a lot larger. When we only had our three hundred fifty odd thousand, you know, which were eighty percent.

## **2. When did privatisation occur and what were the effects of this?**

Um, privatisation was I think in October, the official date was October the eighth, and I think it would be 1997, if I'm not mistaken. That's when we, um, Kahiso media took over ownership of ECR from the SABC. Well the effects of it I think are, because when you become commercial, when you become privatised, um, you realise that you don't have a bottomless pit of money to draw on, and it, a commercial environment is a very, very aggressive and competitive environment. And I think, from, from my point of view, I wasn't programme manager then, but um, having gone through the transitional stages when I was with RPN to seeing where we are now, we're a lot more aggressive in our approach to, to most things, and in terms of business. We operate like a real business, you know now, um, where I think in the past we always felt that we had big community obligations and, and we did things for the sake of doing them, without really reaping the financial rewards, for what we could do. So, we are very, very commercially orientated, but by the same token, we also feel that we're a lot more diverse, and we're appealing to a majority, well not the majority, but certainly a much more wider audience, in a demographic within KwaZulu Natal, which is really, really where we should be. We know we won't ever be um, appealing to the masses of KwaZulu Natal, and I think I'd rather leave that to the public service broadcaster like Ukhosi FM. But I think from a commercial aspect we, we're a very entertaining radio station, and we take a lot of chances, we make decisions in ten minutes, whereas with the SABC, we used to make decisions in three months.

## **3. Does the new profile and content of ECR reflect continuity with the white values enshrined in RPN's traditional image of a white Eurocentric leisure station?**

Um, well I think, you mean the image of a white eurocentric leisure station, yes it does, to a degree I think, it is categorised in a, in a context. I think we don't particularly target any race. Let me state that, I think we, we target a lifestyle, and our lifestyle is about vibe, it's about fun, it's about having a good time, you know, and I don't think you need

to be white, black, Indian, red, or even purple for that matter to, to appeal to them. If it appeals to you, you're going to come to us. So we've never really, you know, what we do now, is that we don't say we want a specific race, you know, target, as a, as per say. We say we target a certain lifestyle that's going to be appealing across the board. You know, and we do have in mind where we are looking at, you know, in, in areas that we previously didn't market ourselves, we're now marketing ourselves. But we're not marketing ourselves as a white radio station, or as an Indian radio station, or as a black radio station. We're saying we're a vibe radio station, as the billboard in Umlazi says 'Ivibe'. It's about vibe, it's about who, it's about a sense of feeling good, it's about a sense of going to a station where you're gonna hear music you're really gonna like, you gonna hear news that's informative, you gonna be informed, and you're going to be entertained, you know, and, and I think that's the bottom line. But yes, we are adventuring into areas where we previously didn't go. In the last two years we started doing a lot of outside broadcast and, and, um, specific promotions in areas like Verulam and Chatsworth and Phoenix, where prior to that we never used to go there. Our concentration now is going to be in areas like Umlazi, Kwa Mashu and other areas around, in Lamontville. So we, we, we are going to take an active role in being, in appearing, and been seen, to go to those communities. Because a lot of the research has shown, "yes we like radio", you know, amongst our African audience, "Yes we like radio, ECR, we like what it is", but then we never see them, they never come to our community, and that's a call that we're now strategizing, and we're in one community, but we can't, we've got that right, we feel that's in place. We have an Indian audience looking at between thirty five to forty percent of our audience, which is substantial, and now we need to grow, grow it elsewhere. This is what we, we're strategizing - certainly for 2000.

**4. Does the audience research indicate any change in the ethnic and/or class representation in the ECR audience as compared with RPN audience?**

Ja, no clearly it does. I mean, clearly we've grown in the exact areas we wanted to grow, you know - and in numbers. But you know, our target this year is a million and there's only one way to get that, you know. We feel that in the white and Indian areas there's not much. Let me put into context: in terms of our target audience, in our 25 to 49 age

group, there are certain LSMs that we have. We in that available audience in KwaZulu Natal we have 66 percent of the white audience in that available target, we have 55 percent of the Indian audience in that available in that target, and we have only 6 percent in the black audience of that available target. So it's clearly where the growth area is going to be. And we're not saying it's an unattainable goal, because we know that there is an available audience of people that fit our profile - that will like our station, but they just haven't been told about it yet.

**5. To what extent does the content of the advertising text comprise a representation that encourages changes in either class or ethnic audience composition?**

Ja, I think you know, we're very conscious of it. I mean we're not gonna, as you'll see in our advertising, that's why we use a lot of cartoon characters as opposed to real people. I mean I, to be quite honest with you, I see in a lot of advertising that happens with some, with some major breweries in this country, I mean it's pure, you know, it's tokenism, it's um, it's patronising. You know, that they must have the equal balance between, when they're showing pictures of people on the TV screens, and that kind of thing, which is, which for me, is patronising people. You know so we, we sell our music, because that's what we are, we are a music station you know, and you'll see in our recent billboards, where we're, we're promoting - I don't know if you've seen them - the 'Adopt a light' campaign, where we say; These are some of our friends, you know that we list, and those are the music we play. And we, by just looking at the list, I don't care who you are, because we've done research, you know, it doesn't matter what cultural background you come from, you gonna like that music. You know, and so, I think that's what we sell the most and in our other billboards that we're doing now, a lot of it's cartoon based. It shows fun, it show vibe and it has a danger. If you put, real people on there, you have the danger of alienating other people.

**6. What is the link between changes in ECR programming and the reconstruction of its audience, if any?**

In terms of the programming, as a music based radio station, we do a lot of research on our music, and um, we research within the demographic that we are trying to appeal to.

We don't, we're not just going to research within a white, or black or Indian market. So we research right across the board, and ask them questions about, do you like this song? Don't you like this song? You know, um, are you tired of hearing it? And, and you'll be surprised how many commonalties there are. Um, I'll give you three examples: A person like Brian Adams, with whom might be regarded as distinctly favoured by white rock appeal, has complete crossover appeal, to everyone you know; and another artist like R Kelly or TLC, whom, just on immediate perception you'd think its just only going to appeal to certain, has complete crossover to everyone. Everyone likes a good song, you know. And we say we play the hits, we find the good songs, we find the hits that appeal to everyone, and we play them. So, in terms of programming content, ja that's the music is fundamentally what we're doing, we also feel that in order to be appealing across the board, we had to change the voices on air to be a lot more representative of the province. So we've employed you know, and put very competent people you know, in terms of competence, but also in terms of being more representative, I feel at the moment we're aren't, we still have a way to go. You know, I still think there can be a lot - there can be a few more black voices on air. It's just quite difficult working in an English medium to find somebody that's going to fit the profile and to be appealing across the board. Um, there're just not that many experienced people in KwaZulu Natal, um, for that, mainly because there's a lack of training facilities. I mean we, we have our own inhouse training at ECR that we get people on board and we do a training programme with them. Um, if we didn't do that, no one would... we'd have to rely on experience gained in the community radio stations, you know, and also then they are not really run on a professional level. So that is an area where, where I've spent a lot of time in trying to nurture talent. But a lot of the talent you know, we look, we look elsewhere, in Gauteng, where there is an abundance of talent out there, you know and um, it just depends on whether they want to live in Durban or not.

#### **7. What was the old and new audiences' response to the advertising campaign?**

Ja, well I think 'Hot Days, Cool Waves' worked at the time, you know, because at the time we wanted to be this leisure, laid back, really cool radio station that was just easy on everyone's ear. We never were confrontational, and we were just this station that was just about relaxing and being in the cool environment of doing nothing. And it, I think that

period of ECR it worked well, you know, because I think it did have the appeal, because I know the jingles really worked, and everyone still sings 'Hot Days, Cool Waves', you know, which shows you know, it did have a, it did its job. You know, when I came and took over as programme manager, one of the first things I did was change those jingles, because I just felt that the station, we had moved ahead to becoming a vibrant station, to be a station that challenged the boundaries of, of all things. You know, challenged the boundaries of music, challenged the boundaries of, of, you know, ways of life, and opinions, and all those kind of things, which wasn't in keeping with what 'Hot Days, Cool Waves' reflected. 'Hot Days, Cool Waves' reflected well ... we don't really need change, we're happy as we are, we're cool, we're fine, we're relaxed, whereas we weren't, you know, the station was here, and the jingles were here, so that's when I went about um, working closely with a guy in Johannesburg, you know being involved in the production of the proposing and doing quite a lot of stuff into... to create the kind of sound that I wanted the jingles to reflect on east coast. I think it's turned out, you know. Now no one even thinks about 'Hot Days, Cool Waves', because of the vibe that we've created. And we also stamped on our 94/95, you know, and the jingles are fresh and they're happy, and they have different appeals. So there I feel that, that we, that's how we've moved on. To answer your question, I think, I think we, we're just not that station anymore, you know. We, we're, and, and radio is about evolving, radio is a dynamic entity that evolves all the time. It's not something that just, that will always be omo, it's not something that will always be a brand, you know, a brand is a brand and it stays that brand. Um, whereas ECR or any radio station has to evolve, if you don't evolve, you don't have a brand.

**8. Does the style and programme scheduling/content differ from that of RPN, and if so to what extent?**

Very much so, ja. Well, well the other thing in terms of style, is that we, I, so, I feel very strongly about it, so rightly or wrongly, um, we promote personalities on air as well - which is something that didn't used to happen with RPN. RPN was always just a radio station, you know, was the radio station. I ... that's why we had a marketing campaign recently where, um, and in fact we still have them running at the moment, where we're promoting personalities. We're making Damon Beard a huge personality. Billboarding,



we're making Daryl Illbury a massive personality, because people will come to that show because they like that personality. We've moulded and marketed that personality, which is a double ended sword, because by marketing and making the personality, and putting him into high profile, you're making him more expensive. So, and more in demand. But the thing is the more in demand they are, the more popularity they will have, and the more people will listen to their shows. So it's a gamble, but I think it's a worthwhile gamble. You know, and in the old days of Port Natal and RPN, I mean that was, ECR, the SABC would never consider that. I mean, they just didn't want their jocks to be personalities, they wanted them just to play the music and to back announce it, and, and shutup you know. Which I think is not really how the station is going to grow, or gain popularity.

**9. Do the changes and their extent reflect the nature of the transformation promised in the advertising campaign, which was intended to introduce RPN to (presumably) a more representative audience in the 'New South Africa'?**

Um, I'm not really sure, are you saying what we're advertising now, is it representative?

Ja, well I think it did, well also I think, I think in 'Hot Days, Cool Waves', you're referring to that campaign, I think it also wasn't really about race. It was about just being relaxed and, and cool, you know. It, I would imagine it was quite surferish, surfer orientated, so that would have more white appeal, you know, I would, I would think so. You know, in terms of that kind of lifestyle, because the type of lifestyle they were promoting was a kind of lifestyle that would come naturally to, to a white person in KwaZulu-Natal. Maybe not that naturally to, to, to the other demographics, because contrary to popular belief, not everyone wants to go to the beach. Or knows how to surf, or cares, for that matter. So, yes, it wasn't reflective. I think what we have now is a lot more reflective, because vibe is about everything. Everyone wants vibe in their life. Everyone wants to, to feel good, you know, and, and you're selling a good time. You're selling a concept of a feeling good and also, we, we do stick our necks out a bit and say that we, you know we're putting our, our heads on the block and saying that we feel strongly about a certain thing.

**10. With regards to your target market, LSM 7 and 8, how did you research these two user groups?**

We research them, well with focus groups. We have focus groups that we do, um, in terms of our music, we do weekly callout research, within, within those demographics. And that's how we style and design our top most played songs on the radio station. We do a weekly callout. Um, callout with the, on the telephone. We play thirty songs on the telephone to sample of our exact demographics: a third white, a third black, a third Indian - 25 to 49, no we actually get it closer, probably 28 to 37, so we get a much more closer. Well, I mean that we would assume that a 28 to 37 category would cater for a slightly young and slightly old as well. Because you can't just research everyone. If you get too wide, the less accurate your research, your figures are going to be, you know. And from the basis of those results we design our playlist. So in terms of programming, and music which makes up, you know 80 percent of what we do, I feel that we're researching it quite extensively and accurately to reflect what people in this province really want to listen to, you know. But, other than that we do focus groups, and we've just completed an auditorium test, which is amongst four hundred respondents, listening to our entire playlist, fifteen hundred songs. And um, we threw away three to four hundred of those songs because they weren't liked by those people. So, I'm quite confident now, that in terms of, of who we're trying to appeal to, in terms of our demographics, there shouldn't be a song that you hear on ECR that you shouldn't like. Unless it's a local song, which we are forced by IBA ruling to play. And we've been a little more lenient, because if we had to ditch out all the South African songs that people didn't like, we wouldn't have any songs to play.

**11. Why did you change so drastically from the previous 'hot days, cool waves' campaign?**

Well, because of the exact reasons that I said, we, we just weren't that radio station anymore. The radio station had moved on. The people had moved on. The style of the station was changing, and it will again. You now, I speak to you now and in three years time we'll have a different perception, different strategy you know, and that's what makes us a dynamic radio station, because we're not scared of change. You know, we have a credo in this station that says: it's always broke, you know, the, at, at East Coast. At the

SABC and RPN, they often told us, if it ain't broke don't fix it. You know, in other words, we're safe, we're fine, we don't have to mess with it, because it's not broken. I'm saying it's always broken. You know, nothing is ever perfect. Never. There's always room for improvement, there's always something you can do to make it more dynamic. Because what you think is dynamic today, in a weeks time is not. And there's something else that can happen, you know, so we're never, ever scared of those things.

## **12. Why the lack of continuity between the 2 advertising campaigns?**

Well, because we were changing. 'Home of the hits' was something that we feel quite strongly about, because, because it, it identifies us as a music radio station. And it is what you - it's very much a global trend - where you talk of music descriptives, every radio station has a music descriptive. That don't say: 'Hot Days, Cool Waves' is a leisure descriptive, it just shows you about leisure, it doesn't tell you who you are. You say, in the days when 'Hot Days, Cool Waves' was on, if you went to an ECR listener and you said to him, "what kind of music do ECR play"? He'll go like, "ah, it's kind of, it's good music, but it's kind of like, it's kind of like, I don't know, I don't know what's it's like". You know, it's kind of like, just nice, you know. If you go to an ECR listener now and you ask: "what kind of music do ECR play"? They'd say: "they play the hits". Now how did they know we play the hits, because we've told them. We've said we're the 'Home of the hits', and we only play the hits. It's a all hit radio. So that's, that's the thing, the thing is that you want people to recognise. The station that plays hit music, and the way you do that is by giving it a music descriptor, so that is why we went with 'Home of the hits'.

## **13. What were the weaknesses?**

The fact that it didn't describe the music we were playing. And the weaknesses ... well at the time, you know, it did a lot, it did, it took us to a level where it made us an easy listening, really safe nice relaxing radio station, you know. Which was very safe, and it worked, um for the time, but we moved on, and that's where the differences are. So there was no real ... the weaknesses of that were that it was not dynamic enough for us, and we needed to have something a bit more dynamic.

Yes, but 'Home of the hits' is where we'll stay for at least another two years.

#### **14. How do you go about branding radio stations?**

As much as possible. As much as your budget allows. You know there's not, there's never enough - I mean we brand everything we can possibly brand. If we could have people going out, putting up stickers and not getting arrested, and putting up posters all day all night, we would do it. There's just, there's no limit to the amount of branding that you can actually give a radio station. Because a radio station is not a visual thing, as you understand, it's purely an audible thing, and in order for people to make that connection as to who you are, you've got to give them visual insight into what we do, and that's why branding is incredibly important for us. It is something that didn't happen when we were at the SABC. There was never a budget for branding so we never had billboards, we never had - Sticker campaigns is what we're using now. We had run competitions where people got to put stickers in their cars to win. Putting a sticker on a car for that particular competition means they had the sticker on their car for two years, you know, and that's a mobile billboard that's driving around all the time. You know we put posters. We do events so we can get branding, so it's an on going, and I am sure Paulette told you, we just keep on branding.

#### **15. What are the strategic issues around branding?**

That they're visible. I think, I think, um, a lot of, some of the events we could do, and they say ja, and what we'll do is put your poster at the bottom of the, or put your logo on the bottom of a poster, it means nothing, absolutely nothing. Who's going to drive past and see a little logo, it means squat. Your logo's got to be big, and bold, or people don't know who you are. So it's got to be visual, and that's why in terms of - I don't if you've seen the 5FM 'Adopt the light' campaign on the bridge of argyle road where I feel they've missed the plot there completely. Because no one understands what it all means, you know. It's just like this poster and it has megahertz play, and it's like you trying to work out where they're coming from with this and it just doesn't make any sense. And I really do believe that our 'Adopt a light' campaign is, is way better, because it has a definite message: Barry, Nick, John, Elton all those people, these are some of our friends, pick them up on 94/95. So you're seeing one name, one name, one name, the message is clear. It's clear and it's concise and it's direct. It's what's important you know,

to not fart ass around with little bits of ... and make people ... because people haven't got the attention span, or the time or care to try and think for themselves.

**16. Who are your strategic oppositions?**

Um, everyone who's in our market. Um, every English radio station in our market is our opposition. We don't have any preferences, we know that there's, we had large potential listeners that we could have grabbed, we have grabbed from radio lotus, and we know that there's potential to grab from Metro. Ukhosi FM, I don't think we gonna, we gonna take many listeners from them because they have a very loyal distinctive traditional audience, which I don't think is going to find anything worthwhile on East Coast, to be honest with you. So, a, but P4 is our opposition as well, but so is SAFM, so is 5FM, so is everyone.

**17. With regards to your time slots, how have you separated this to accommodate your listeners?**

Yeah, waking up in the morning in the breakfast show we want a vibrant show that's going be punchy, it's gonna grab peoples attention, it's gonna, um, it's gonna be a lot more entertainment based from - and having more speech than any where else in the day. I feel that Daryl Illbury is a great communicator and is able to pull that off. And I need a breakfast show jock to do that, to communicate to people, to... so I don't mind the amount of speech content in the breakfast show because I think it's got to be speech driven. Because people have very short spans of time that they listen to the radio, and, and you want to cram as much information in that short time span as you can, you know, and play good music in between I guess. The rest of the day is very music driven, from nine o' clock onwards, we get slightly more up tempo around at between four and five when people are driving home - and once again that same speech content gets lifted slightly over there. From the evenings, once again music driven, um, we know that, where we have a different audience in the evening. It's a fact if you looked at who listens to us, you'll find that your white listenership just after five o' clock disappears completely. They all go and turn on their tv's, and your black and Indian does the opposite, it's a very weird thing. Um, I think that they've, you know, we have a large portion of our African and Indian listenership is in the evenings.

**18. Why are the moods, the overall flavour of each show so completely different from the other?**

Well they aren't really, they aren't really. There's, for instance the jocks don't choose their music. Ja we compile it. We design it, for a twenty four hour music format. We design, um, and, and, but just certain times of the day we'll give it more of a lift than others because it requires that. When you wake up in the morning you don't want to be put to sleep, you know, at the same time, you don't want to be bombarded with heavy metal, you know. You want a, you want a balance, but you want it to be slightly more up tempo, and in the evenings you want to relax a bit, so we design certain songs to play then. In terms of the programme content as I explained, is a little bit more speech in the breakfast shows. Generally otherwise it's music driven.

**19. With regards to the programming, how do you construct the playlist/music to gain and maintain the currently running time slots?**

I could be here all day explaining that to you, and there's a lot of... you don't have too many slow songs, and you don't have too many fast songs. You have a balance, you have a slow, building up to a fast song, building down to a song, building up to a fast song. So you got that, sort of non-disruptive, distractive sound, you know happening, and generally they've all got to be hits, you know. They've all got to be hits, that's the, that's the bottom line. I mean we test or research our music to make sure that what we play are the hits.

**20. With regards to your distribution, how do you cope with the profoundly changing population movement, huge socio-economic changes and fundamentally altered lifestyle changes?**

Well, it's um, look I mean one's just got to keep your ear on the ground you know. I think it's not a, it's not an easy task, because let me just tell you the, the, the dynamics of a, the cultural changes that are happening in South Africa are, are very swift and very fast. We have an emerging middle class that's, that is ... in leaps and bounds every single day, and a lot more people are earning, you know, from previously disadvantaged backgrounds are earning more money and are coming into a living lifestyle that's very attractive and is our market. So you know, it's, to ask how, I think its by being very

aware of what's going on around you, you know, being very aware of what's happening within our own communities, and we, I know, we - I talk to the jocks a lot, I also find from a programme managers perspective, I try not to only surround myself with radio people. I tend to try and talk to normal people. To get a perspective on what is happening.

**21. Promotions? How do you go about choosing your promotions, and how does this tie up with the programming of the station?**

Well, we look at whether it fits in with the market that we're trying to attract. Whether its gonna, it's gonna fulfil that function, and secondly what we do is see how much money it's going to make for us. But ja, I mean the promotions must be good and exciting, and you know what's important is, I mean I say money (you think we're all money mad here) is important is that we can make it work on air. We can make it exciting on air, we can make it entertaining on air. There's nothing worse than a promotion that's boring on air. Because if its boring on air, it's not going to work, you know, so that's why we love the things like 'live inside and win the ride', the 'smoochathon' that we're doing at the moment, this other thing like, 'give it to me baby', where a person can just phone the radio station and win anything from a Harley Davidson to a satellite decoder to a handkerchief, Daryl Illbury. It could be a dudd prize, it could be a Harley Davidson, they don't know. Those are the kind of competitions we like to run, promotions we like to run, where, it make exciting radio, you know, and it makes people want to stay tuned to us, because they never know what we're gonna do next.

**22. What are you marketing objectives?**

Well to increase our listenership to a million is our goal.

**23. What are you advertising objectives?**

Advertising objectives, to make, um 20 percent about the target. So we all share nicely in the profits, because that's the thing about, about the station, is that, is that all the staff share. You know, the more profitable the station is the more we share, we have bonuses and we share the profits. The profits get, you know a percentage goes to the group, and after that we all take a percentage of it, we all share.

#### **24. What is your advertising strategy?**

Well a lot of it's ... radio is really moving away, I mean I can spend a lot of time talking about this, but radio is really moving away from what we call traditional revenue, to non-traditional revenue. Non-traditional revenue, traditional revenue is when you take out an advertising campaign and you buy so many spots within a month, and you're given the schedule, and those are when the spots are run and this is how much it's going to cost you, okay. Now that's the easy way, and that's what radio has been doing for so many years. We have been innovators in what we call, non-traditional revenue. We buy and say, don't just buy spots, buy a promotion and we'll endorse it on air, which is better for your product than just running a straight ad. And we do things like sending jocks to the stores and they do crossings about a special that's happening. We're doing a non-traditional revenue thing with Engen Service Station where we're having our jocks in overalls putting petrol in cars. Um, those endorsements of the products, but it sells the product better than, like for instance, Engen has been fantastic with the NTR because they know that NTR sells better than just buying straight advertising. They don't buy any straight ads, they don't even buy ads anymore, they buy promotions with us, and we, and we sell it at a premium, but they know they get better value out of it. That's why you've got the ECR burger in the windows and you, you do those, buy bread and milk and paper promotions, and things like that, and the station endorses it. They live read, the jock comes on and says: "Hey! Go... on your way home why don't you pop in at Engen, go and get it, I mean it's like a great deal". Because I'm telling you it's a great deal, it's a great deal, you know, and that for a consumer you know, and a client is much better value, so non-traditional revenue is something that we, we've really pioneered. I believe pioneered in this country, because no other radio station is doing it, and we, we're leading the way there, and we've got non-traditional, I mean we've got our jocks modelling in Scotts clothing, you know. Those are all endorsements, that we charge, we don't just do it as a favour to a client, you know, we charge, so, to get our jocks to do that, and to talk about it, everything is costed, so you know, that's where the future is in radio revenue. That's where we generate a lot of money and a lot of... we have traditional revenue but we have non-traditional revenue as well, which I think in a year or two will become traditional revenue. Once people catch up to it.



**25. How does news and information tie up with the stations programming?**

Well we work very closely with the news in terms of - but you know, we have our sort of mission statement for the station, and we have things that we do that are important. So you know, there's, we all understand those missions, and we all understand what needs to be done, so, I mean - but generally if there's a hot story running in news, news have got to cover it, and they have a mandate, news has a mandate that if a story breaks they can come in, they don't have to wait for the news. They can launch into the studio and say um, Thabo Mbeki has just been assassinated, you know, or whatever the case may be.

**27. How does their broadcasting tie up with their web page?**

It ties up in a big way, I mean everything we do. We make reference to the web site, we feel it's part and parcel of the same product, you know. I mean radio stations in the world nowadays will tell you that no longer are we just, um, broadcasting off one medium, you know, and it's going to be integral part. You can hear us on the web, you can - it's going to be a lot more interactive. So, ja in five years I tell you, you know, there's so many different changes that are going to happen in the radio industry worldwide, and internet is going to play a very, very big role in it, because its interactiveness is limitless about what you can and can't do.

**APPENDIX 3**  
**INTERVIEW WITH OMAR ESSAC**  
**STATION MANAGER OF ECR**

**1. What was the original audience of Radio Port Natal (RPN)?  
Demographics/Numbers?**

Almost exclusively a white audience, um, older audience, the concentration of our audience would have been in the thirty five plus category. As I said white, and around three to four hundred thousand over seven days. That was the original audiences.

**2. When did privatisation occur and what were the effects of this?**

September - October 1996. I think the effects of privatisation is to make any organisation a lot more focused, make us into an organisation or radio station that realises it's not about anything but business, business is our core focus, we're here to make money, er, we are pay our salaries on the basis of the advertising that we get. So we're very focused on bottomline. And very focussed on marketing as well, because privatisation meant that we're now in a market where we have to be a lot more competitive than in the past. RPN under the SABC was a protected organisation, if you didn't make profits you know, nobody suffered for it. Unlike in an independent environment where if you don't make money, you don't get a bonus and you could lose your job. And I think that's great because you've got, you're incentivised to do better. You're incentivised to make the station work better than it, than it used to. It was far too lazy and complacent in the old days. That's my opinion.

**3. Does the new profile and content of ECR reflect continuity with the white values enshrined in RPN's traditional image of a white Eurocentric leisure station?**

No. The new profile is not continuous with those particular values. I think our station is very much a, a South African station. We're, I don't want to expouse the platitudes of rainbow nation, etc. but the reality is that this station is not hung up on race. This station is very keen in word and deed to expand its' audience base from its previous white exclusivity to reflecting all the people in the province. Their tastes in music, their particular lifestyles, and I think that the success of our strategy is born out in the fact that

whites are no longer our biggest audience component, Indians are. And whites and blacks and African audience contend equally for second spot. So, er it's a very mixed audience.

**4. Does the audience research indicate any change in the ethnic and/or class representation in the ECR audience as compared with RPN audience?**

Yes it does. Like I was just explaining that we've got a, we got about three hundred Indian listeners, er around two hundred and forty thousand white, and around two hundred thousand black. So it's a very different audience profile from what we had, prior to independence.

**5. To what extent does the content of the advertising text comprise a representation that encourages changes in either class or ethnic audience composition?**

Our advertising or the advertising that we get? Of the station? Okay, that's a very difficult one because the truth of this radio station, like so many other organisations in the media, is that our agency is white, almost entirely white. We still have, um white management on board and um, it's hard to shift, to make a paradigm shift in seeing the way different cultures operate in this country and to try to appeal to them. So that, that is a particularly difficult job. And our advertising I don't think necessarily reflects different points of view, or different perspectives. What we have done is our strategy reflects different, different ways of doing things. The truth of South Africa is that if you want to appeal to a lot of African people you go to an African newspaper, and City Press and The Sowetan are two newspapers directed at African readership, and so we will place content and advertising there, specifically for an African market. We don't yet have a situation where I can just go to a newspaper and be happy that I'm going to cover black, white and Indian audience. So, in a sense what we do, is we have evolved a strategy to appeal to our African market by putting up billboards, outdoor signs in Umlazi and KwaMashu. And the word on that billboard is the word that we want to own in this province, which is 'vibe', and in Umlazi it's 'ivibe', which is a sort of colloquial way of saying it, and we hope we're not doing it in a way that sounds patronising. We don't want it to be patronising, it's a - it's a word that we use on our station, we encourage our jocks to say 'ivibe', it's a nice word, it has a good sound. It's very much like 'Sanibonani', you

know, it's a word that's universal. So, I don't think our traditional advertising in the Daily News or the Sunday Tribune that we use or in most of our outdoor signs in any way shows an appreciation or understanding of different cultures, it doesn't. We hope that just the language or the, the colours are equally a statement of energy. That's what we want to reflect, it's just that this is, our station's about energy and fun. And hopefully the way an African person and a white person reads our, our colours etc, to mean fun is the same, we hope so. But I promise you we haven't done enough work on that and I think that is a deficiency.

#### **7. What is the link between changes in ECR programming and the reconstruction of its audience, if any?**

The first obvious link, er, the first obvious change in ECR programming is to, is the drafting in of more African presenters on our weekday line up. Makhozi Khosa being the first one, Jeff Maloi being our sports presenter, and of course we intend to have more of that happening in the coming three to six, three to six months. We've also brought in some top quality presenters who are Indian. Effectively what we're doing is we're applying affirmative action on merit. Er, bringing in Indian presenters outside the white core, because essentially we, we don't think we can possibly in any way justify morally, economically, business wise or in any other way having an all white line up on the station. Um so, I think that the changes have brought, er, have made a difference to our audience, because Makhozi Khosa at night for example, he's placed there with a particular music programming mix, that's meant to appeal to a large growing African market. And if we look a year down the line at what that show was doing in terms of listening numbers and what it is doing now, it's practically doubled. Er, the surprising and ironic thing is that it's not necessarily brought in more African listeners, more white people are listening to it as well. So, but, but regardless the fact is we've changed the present - the presentation of all the presenter profile and a little bit of the programming has been tweaked and there has been growth in numbers because of that, so it's making a difference.

#### **8. What was the old and new audiences' response to the advertising campaign?**

I think everybody liked it, um, we didn't have, at the time of the 'Hot Days, Cool Waves' campaign we didn't have a very substantial African audience. Um, my concern with that campaign, with that old style radio as a logo, was that it wouldn't have enough cross over appeal. That the old style radio was very much um, um, probably would have more impact on a, a, um an older white market, not necessarily on a black market at all. So, I think that it was embraced by um, by um...Ja you know, I think that certainly our white audience like it very much, in retrospect when we tested 'Hot Days, Cool Waves', we tested the old radio logo with our African market, who were just beginning to come to us, um, they thought it was very old fashioned. They didn't like it, um, and we only bothered to test it when we were moving. When I, I personally hated it as well, and since I was taking over the running of the station I wanted something fresh and new and different. We changed the logo, we changed the jingles on air, er, and we wanted to sound fresh, really. We wanted to show that we were a different radio station from RPN. I think the radio was still too much of a representation of RPN.

#### **9. Does the style and programme scheduling/content differ from that of RPN, and if so to what extent?**

Ja it does. The music differs quite substantially from what it used to be. There was a lot of music with the old RPN that appealed to an older audience and had particularly white appeal, er, it was an old rock station, really. And I don't think that there is enough potential for growth in that market. I think that we would have stayed a very small station if we stuck with music like that, and we wouldn't be a commercially exciting station to, for advertisers as well, and um, the changes we've made were long overdue. So the style has changed completely, we now play a lot more R&B, er, we play the Hits quicker. There was a time that the old RPN would wait for everybody else to play a song, and three months after everybody's played it that's when we would take up a new song. So um, a lot of that, the whole philosophy of how quickly we break music and how we play music, and the fact that we're more representational in our musical tastes is all, has all changed from what it used to be.

No. It was, ja you know, it was, it was the managers directive, you know. It was that this wasn't a station that broke new music, 5FM broke music and we waited. And a lot of that, I must be honest, a lot of that old music taste as well, was what the managing director at the time thought was worthy. If he heard something that he thought was terrible, he'd ask for it to go off air. We don't do that anymore - although I'd like to sometimes. We rely on research to do that now. So in other words we test the audience, it's not based on my taste or the programme managers taste, it's based on what the people who listen actually say.

**10. Do the changes and their extent reflect the nature of the transformation promised in the advertising campaign, which was intended to introduce RPN to (presumably), a more representative audience in the 'New South Africa'?**

I think they do reflect the transformation. They reflect the change of the old station to a station that's a lot more vibey and I think that the proof of that is how, how a different audience has drawn towards us. Our logo changed and some people told us it's very dangerous thing to change a logo, very dangerous to change the 'Hot Days, Cool Waves' payoff line.

**11. So you're saying this campaign 'Home of the Hits' reflects the transformation?**

This campaign, 'KZN's Home of the Hits'? Absolutely. It's completely in tune with this province. The fact that we have the word KZN in our liner, represents us as a province wide station for everyone, it's not just a beach station. The danger of the old logo and the old saying was that it was too related to beach front, beach type culture, and beach culture, if you think about surf and beach culture it's very white. And now we're saying we're the station for KZN, and the fact that we've included KZN in our liner is, I think it brings, it embraces everyone, and that's kind of nice. I don't think we've gone all the way. I don't think the extent of the change has been enough, but that's because I think that in a market like this where, when you're, when you're a commercial entity, and you rely on advertising budget, you can never revolutionise, you can't change things overnight. The change has got to be gradual. If you change overnight, and your audience leaves you, you're dead, and I'm fired and we don't have jobs anymore. So this, the

change has got to be gradual and very, with very clear targets in mind, and that's what we've done. We knew, um, that within five months of changing our logo we would have our first black person on the weekday shift that has happened. We know that within a year and a half, as we're getting to 2000, we will have two black people on the weekday line up that will happen this year. So, we'll have a much better mix of people, believe me.

**12. With regards to your target market, LSM 7 and 8, how did you research these two user groups?**

Er, well it depends on what we're trying to achieve. We, what we, we do focus groups. So if we wanted to change, when we wanted to change our logo we did a focus group with our LSM 7 and 8 market, black, white, and Indian. Got their response to our logo, got their response to our sound, got their response to our station, what they'd like to see different. So effectively, the most, apart from RAMS, which is the radio audience measurement of who our market is, and how many LSM 7 and 8's, the real research that we do, where we ask questions, where we get answers responding to what we're like, is through focus groups. Qualitative and quantitative research.

**13. Why did you change so drastically from the previous 'Hot Days, Cool Waves' campaign?**

For me the 'Hot Days, Cool Waves' was about, as I said before, about beach culture, it was, and I think beach culture is white. Um, yes a lot of African people go to the beach on New Years day, so it doesn't mean they don't appreciate the beach. But, I think that for me, it was very important, very important to get away from that radio, cos' the radio was old, and old fashioned, and old RPN and very white. With 'KZN's Home of the Hits', we wanted to give a descriptor about what we're about. 'Hot Days, Cool Waves' is an imaging statement. As a radio station, one of the things we've learnt from the international market, is radio stations have music descriptors. They say to people, when they see our logo, and they see 'KZN's Home of the Hits', they must know that they're tuning in to a radio station that plays hit music. 'Hot Days, Cool Waves' says nothing about the music we're playing. It says something about an image of a region, KZN is about hot days and cool waves or whatever, or Durban is about that. When we changed

it, we changed it to say, what is this radio station about. We wanted to say, this is a hit music radio station, that was the purpose of er, of the change. That's why it had to be drastic. We couldn't stick with stuff that talked about an image. We needed more to, to come up with a line, a liner that said something about radio. So that was the reason for the change. An ice cream can have a liner that says 'Hot Days, Cool Waves', an ice cream can have it. But an ice cream can't have 'KZN's Home of the Hits'. It's a radio specific descriptor, and that's what we wanted, we wanted something that describes what is this station about, well it's the 'Home of the Hits'. That's where you'll here the hits.

**14. So that was obviously why there existed a lack of continuity between the 2 advertising campaigns?**

Absolutely, absolutely. We wanted a complete break away from an image statement to a statement about radio. We're saying, we're competing in a radio market. We're not competing - yes it is about image as well, but image we can build with our colours, with our brand, with our presenters. But if there are six radio stations as options in this market in the future, and one said smooth jazz, people should know. When they look at our descriptor 'Hot Days, Cool Waves' doesn't say anything about what kind of music will I get on that station. What does 'Hot Days, Cool Waves' mean? What kind of music is that? But when they see Home of the Hits, they know they're going to get it music, and that's what we're trying to say. And that's why it had to be a drastic change.

**15. What were the weaknesses?**

Weaknesses for me, um, was that it was too beach centred. Right, um, also that (too white). I think part of being too beach centred is to be surf culture. To reflect the surf culture is to reflect a very narrow culture. That the culture about this province is a lot of other things except just the beachfront. That this province, since we're a province wide radio station, for us to focus only on the coast line, um, is too exclusive, we need to talk about all the glory of KZN, and that's why KZN is part of our liner now. So the weaknesses for me, were just, it was just too coastal, and this is not a coastal radio station. It's a province wide radio station. Um, ja!



## **16. What was the cause of your obvious dissatisfaction?**

Yep that, and the old radio. The old radio for me was just apartheid personified.

## **17. How do you go about branding radio stations?**

It's a very broad question but er, I think once we have adopted a particular logo, um, we try and be as consistent as possible with the branding of that logo. Branding, brand building, building the brand of a radio station is about a consistent strong message. We take a word, for example for us, we take a word, and the word for us is "vibe", and we try and reflect that in everything that we say about this radio station. So by the choice of colours. For example the first part of our new campaign was to put our presenters on billboards, that is vibe, that is energetic, it's different. Now we've moved away from that, we try to be one step ahead of the rest of the game, while other people now begin to mention the names of their presenters on their billboards, we're gone into another thing. Our new thing is colour, we're trying to go into a very bright, loud yellow and, and with green spots. The colour must be striking, wherever you see it, you just know this is ECR. So we, we take different themes, this is how we brand our station: The first phase, the first phase theme, was to introduce our presenters to everybody; The second phase of the theme is to own a colour. We think in this market P4 owns black because they're consistent with their black, er, sophisticated P4 outdoor signs, and I see them associated with the word sophisticated, because of the style of their campaign. We have to be the exact opposite of that. If they're presenting themselves as sophisticated, we're not going to be sophisticated, we're going to be fun. So if their word is sophistication, our word is fun. Very important, I don't know what SAFM's word is, I don't know what Metro, because they don't seem to have a lot of branding out there, but for us and P4, P4 are definitely becoming a strong contender in the market. Lotus as well, I, I, Lotus' campaign is the weakest of the lot. P4 I think is fairly strong with their black sophistication, ours is now becoming very strong with fun. Fun, vibe, energy, great colour. So you'll see that we're changing the colour of our mobile studio will now be that yellow as well, and reflect that yellow and green spots, um, all the outdoor signs reflect those colours. All our ads in the newspapers will reflect the colours. So we'll look for consistency and own this colour yellow. I'm not saying a year down the line everything about this will be the same, but the colour might still be there, the logo might

still be there, maybe we'll lose the spots. But we've got to take ownership of a colour - worldwide. I don't think there's much difference between the way someone like MacDonalds begins to own a brand and colour and a niche, and a radio station. You've got to follow the same basic rules, and the basic rules are: own a word. And for us that word is "vibe". And so everything we do must reflect vibe, our music on air, our ads in the newspaper, our ads on the outdoor signs, must be vibe, all the time and be consistent. I think we're learning that the hard way. We're all young managers here, so it's hard for us to be consistent because we're very trend conscious, we want to, whatever the new trend is we want to go with it, but I think we're beginning to learn that we must be consistent with our messages. If we own vibe and we own a colour, everybody will know that's ECR when you see that colour. You see that on the 'adopt a light' signs now, I think we're getting a lot of consistency and a lot of, our brand is gaining a lot of strength here in this region. I don't think anybody, even if they don't listen to us, doesn't, doesn't know the brand ECR, it's a very strong brand now.

#### **18. What are the strategic issues around branding?**

I think, I think um, some of the issues I've already mentioned to you like being consistent, like owning a particular word and making sure that you portray that word in everything you do. Branding is, is not just about what happens outside or in the newspapers or in the adverts, but it's about what happens on air. All of that must be consistent. So what your DJ's sound like, what we do, when we do events outdoor, what we do with out outdoor signs and our advertisements they must all be consistent. So strategically it is very important for there to be a great deal of consistency, a great use of the same kind of colour, same word, to project your image. Um, um, I think that the other strategic issue around branding is, can you be certain that the way you brand your radio station works for the multicultural audience that you have? Will African people find your colour as appealing as white people will? As Indian people will? That's the big challenge. You hope that you choose a colour that reflects the same kind of vibe to everyone. So those are the issues that important to us. So that when, when we do, you know, when we put a branding effort out in a township, does, will it have the same impact, that board there as it will have in, will the brand in Umlazi as it will have in Durban North? Those are the challenges, and er, I don't think we have answers for that.

But, um, we'll go with our gut. We have a whole lot of very young bright African people working for us and we listen to them a lot. We talk to them a lot. We get their sense of it. By no means is that scientific nor does it represent everybody, but it's good to just get a perspective. So there's a lot of buying as well, so when you go there, you get a sense, ja, no, I think I'm not going to fail with this, I think I'm going to do well. Obviously we will research it in a few months to see whether it has had that impact. So far the, all the indications are very though positive about what we've done in Umlazi and KwaMashu.

Gut is very important, ja, absolutely. And I'm glad that I didn't grow up in, I didn't grow up too protected from what was going on in the country, so I'm a little bit more empathetic and I'm able to, you know, hopefully relate a little bit more to black people than maybe my predecessors would.

#### **19. Who are your strategic oppositions?**

Um, P4 radio, Metro very strong opposition, um, we look for gaps with P4 and Metro, we look for what gap P4 is trying to take. For example right now, they trying to become a bit more like us, in terms or R&B, AC style music. So you know, we're, we're watching them all the time. And they're an opposition in terms of brand, they've got strong brands here - particularly Metro. P4 has a very weak brand at the moment, but it's showing all the sign of developing a brand. well, I think that the fact that they're consistent with their colours, they're consistent in their message, and their message is about sophistication, they doing it very well. So, we're definitely watching them closely, and I think Metro because, by sheer force of numbers they're a very strong, strong station.

#### **20. Why is Radio Zulu not considered a threat to your targeted black market?**

Okay, we're, we're, our appeal is English speaking black. People who prefer to listen to radio or read in English. Ukhosi is a Zulu cultural station, and therefore I would, for example, not go poaching an audience from them. Because I think that their audience wants something specific, they want education, information, entertainment, music, and it's in a particular Zulu context, a traditional cultural context. So I don't think that I can, I, I wouldn't even bother trying. I see their radio station as complementary to ours in terms of serving this province. That's why, whenever we've got promotions and so on, if

someone comes to me and says, do you want to do this with P4, I'd say no, do you want to do it with 5, I'd say no, Metro, no, Ukhosi, yes, because I don't think we'll ever satisfy a market that Ukhosi satisfies and I don't think Ukhosi can satisfy our market. I think we're more likely to be able to take an audience away from Metro.

**21. How does the station go about its merchandising?**

Um, well we get involved in strategic partnerships with different people. We try to leverage those partnerships to expose our brand. So if we were involved in the Port Carnival, we wouldn't have put up the two million rand for the party, what we would have done is got involved in a strategic partnership that would have meant we would have branded the entire Port Carnival and everybody would have thought we owned it. By building that brand and making it synonymous with all the major things that happen in this region, we become the brand that brings people the big concerts, we become the brand that brings people, you know, the millennium party. By leveraging and establishing and entrenching our brand we're able to merchandise better, so if now I have an ECR shoe, pants, trousers, cap, t-shirt, it becomes an item of value to people, because the brand is so strong. And so, first we make our brand strong, and then we um, we create a whole lot of merchandise that becomes valuable to people and they want a piece of it. Right now, one of the things we're looking at doing obviously is creating , because you can't make twenty-four million t-shirts to give everybody everytime, we're gonna create shirts and shorts and trousers, and jackets, and caps etc. with our brand on it and sell it. And we think it's going to be trendy enough for people to want it. Not only because it's ECR, even if you're not an ECR lover, you'll say, hey that's a cool shirt, you know buy it because it's a great shirt. Maybe you'll go home and pull out the ECR sign.

**22. With regards to your time slots, how have you separated this to accommodate your listeners?**

We don't really. Throughout the day, six am to six pm we don't do separation. It's format radio station, so there are different presenters but the music rotations the same, the same kind of sound, it's a sound that you'll hear right through. But the one difference is that, like the morning show, we'll have a lot of information in it and we'll try and have a lot more energy and fun, because we think that people are captive in their cars, they want

hear something different to distract them from the daily trudge. Mornings, between nine and twelve, our programming is selected to be the kind of stuff you can enjoy listening to in the office, so you're sitting down at your desk, you can't actually pay attention to what the DJ is saying, we play a lot of music, it's very music intensive. Lunch time, opportunity for people in the cars again, so we play a couple of interactive games, so it caters for the people who are travelling, going to pick up kids, etc, etc. Afternoon drive, people are going home, music intensive, because we think that they've had a hard day, don't want to hear too much chatter, don't want to hear too many controversial issues, they just want to enjoy good music, so we play lots of familiar music on the afternoon drive home with a bit of up, you know with the tempo upped a bit, so that people can roll down their windows and just enjoy driving home. And in the evenings we get a bit serious because we're competing against television which is quite difficult, so we try and do different kind of programming that's why we've got our sex talk on Monday nights etc, because we don't think it's easy to bring people to radio at night. So we've got to try something different. So, um, we accommodate our audience at night by um, adding a dimension of talk, er, playing perhaps different types of music, late at night, for example, we play a lot of R&B, after nine o' clock, cos' our tradition is, our belief is that white audience tends to watch a lot of television at that time, so they're not going to come to us for our music, but the African audience is available, er, and a lot of them listen to Metro. So we believe that by, we having Makhozi there that's a strategic move, and then playing a lot of R&B, and he does, you know top ten chart including South African Quaito music on Wednesdays, we believe we can bring in a difference audience, so we try and appeal, er, like that. And at night, midnight to three, three to six, very difficult time to get an audience the only way you can do it, is if you do some kind of programming that is controversial and different, so we do talk at night, at midnight. We do a lot of web based things, we do chat rooms at night with our presenter, um, and you know, hopefully that brings in a market. So we try not to separate the time slots, but we do have specific audiences in mind when we're planning what we're doing at a different time, part of the day.

**23. So, they're not completely different from one another?**

No, certainly not between six and six. Between six and six there's a lot of consistency in the music. There might be changes in the personalities but at night we do a couple of different things.

**24. With regards to the programming, how do you construct the playlist/music to gain and maintain the currently running time slots?**

We, again six am to six pm, the music is very consistent, the playlist is the same core artists with enough of a spread. So we will, for example, you won't just hear Whitney Houston, you'll hear Whitney and Brian Adams, you'll hear all the hits, you know a wide spread of them. So that you're appealing to a maximum number of people er, six am to six pm. Er, at night we construct the playlist slightly differently because we've got a specific target audience in mind. We're saying that if we want to build an audience at night we have to do some things differently. So that's when we change the playlist, but apart from that, through the day it runs very consistent. So there's not a lot of difference.

**25. With regards to your distribution, how do you cope with the profoundly changing population movement, huge socio-economic changes and fundamentally altered lifestyle changes?**

Well one of the, one of the things you have to do when, when we're trying to cope with that, is enough research, good research. It's hard to get good research companies, so if you're taking this back to Ruth, you can ask her for me where we can find a fantastic research company who can do really solid qualitative and quantitative research for us, because we've been disappointed many times.

Ja, but also we hire independent research companies and sometimes they've disappointed us, with the depth of the research. We don't think that it's rich enough in the kind of data that we're looking for. Um, we think that, for example we've done focus groups before, with you know, people have used six to eight people and we think that it's... and to trust that kind of research. We've got to do a lot more, qualitatively and quantitatively, and we need the, you know the feedback that comes back to us is not rich enough to give us any basis on which to work from. So that's always a struggle. But really, they way to

cope with the changing environment, the change in population, is to research that population. To research your target market, ask them what they're doing, what they like, what they don't like, where they're going?

**26. Promotions? How do you go about choosing your promotions, and how does this tie up with the programming of the station?**

Okay. Depending on what type of promotion, there are promotions that we do for RAMS, which is when the diaries are happening, when people are measuring our listenership. Those promotions are specifically geared to increase listenership, or increase listening times. So we will do a promotion like our one now, where you can win a Harley Davidson if you hear the jingle any time of the day. All times on this radio station because the audience listens for longer, so that's one thing, it's called TSL time spent listening, and RAMS measures it, time spent listening. So, we're a station, our time spent listening is like fourteen hours, which is good, used to be nine to eleven hours, so we've improved it. So we keep doing competitions to increase the amount of time that people spend with us. That's one type of promotion. The other promotions that we do are for pure impact. Like 'live inside and win the ride', where we had people living inside a car to win the car, and the 'smoochathon' that we've got coming up. Those are for impact. We try and find promotions that will have the most impact on people. They'll say, what an idea, this is crazy, and the crazier we can get with an idea, the better for us. Ja, so that's how we judge our input, one is for a strategy which is increase in listenership, the other is just for total market impact, you think people don't listen to us, they go past this car and say, what on the hell is going on, and then they, ah ECR. So they know this is a station that's going to do wacky things.

**26. What are you marketing objectives?**

I think our marketing objectives this year, they change obviously every year they're involved a different, this year our new marketing objective is to create loyalty with our new African listenership that we're beginning to get. And the way to do that, we believe is by branding the areas that they live in, and by taking ourselves there, going to Umlazi, doing OB's there, going into Claremont, going into areas like that, because we already have. Our marketing structure is very solid, we will always do 'ocean action', we'll

always do the March and the September promotions on the beachfront. We will always do the comrades, etc. We believe those have general appeal, but if you wanna achieve, a specific objective like bringing, creating loyalty with the black audience then you've got to do something special for them. So the objective this year is to entrench their loyalty.

What was the objective when we ditched that?

'Hot days, cool waves'? I, was not part of that strategy, so, um, I can only assume it was about creating an image for this station in KZN. Um, I think it had a, as I've said before, a limited appeal, but I can't tell you what the strategic marketing object was then. I know that this, our new logo, our new brand, our new colours, etc. is all geared towards maximum penetration with as many of the audience as we can get.

Um, I think, you know again, it's entirely audience growth. There are two prongs, one is audience growth which means getting into the right newspapers at the right times of the month, to show specific things about our programming, to show them off, so that people come and listen, who haven't tried us before, get them to sample us. And then on the other side we've got an advertising objective for the trade, to let the trade know that we're an exciting, dynamic radio station so that they spend more money on us. Actually those are the two particular strategies that we have.

## **27. What is your advertising budget?**

Um, our marketing budget, it's about 2 million rand, maybe a little bit more than that. (Paulette stated that it was 2,5 million) Ya, ya that's right. Oh sorry, on top of that 2.5 million cash, we do trade exchanges with the newspapers, so we offer them advertising time on our radio station, for the equivalent advertising time in their newspapers. So, you know, we might have a trade exchange with them where we tell the Daily News they can use 300 000 worth of space on our radio station, if they give us 300 000 worth of space in their newspapers. We do that sort of thing.



## **28. How does news and information tie up with the stations programming?**

I think news is an important part of our, um, our programming element because there is no 24 hour news radio station, um SAFM does it partially, but it's not 24 hours of news, so that gaps still available. If tomorrow, a 24 constant news station came about, we might reconsider whether we want news on our radio station because we can't compete. But right now it's important because most of the music stations here compete on music and information, and we think that the market in South Africa allows us at the moment in this province in particular, allows us to offer a solid news product and our strength is our regional news. So we think we can cut, beat, any media, including National television to reach strong regional stories. I think a hallmark of our success was how well this particular radio station reacted to the floods that we had in October/November, where we basically helped people get home, we told them which routes were blocked, etc, and no matter which radio station people listen to, that day they all tuned in to us, because we were the only ones doing it. So the news is a very important part of that strategy because it gives us the credibility in this region. Er, and information, I think the same, you know, we try to be first with important things that affect people in KZN. It's important because we're a regional station that's in touch with it's community. So we need that component.

## **29. How does their broadcasting tie up with their web page?**

Ya, we're in the business not of broadcasting anymore, but in the business of communication. That's, that's what we're saying. And as modern technology introduces aspects like the web site to us, we have to find, I think that the stations that will survive, and be better than others, are those that find the ways of making both media, the internet and, and the radio station useable for us. So it's a very, very important part of our strategy going forward is how to make our web site not just a marketing tool for the radio station but a revenue-generating tool. So it's going to become a money-spinner for us in the long run. Er, and what we have, the fortunate thing that we have as a radio station is all the air time to take people from our radio to go to the web site. A lot of web companies have wonderful web sites but they don't have the marketing strategy to bring people there. We have our radio station to take people to our web site and it's free for us. So we can use it as much as possible to take people to go to our web site and and that

way we can get critical mass that means everything is dependent on how many people are coming. If too few people are nobody wants to advertise on your web site, if you have hundreds and thousands then everyone wants to be involved. So that's the strategy, we've got to use our radio station, leverage our radio station to build web traffic, and then build money on the web. So it's a very important part of our strategy. It's a natural fit as well, because the natural fit is, I can work on the internet and listen to the radio station, I can't work on my internet and watch tv, I can't work on my internet and read the newspaper, I can't work on my internet and do much else. But I can listen to the radio and work on my web, or on the internet. So we think it's a very natural partnership.

Ya, sure, sure, people are already doing music research on the web. It just depends on how big your budget is. You can do a helluva lot of things.

**30. With regards to the previous 'hot days, cool waves' campaign: What were the effects of the campaign?**

Look my census of it was that when we had the campaign and we had the jingles people loved it, people enjoyed singing 'hot days, cool waves' the whole bit, dah, dah dah dum. We thought, how easy is it is to get rid of that. But we proved that as long as the quality of your new campaign is strong people forgotten 'hot days, cool waves'. Our new jingles, one of the things that was very important to me, because I was pioneering the 'home of the hits' campaign was that the new jingles we got were very, very strong and because they're so good, our jingles now, you know the, um, KZN's Home of the Hits jingles, are so strong that people have completely forgotten the previous campaign. I can't tell you about the pilot test about for the old 'hot days, cool waves' and the outcome of the pre-test because I wasn't involved in it. That's hopefully something you would have got from Paulette. But as far as this one's concerned, the 'home of the hits' campaign, African and Indian audiences reacted very positively to the 'home of the hits'. Some white audiences were a little sceptical, our research company suggested that we don't go and do it. My gut said we do it. And we did it, and after the launch the response thus far has been absolutely phenomenal. We push it well, the jingles are great, the brand is strong, and we've grown our audience. One of the first things that was important to me at the time of us doing the test or the change over to 'home of the hits', this is why I told

my staff, I told my management as well, people don't stop using a takkie because if it changes it's insignia, if the name is the same ECR, but you changed the logo, you changed something else about the brand, it doesn't mean people don't stop using it. How many products we know have changed the way the containers were, the wrapping, or the packaging, etc.etc. and yet that has been with them for such a long time . Now, ECR, all we did was we changed the logo and as far as I was concerned it wouldn't stop people from listening to us. I think I was right, I think we've grown since changing that, we've grown phenomenally, and I'm not saying it's because we've changed, but I think we have proved that if we do it well, and if we support it from management and from the sound of the station, we support the 'KZN's Home of the hits' logo, we will make it win and we have.

Is the campaign effective? I think it is at the moment. Um, you know, what I realise is that it's not going to be, the way that we win listeners and market share is not going to be based on just our marketing campaign. The marketing campaign is just a support mechanism. The real way that we win, is by going to communities. The way that we've won Indian listenership is by going to Chatsworth, by doing things in Phoenix. The way we're going to win African listenership is by going to Umlazi. I'm very convinced that, your marketing, your advertising, and all of that is just a support base for what you actively, physically do. Physically we have to go to areas, and show people that our commitment to them is not just a billboard. It's absolutely going there and saying we're your radio station as well.

**APPENDIX 4**  
**INTERVIEW WITH MARY PAPAYYA**  
**EAST COAST RADIO**

**Geraldine:** Good afternoon. Mary Papayya, News Manager, my name is Geraldine David from Natal University.

**1. What was the original audience of Radio Port Natal?**

Certainly my understanding is that it was a very white market based and the content of the station at the time, pre- my joining the station, was that it was very white orientated, focused very much on the so-called white cultural music at the time and so far as the news perspective was concerned, it was very much an urban, pro-white new focus. Since '97 when I joined we had two choices, one was, we could continue with the old format, which at the time had zero credibility, or we could go for a new, dynamic, growing, transformed news product. And that's exactly what we did. In terms of the privatisation of the business, East Coast Radio, like any other business had to look at its audience and say, right, what market is our core audience, what else do we have to offer to the rest of this province, to the rest of the cultural groupings here? And the decision taken was that we're a growing market, we certainly, in order to survive the next ten, twenty, thirty years we have to change and we have to change quickly. And one of the key considerations is that, in that aspect was the beefing up of the news product. So we looked at the East Coast Radio market and we said, right, currently we are covering the white market, we're focusing on news that happens in so-called white areas, your urban, metropolitan areas, your upmarket areas, certainly when people get killed in those white areas or any news happens in those areas we give them the news. It gets put out on air. But what about the Indian markets and the black market? So we looked at that the reality was that the news product had to be transformed. And we said how do we transform this? One of the main considerations in that attempt was to look at areas like Umlazi and Chatsworth and Phoenix and Verulam, and areas in rural Kwa-Zulu Natal and say, right, what do we need to do to make this product more credible, how do we reflect on these areas? So we went out there and we sold ourselves and said, this is who we are, we want to tell *your* stories, we want to focus on your needs and the issues affecting you. So since

launching in May '98, the policy was that news is news wherever it happens, if it happens in Umlazi it's just as important as if it happens in Hillcrest or Umhlanga. So that was the whole focus of the news. Let's tailor-make this product to suit the East Coast Radio listenership. Pre-'97, the East Coast Radio market was, I think, about three hundred thousand. Since then, it's about seven hundred going into nearly eight hundred thousand. So based on those statistics, we said, right, what are the issues that affect this province? We said, yes we know people are very parochial, they like their region, they're mad about their region, they like news and they like sports but at the same time they also want to know what's happening internationally and what's happening nationally. So from that perspective, the whole face of the product was tuned to meet that need. So we employed people who came from these communities, we looked at individuals who lived in those communities, who understood the communities. We threw away that old BBC kind of speak that said you have to speak properly, you have to speak good English in order for you to be heard. We went with 'South Africa today'. We said it's great to have accents. Quality wasn't compromised in any way, in fact we beefed-up the credibility, we beefed-up the quality of news. We weren't going to spokes-people anymore; we went to the community. We went to community leaders, we spoke to the community leaders, we went to women and people whom you never heard of before and we started reflecting their voices on air. So it was a multi-pronged approach, looking at the communities, focusing on the regions, looking at the issues affecting these people, and saying, yes, well we produce the news, and we create the news, and we make the news, and we break the news, we must also at the same time bare in mind that we're a music format station. And the IBA is very strict about how much of talk we have and how *little* talk we have. So all of this had to be done within the constraints of legislation, taking into consideration what the IBA said about the *news* content on East Coast Radio. Looking at that market, the current, the future and those peripheral listeners as well and saying, right, let's change the face of news. And basically we've done that, that's exactly what we've done if you look at the way we do news, we have in many respects trend-set the way news is presented on radio. A lot of what we've done at East Coast Radio hasn't been done before. We started it three years ago. Three years later, every news competitor that we know of are doing stuff that we started three years ago. So from that perspective, it's become a very nice-to-have product. But that's not the end of the road for *us*, we constantly have to re-asses the

market, look at what we're covering, look at the issues we focus on. And that's not something you'll hear on a music/commercial radio station, but that's something we have to do here. Going out into the field, it's very nice to have a police spokes person tell you what you what happened in Umlazi or what happened at Celima, or Shobashobane or even Ulundi for that matter, or Chatsworth or Phoenix, but sending a reporter out there, making the community out there see our people; that's what's added to the credibility and that's what's transformed this whole focus of news and the station as a whole. And I think we're very realistic about how we sold the station as well, you know, we could have gone with just the old DJs we had on air, for example, we could have kept them on, but transformation doesn't come with that. It means an overhauling, a renaissance, a transformation of *everything* that you have. So we had to look at everything at the station. The news product, you might think well it's just the news and the sport department trying to look at its product, but that's not true we had to also look at our DJs and tell them, listen this is what news is all about, it's a serious business here so when you make a comment about news know that we don't want it to come out as one-sided. In the old days, yes, you could say that and get away with it, but right now if there is a problem we have to remain balanced. And if you comment about it you have to be very careful about that, so we had to educate our jocks about the seriousness of news as well. We had to tell them where we came from and where we are going to, and what it's all about. The voices you hear on the product, are pretty much reflective of the community at large, the kinds of issue we cover. We are not a CNN style or BBC for that matter or even SABC kind of broadcaster. We are very much the private broadcaster but very much independent in many respects. While we have the speed of CNN, we can break a story with the same as what CNN does or any other international radio station, the focus is very much a South African perspective. We look at KwaZulu Natal, we look at South Africa today and we say, right, ten years ago, five years ago, this story would not have been important, but right now it's not what journalists think very important but what the listener thinks is important. That's basically what the transformation of the news product has been about. I don't claim to say that we're doing everything right because certainly while we have transformed, you must realise that there are forces out there that haven't, i.e. your stakeholders within the Police. We've had to educate them that when people die in so-

called areas of Durban, you have to know their name, not just the surname, please give us their first name as well.

## **2. When did privatisation occur and what were the effects of this?**

Privatisation of East Coast Radio began two years ago when we launched the news product. The product came into being on first of May 1997.

## **3. And the effects?**

I think in many respects we've had to look at for instance, the news product. It wasn't just an avenue of disseminating news any more. We had to run the news room like a business. We had to run it very much along the lines of how a business would run, very cost effective but at the same time quality not being compromised. We had to look at new and innovative ways of doing things. And one of the ways we went about that was to train people in being multi-tasked. At East Coast Radio you'd have a journalist who can produce a bulletin, gather information, basically do production, at the same time report and at the same time present. So there are three core competencies which is very much an unusual phenomenon in putting out news. The success story was that multi-tasking worked because it meant that everybody had the strength at doing everything. And that meant that you were on the desk this week, but next week you're out reporting, the following week you were producing the bulletin material, you were gathering the news. And I think that has been very credible for our product and certainly our station as a whole because it sent out a message out there saying that you've got very competent, very credible, very passionate people working here. The community needed to know that there was some change and that was the significant change. We didn't take old school teachers out of school because they could speak properly and ask them to present it, we said the person whose voice you hear on the air is the journalist. That person has had a stake in putting together the product. That's the credibility of it. That person knows what news means, that person knows how to construct a story, that person understands the fragments and the necessary tools required to do the job. And that in itself is what privatisation brought into this particular news product. And certainly, I think the station as a whole, because I wasn't just narrow focused news editor any more, I was a news manager. I had to run the news room like would run a business and similarly the station

had to be run along *those* lines, very good, efficient business practise had to be instituted as soon as possible. And that's basically one aspect of it. But I think also, privatisation meant that in order for you to generate revenue, you had to be the best, you had to be the best and you had to put out the best quality of both product and people out there needed to look at your image. And over all, I think, from a marketing perspective, yes, the station went on a new image, we got new brands, we went out into the community and we told the people, this is who we are. We're new, we're changed, we care about you. And that kind of transpired into all aspects of the business, and certainly on the news product as well. People began to hear themselves on air. They were listening and hearing their next door neighbour and saying, hey, these people care about me, they care about my needs, and that built trust. So, privatisation, I think, was very challenging, but at the same time it made us take a very good look at how much we were taking for granted, we were taking so much for granted. You know, it's not just about putting out information and bombarding people with information, it's about entertaining. It made us look at new aspects within our news product and say, right, personalities, celebrities, is this an aspect for news, news is supposed to be a serious business? But we had to incorporate all segments of the station as well into the product.

#### **4. Does the new profile, the news profile reflect continuity with the traditional image of RPN's news profile?**

I don't think it does. I certainly think that we've come a long way from there. The fact that we have pretty much individuals who are representatives of the various communities we aim to serve. Being here, that in itself is a very strong plus in favour of that change of audience. The kinds of stories we're running; in the old days when you listened to East Coast Radio's news product, you could immediately decipher and say, gees, that's so white orientated. These days when you listen to it, you get a sense that we're everywhere. And everywhere means that we're in every community who listens to the station, the age group, the format, the types of story we cover, the voices you hear, accent, the way we portray stories, they all contribute. The fact that we would have also women, you know, in the old days there weren't women reflected. So we would go to analysts across the board. In the old days you just had one academic who was an analyst. Today we've got people from all walks of life, from every community. From every one political analyst



we've got, we've got three others from every other community. We've done that with all of our spokes people. Gone are the days when we take for granted what the police are saying. These days instead of the police PRO being reflected in the product, we're saying, no, we want the officer on the ground and most times you'll find it's not the senior so-called white officer at the head, it's the young black officer who's out there in the community, the young Indian officer who's at the scene. So, you know, that's one aspect of how, yes, I think we have come a long way and we've shifted the focus. But I do think that society hasn't changed, people tend to still be focused in niche thoughts and niche processes. For instance, we're at constant logger-heads with PROs and people within big companies and within various NGOs and things like that who still think along the old lines. We constantly have to tell them, listen, don't give us Mr Lazarus or Mr So-and-so, because he speaks well, give us a Mrs Mthembu, or Mrs Naidoo or Mr Naidoo or a So-and-so from that community. We don't want the MD of the company talking to us, we want the person on the ground. And it's a constant battle, because police, as you know, in KwaZulu Natal with no exception, there's still a lot of killing, there's still a lot of crime, there's still a lot of violence, it's still continuous and persistent. I mean if you tune into the radio, there's no day when you have all good news and dare we leave that out, we're in trouble. So what we're saying is that in order for us to have important news and news that reflects on the community, we're saying to the police, and we're basically, we've gone on this ... for a while now, we've said to them, don't give us a story with just a surname, I know I'm repeating myself but I'm sure it will help you. We're saying to them, if you can get a name of a person who lives in Hillcrest, please make sure you get the name of the person who lives in Umlazi, be it at the SJ Smith Hostel or KwaDabeka, we want the name. Name is very important to that person. And the identity gives us the credibility, but also it says to our listeners, we have changed. We're making an effort in changing. And then the stories that we cover, the Luanda Zondo case for example, every major newspaper and media, the public broadcaster and other independent media ignored that story. Admittedly, our efforts got government involved, we got a whole host of organisations to look at the issue of rape. And especially the rape of children and, you know, that's the kind of story the media won't look at. Sensationalism is the kind of adage in the media, generally these days. And the focus is about the good stories, the stories that will bring in the audience and the ratings, whereas, I think we've kind of

given it a bit of heart and soul, and saying that if East Coast Radio is changing, and we want to reflect the community out there we'll also run a story of a two year old toddler who was killed and murdered and police did nothing about it. The sad thing is that they still haven't made an arrest and we're continuing to pressure and make sure that something is done. We've highlighted the issue we've carried the story. I think it got like a blur on your major news papers. We gave it lead priority here, and we've taken the story further, we're looking at the community, what efforts are under way. Similarly we'll do that in other areas, you know, it's kind of a focusing within the community and looking at issues affecting them. I don't think they want to know what, generally people are not interested in politics but they want to know how the politics will affect their every day lives and that's the focus really.

**5. Does the audience research indicate any change?**

Certainly. I'm no expert in reading research figures and fact, but in understanding the analysis of it, it's my opinion that it has. We've got a lot of, certainly in the black and Indian market there's been substantial growth. And from that perspective, and I think marketing will have briefed you on that as well, the focus groups have shown that, the RAMs have certainly shown that shift from the old white. While the white audience has remained constant, the black and Indian has grown substantially from what it used to be three years ago. So yes, certainly, research is indicating that there is a change and that we've definitely transformed where we were three, four years ago.

**6. To what content of the news represent changes?**

Content, as I said, we're not focusing on issues and stories that just affect the white minority, we're going out to the community. Our journalists are out in the field rubbing shoulders with our communities getting to know the people out there. And you know, providing an opportunity for their story to be told on air. Apart from the concept of accent, I said, it's how communities live. And when you listen to East Coast Radio news and you listen to a story that happened in KwaZulu Natal, I personally think you get a taste of what the dynamic of that community is. You get a sense of how these people live, you get a sense of what they're going through. You might not get it in one whole bulletin but it's certainly broken down and contextualised over the day. So there's kind of critical

thought behind everything we do. If we don't understand the story in a community, we have people around us who live there, we have serious debate on various issues, story treatment is very essential to this product. We can't just go out and put out a story, we have to look at its implications, what happened, what does it mean after it happened? Who's affected, who are the people concerned? And in so breaking the story angle by angle we're trying to reflect the community out there. We haven't perfected it, but I certainly think manifesting it and projecting it we've started that and we've got a long way to go there as well.

### **7. What is the link between changes in ECR programming and reconstructing of the audience, if any?**

**Mary:** Explain that to me?

**Geraldine:** I think, actually, this was more programming, it was not targeted at the news, but I mean the link between the way in which the news is run now, you know, because it's every hour and then every half an hour. Am I right? You know what I mean. It's not just at any interval, it's specific intervals.

**Mary:** It's always been like that. I think what is important is to me, what stands out there is contact. Even on air, I mean our jocks are talking about issues that affect the community. Our jocks are representative of the community. We've got people like Ricky Singh, we've got people like Makhosi Khoza. We've got people who are leaders, Allen Khan, leaders in their own community. I think in many respects and I think this, be it philosophical, I think we're sending a message out there. We've got Rageni Archery on news. The changes themselves in the programming side sent a clear message to the community, saying, these are your role models. We've taken people from within your community, we've put them on air and that in itself is a kind of developmental reconstruction role that the media should be playing, a social role, saying to people out there, you know, we're not dictating to them. I think people are subject to their own interpretation, but I think we've manifested the change in tangible presence. We're saying, these people live in your communities. At the end of every work day they're going back to their communities, but this is what interests them. When they're on air they

talk about things that interest them. They talk about things that interest the people out there. I think the other changes on air will be audience participation, the actual music format of East Coast Radio. Omar would have told you, you know, we went from the old pop and rock to now R&B, very much a kind of black, if I may say a black, Indian kind of rhythm and blues, soul, that kind of music. I'm not very clued-up with the term, but more appeal. We've given the whole programming structure, the content, the editorial focus more appeal. People are saying, I believe in this station, I want to listen to it because, you know, they're talking about me, they're talking about my interests, they're talking about when I'm stuck in the traffic, hey, this is the road I'm travelling on. My neighbour wins something, my neighbour has attended a conference, there's a good story affecting my neighbour, I'm hearing it on East Coast Radio. So we've become more relevant, I think, and at the same time accountable. We've taken consideration of where we've been and now we're saying we want to put out a product that appeals to one and all. There is still a lot of work to be done, society doesn't change over night and I think, as individuals we don't change over night. So in shaping minds and changing attitudes we have a long way to go because we started the process. We're way ahead of where other people are, certainly from a media perspective. That for me would answer some of your aspects, I hope it does.

**8. Tell me, talking about the 'Hot Days, Cool Waves' campaign, obviously you're clued-up with that. Do you have any idea or your opinion of the old and new responses to that campaign?**

I think like anything, like change and totality, people at the very beginning are very [resilient] to it and they don't like it, but once they get used to it, then, yes, they love it. If we look at the 'Hot Days, Cool Waves' thing, one of the criticisms is that came through and certainly, I think it was discussed at some level at some stage was that it was a very much surf kind of sporty attitude. If you look at the audience of East Coast Radio 'Hot Days, Cool Waves', I mean, how many people from black and Indian audiences go surfing every day, or basically are out there in the water? That kind of thing. So we had to go for a more generic and more appealing East Coast Radio KZN "Home of the Hits", it's a more kind of global, holistic approach. We've gone for brand, yes, it makes perfect business sense to go for that logo as opposed to the 'Hot Days, Cool Waves' which is

kind of a slogan. I think it worked at the time, it did, but certainly I think this one has more appeal and I think people like it now. I certainly don't know what the statistics are regarding that but I do know we did have positive feedback when we last did a survey. But there again, Paulette would be able to give the nitty-gritty exactly how that worked.

**9. Does the style and programme scheduling differ from that of RPN? Obviously it does. And in terms of news, obviously it does as well.**

Absolutely.

**10. And do the changes reflect the nature of the transformation promised in that advertising campaign, you know, in the 'Hot Days, Cool Waves' campaign. The fact that it reflected a vibey easy going, cool atmosphere was obviously intended to introduce RPN as more representative of the 'New South Africa'. Do you think the changes reflect that transformation?**

Certainly this is what we're looking for here. I think that's...

**11. That's the new campaign?**

That's the new campaign, and we've got this, and obviously it's changing, it's evolving every year. I think your product is as good as your brand, so to speak. So from that perspective, let me first look at the business side of things. At the end of the day we have to put out a quality product, but at the same time we have to run a business. I think from a business perspective we looked at successful brands like Coke and we looked at brands like Virgin for example and we looked at all those options and said, right, what made this work? What was good about it? How did it combine all the aspects of the product? And that's exactly what our agency and marketing division went for. They went for that new logo and they said 'Hot Days, Cool Waves' was very much a select few, this is more generic and at the time that didn't really deliver on the promises that were made. People needed to look at something new and in order for them to get the real sense of transformation, they needed something totally new, something different. And this is where I think 'Home of the Hits' is basically something that, we tried to send out a message that we belong to KZN, we're owned by KZN, we're very passionate about this province and we're proud of this province and we're part of this province. And in so-

doing we generated a whole new vibe on air, we went with new voices, new faces, but at the same time we went for social responsibilities. We worked hand-in-hand and we continued to work hand-in-hand with big business, the local government, we're looking at initiatives of development, reconstruction, all the projects, we're running stories about tourism, you know, and business and focusing on the kind of strengths of the product. So from that perspective, I think this certainly suits where we're at now. I must say this doesn't deter from the vibe, it doesn't deter from the entertainment. It's more a distinct, clear, aspect. I don't know if you're driving through Durban, driving to work every morning, look at that East Coast Radio sticker and compare that to the 'Hot Days, Cool Waves', that old radio logo didn't do it. This certainly stands out. Look at a T-shirt, I mean it makes a good brand sense, someone wearing a T-shirt with that logo at the back stands out immediately. Then you look at the old logo and you see East Coast Radio 'Hot Days, Cool Waves', you have the radio, you have the purple, you have everything. This is very much a distinct brand, you know.

**12. Why did you change so drastically, why was this change so drastic, you know the 'Hot Days, Cool Waves' campaign?**

I don't know that it was drastic, my understanding is that that's how brands run. They have a certain life span, and if they're not doing anything for your business then you have to look at something else. So I would think that it was timeous, it came when it was needed. The whole change. I would think to an ordinary person, yes, it would seem drastic, but I think from a perspective of marketing and telling your listener, look, we have changed, now we're telling you we have changed and this is what it's all about. So from that perspective, I think, yes it was timeous.

**13. So that would tell me about the lack of continuity between the two campaigns? So what were the weaknesses...**

...yes it was fun and it worked at the time, I don't think it ran it's whole life span. I think people needed more than just the "Hot days Cool waves", they needed to know more, they needed to see more. And whatever we ran on there we had to reflect on air and somehow that didn't suit what we were doing on air. On air we were going for dramatic change, we were going for real focused, relevant change, we were taking people out and

putting new people in . We were taking the old format and putting in new formats. We were taking the old content out and putting in new content. So from that perspective, I think that kind of just said, oh well, we're RPN and we're a lot more vibey. So this said, we're East Coast Radio and we're way better than what we were. So from that perspective I thought that campaign personally was very much in keeping with where normal society would be and that's just me, the journalist talking. That kind of would work in any normal society. It's fun, we live on the beach, we drive, we have radio's and we drive fancy cars 4X4 Jeeps, whatever. But in reality, that's not what people know, that's not how people live. People need something that's more relevant. And so ja, in that respect, I think it was very a white market perspective, you know, surf board, young dude jumping up going to the beach, you know. That's just my perspective of it. I think this is just a whole lot more relevant and defined.

**14. So that would give me the cause of your arguments to satisfaction. With regards to your target market LSM seven and eight, how does the news fit into this?**

Basically, we know... let's look and define LSM seven and eight. We know that they earn over a certain limit .... Sorry, where were we?

**Geraldine: LSM seven and eight.**

**Mary:** If you look at LSM seven and eight, they're high income earners, they're well off in many respects, across the board, your black, your Indian, your white. They're all at the same level, they're very interested in issues like sport. They're very interested in business, they're very interested in issues like education. How do we determine all of this? We basically get all of that feedback from the focus groups. They tell you this is the East Coast Radio male, this is the East Coast Radio female, this is what they like, this is what they wear, this is how they dress, this is where they live. So we basically take all of those issues and we say, right, this is the East Coast Radio news product, what aren't we doing to reflect those needs to reflect those issues? And then on a daily basis we say, right, whenever we run a story, we say, right, what would the audience be thinking. What would they be interested in and that kind of thing. Not what the journalist would be interested in but what the ordinary LSM seven and eight must be interested in. And that's

how we take the research and implement it in the content that we put out on air. It's not very easy. A lot of the time there's no answers, as such but I think knowing what interests them, makes them tick, that they're not conservative, they're very much brand conscious, they're into new things and new happenings, they're very clued up on what's happening and they want to know more. They're very interested in the country, the province, the world. From that perspective, that's how we kind of cover all of that.

**15. Branding radio stations, would you be able to give me an opinion of that? You know, how do you go about branding? Or the strategic issues around branding a radio station?**

Basically, what I do know is that, every now and then we'll sit down, you know, we have the RAMs that basically comes out. Let's look at where we are at the moment, I mean if you look at East Coast Radio with the current branding initiatives, we've got billboards, we've got posters, we go for very focused publicity orientated initiatives. At the moment, I know we started off, last time round I think we did Chatsworth and Phoenix. This time, we're in Umlazi, we're focusing on branding in those areas. So basically it will run concurrently with the kind of thrust of where the station's going. If we basically were looking at growth in specific areas, like we've got the new RAMs and it said, listen, you've lost in this, then we'll say, right, what do we need to do more in order to get that listener back. So marketing would sit down there and say, right, every year we do marketing strategy and come pre-budget planning for that year, we say, right, this is the kind of branding we need, these are the kind of areas we're going to target and this is the kind of branding types we're going to use. So it may be a billboard, it may be a poster or it could be bus shelters or whatever. And at the end of each campaign or year, we assess, and say right, did that work? Did it not? And this is done simultaneously with our agency. We basically combine and do a whole strategic issue or a strategic plan or around that. For instance, if we know there're big events coming up, for instance, throughout the year East Coast Radio has initiatives on air, things like...I mean February is the whole big thing about romance. We're having this Smooch-athon and everything. I'm just trying to think, last time round we had ... campaign, you know. So we kind of strategise around that.



**16. Who are your strategic opposition? I mean even in the news you would have opposition.**

I think, in the province, certainly we're looking at, while P4 has a very limited audience, we do see them as a threat. We do see TV as a threat. We do see your proper broadcast stations like Radio Lotus, also as a threat. And I think to some degree community newspapers, community radio, and certainly the print media. What we have done, and I'm not going to share my secret with you here, was, we certainly, at the beginning of each year, we sit down and do a year strat and we plan; this is the focus for the year, these are the issues. We certainly see the internet as a threat as well. So we say now, these are our strengths and weaknesses, these are our threats, we kind of do a swap. Then we come out of that with a strategy to say, right, this is how we're going to overcome those weaknesses. And basically we look at those areas and we say, right, I think one of the greatest weapons radio will have, certainly we do, is speed. The ability to break a story within seconds of what's happening. We'll always, always have that ability. I think the other thing to stay ahead of the pack, is understanding your audience and knowing exactly what they're thinking, who they are, where they live and quality. I think people will go around and taste, they'll taste the various products and eventually they'll come back, because out of choice comes the want for the best. And I think if we continuously provide the best product, we continually provide the most relevant news product and we continually providing and tackling issues that are relevant to our core audience, I think they'll certainly want to stay with us and we will look at new ways of doing things, you know, presenting and entertaining, not so boring products and giving them voices that are credible, giving them stories that are of use to them will mean that they'll come back to us and stay with us. Also we work very closely, we look at synergy options, we work with the various media, non-competitive media, and we say right, how can we share resources. Certainly the internet will be a focus this year and we will be rubbing shoulders and doing all sorts of initiatives for other news media. We can't be a CNN we certainly can't be the print version of Mail and Guardian, but we certainly can give a product that is very much an East Coast Radio type of product. I think that's the challenge for us, to maintain that.

**17. Why is Radio Zulu not considered a threat to the targeted black market?**

I don't think that's totally true. I think in some aspects it is a threat, especially if they change their...I think they're starting to play not just your traditional gospel music anymore, they do have more R&B playing on air. So from that perspective, I think, it won't be the overt competitor, purely because its format is so different. It's a public broadcast format, so it's not tailor-making its product to suit a niche audience, it's kind of targeting the black community. Also Zulu being the language, I think, if you look at the media and where it's going, English is kind of the common language, you know. And people will ultimately go for that and I think that's our strength. It might be a weakness but certainly our strength. So I think that from that perspective, yes, but what's in Radio Zulu's market? The core audience is not SLM seven and eight, they do have some SLM seven and eight but not entirely.

**18. With regards to your time slots, in terms of your news time slots, what kind of news do you put on at what times?**

There's no particular focus with the exception of, I think the product remains a very generic one. Breaking news will take priority over stories that have been happening, however, in the prime time you'll find that there will be a focus towards the big business leader, businessmen or businesswomen. We have finance news on all our prime time bulletins and headlines. And then on the PM drive time as well we do a business wrap everyday, a business news wrap. So from that perspective it's very much a kind of focus that's in keeping with the trends of radio. Remember, the listener only has three minutes, the listening span, the average listening span is three minutes, so what we try and do in those three minutes, certainly in prime time like your AM and PM drive will go to four minutes. If there's a break in story, we'll break live into programming. What we've done is that we've gone about this very logically, saying, if you're driving in your car, do you want a five-minute interview with a politician? You don't. You want snip-snap news, you want the news in, you want the news out. You just want to know exactly what's happening but you want it, not in too much detail, but just enough. So that's basically how the news is run and I'd say that that is kind of what we bare in mind on the AM and PM drive time. When people are in their cars, we're saying, we're not going to give you

long story books. Then we might as well leave it to the public broadcaster. We'll give you the news condensed, precise, concise, relevant, to the point.

### **19. What are your marketing objectives?**

From a news perspective?

#### **Geraldine:**

Yes, from a news perspective.

**Mary:** I think basically, it's in keeping with where the stations going. We can't be a brand within a brand. So from a station perspective we would, let's say, if marketing or programming embark on a certain initiative, we will say, right, how can news incorporate that? The station has its own set of agendas, like as management will sit down and say, right, this is the strategy for the year for East Coast Radio, the business strategy, these are the amount of listeners we want, this what we need. And news will kind of incorporate those. I think, from a marketing perspective, I think, one of our main objectives would be out there in the field a lot more this year. We need to be out there targeting a lot of those crucial contacts that we don't have still. Remember, people don't understand the media. They're still very ignorant of how the media works, what they know about the media is sensationalism, lies and negativity. I think one of the challenges for us in the industry, and certainly as journalists, is to make people realise that, you know, at the end of every story there's a person there and that person is an ordinary person like you and me. They come from your community, they feel, breathe, think just like you do. The only way that we can achieve that is to be rubbing shoulders, networking with the people out there. Being seen, being visible, maintaining a high visibility, and letting people see us out there, you know. When you're tuning into the radio, and you hear "Joe Soap- East Coast Radio, Umlazi or East Coast Radio, Chatsworth, that kind of says to a person, they're there, they're next door to us.

### **20. What are your advertising objectives?**

Our main advertising objective would be on air. I mean that's the strength, marketing, advertising, promoting the product on air, then promoting the people out in the field. So

basically we use our own tool, our own strength to tell people about who we are. So if you tune into East Coast Radio, when you listen to the bulletin, that person representing our bulletin there is the person who's selling our product. From an advertising perspective we're saying to our big workers out there, our big business out there, obviously there's a revenue generation aspect of the product. We have to sponsor it in order to bring in revenue. From that perspective, I think the quality aspect of it needs to be constantly looked at and as such, tying it hand-in-hand with wherever marketing is going.

**21. What is your advertising budget? The news obviously has its own budget.**

No, we don't. We don't have a separate marketing budget. We would have things like entertainment, where we would entertain our top thirty contacts. On a daily basis, on a weekly basis, our journalists will take our key contacts to lunch, that kind of thing. We don't have a separate marketing, advertising, promotional budget. All of that is done in conjunction with Paulette in marketing. For instance, we'll say, Paulette, OK, we need to sponsor our bulletins, so we'll look at a big function. I can give you an example like when budget is coming up, so we'll have a pre-budget breakfast ahead of Trevor Manuel's unveiling of the budget and to that breakfast, we'll invite key role-players from the province to come to that. So that's kind of an added value approach. Then we may want to have an evening with our sales contact so we have a separate function somewhere. Last year, prior to the elections we had an election ... at the ICC. We're on air. We couldn't host lengthy debates on air. We host it in conjunction with a local newspaper. The first ever historic media debate with the big five role players, and for the first time we got the UDM and the ANC to share a platform. So, you know, we kind of look at those strategies.

**22. Which local newspaper was that?**

It was with the Daily News. We ran the election debate with the big five political parties, ANC, IFP, DP, UDM and NP. We didn't have the small parties.

### **23. How does news and information tie up with the stations programming?**

Basically, if you listen to the station, news is certainly the serious aspect of our programme. While there is a distinct difference, news is about fact, it's about information and it's about truth. On air, I think your jocks, they're entertaining, they're kind of actors on a stage, whereas news is the real thing. So there is that distinct focus. There's the news content which is very precise, balanced, versus the kind of advertorial, editorial person perspective - and that will always be the case. What we have done is, we've gone for, like more entertaining presentation, instead of saying, "Good morning this is East Coast Radio welcome to the news", we've gone for a jingle that's very generic that's very much in keeping with what the station is. We've gone for those kinds of specifics like the smooth presentation intro. into the bulletin. We've got a music bed which underlies the bulletin and we've not gone for duh, duh, duh, duh news, duh, duh, duh out, we've kind of got a synergy. What we've done is, we've managed to break down the walls between news and the jock but at the same time maintain the credibility of the product.

### **24. How does this broadcasting tie up with the Web page, news broadcasting...?**

Basically, we're at the moment, due to all sorts of problems, which you probably know about, with the ban and all sorts of things, we don't have sound over there. But what we do is update the information, basically what you hear on the news is kind of re-written for the web-page. So we've just started that process, it's quite a new initiative. Later into the year we hope to kind of make the product such that it runs tandem, simultaneously. There's no kind of, here's the news and a few minutes later read it on the web-page. We want to have it run side by side. And that requires a lot of planning, it would require a lot of training as well. Because, remember at the end of the day we're a music format station, but at the same time we know our news is good, we know that people want East Coast Radio flavoured news, they don't want the CNN version or ABC version. So from that perspective, we'll tailor make the whole product to kind of suit our web-page news page. And also we'll make it more relevant and more interesting, more entertaining, different to what you see on other websites, for instance. But also we'll tie in with those websites we look at synergy's and work with other on-line services as well.

**25. With regards to the previous “Hot days Cool waves” campaign, you’ve already spoken about the effects of that campaign, really, you’ve touched base with that. Is there anything else you’d like to say about that campaign to me?**

I think it worked to a degree. It was different, it came at a time when our competitors weren’t looking at campaigns, they weren’t looking at bold, bright new ideas. so from what it was worth at the time, however small that time was, it did work. And I think in the long term we have to change it and question, I’m about to say its weaknesses. The “Home of the Hits”, I do know that we did an assure one, but my understanding is that the trends or the result of that research was in keeping with how people feel about brand changes anyway. In the beginning they don’t like it, they like the old one, and eventually when they just like this one, they like the new one. But I think that’s how business works and that’s how you get to stay ahead of your competitors. You have to be able to understand, not remain narrow-focused and just think about the listener. The listener just doesn’t bring in the money, you have to incorporate a whole lot of other things as well. Business, look at the climate, both the economic, the political, and look at the change in dynamics, the audience, where’s the power spent? Things like that. So you have to be, I think, very clued-up about where business is going, how the economy is looking, what are the trends, what are some of the challenges facing us in the next financial year? Where would the revenue be coming from? I mean, when you spoke to our managers they probably would have told you about non-traditional revenue. Incidentally, the Web that’s a non-traditional revenue opportunity for us. You spoke about the news, we will use that webpage to generate subscriptions. Subscribers to the news page, would mean more revenue for us. We look at other opportunities, run competitions. That would mean more people would go to the website and ultimately lead our listeners, not away from us, but from us to the webpage, from the webpage back, you know, so we’re kind of working, I think, hand-in-hand. And certainly, I think the long term challenge is to basically look at the road ahead and see where the market is, and go out there and get that market. But it will be a constant thing, it’s a constant reassessing, looking at new ideas, new ways of doing things. It’s never a constant, you can never in radio and in the media, sit back and say, right, we’re great, we’re winning, we’ve got our audience. It’s never that. It’s constant, on a daily basis, whether it’s the news product, how we’re doing things, how we’re covering crime, how we’re covering violence, I mean, what can we do

to make it more appealing, you know, things like that. Similarly on the station as well as management constantly say, right, where's the gap in what we're doing, how can we make it sound better. And look at the little things, constantly do snoop sessions with your people on air and look at what they're saying and what they're not saying. Look at what our marketing campaigns are, they reassess it. Where are we going? Is it working? Are people talking about us? Have the focus groups and look at what the RAMs are saying, where have we lost and reassess. So you know it's a constant reassessment of things.

**26. Is there anything more you'd like to say, to add in?**

I just want to say, I mean, certainly if you need any further information, you know where to get me. I think the one thing that needs to be highlighted is that in many respects independent radio has evolved the way we do news and the way we project news. It's not a case of just churning out information any more. It's about taking that information, and treating it and looking at it and saying, right, what are we putting out? Questioning what we do. But not questioning it in terms of journalism but according to the needs of the listener. This has to be done within the whole confines of what is news, what is it about? What's the legal perspective? What are the concepts, the ethics, you know, in putting out that product. You have to constantly look at the listener and that audience and look at the relevance. And it's not just about taking a stroll and saying, oh, we'll just present two sides of it, there's more to it than that. And I think that's one of the main challenges that we were faced with. What do we do differently in order to make the news more credible?

Thanks very much.

## APPENDIX 5

### KEY QUESTIONS TO BE ASKED

#### MATTHEWS & CHARTER, OGILVY & MATHER ADVERTISING AGENCY

1. When did the agency pitch for this campaign?
2. How long did the campaign run for?
3. What were the types of media used for the campaign?
4. How did you go about branding the radio station?
5. What are the strategic issues around branding?
6. What were your marketing objectives?
7. What were your advertising objectives?
8. What was your advertising strategy?
9. What were the strategic issues discussed in the brief, with regards to the region you were targeting, the playlist, promotions and events?
10. What is your opinion on the role of their disk jockey personalities?
11. What were the strategic issues surrounding the budget for the campaign?
12. How did the privatization of East Coast Radio effect the flow of the campaign?
13. Why was the punch line 'hot days, cool waves' chosen?
14. What was the original target audience?
15. Did the new profile and content of ECR reflect continuity with the white values enshrined in RPN's traditional image of a white Eurocentric leisure station?
16. Did the audience research indicate any change in the ethnic and/or class representation in the ECR audience as compared with RPN audience?
17. To what extent did the content of the advertising text comprise a representation that encourages changes in either class or ethnic audience composition?
18. What were the old and new audiences' responses to the advertising campaign?
19. Do the changes and their extent reflect the nature of the transformation promised in the advertising campaign, which was intended to introduce RPN to (presumably) a more representative audience in the 'New South Africa'?
20. With regards to the creative strategy, what were the brand values of East Coast Radio (ECR) at that time?
21. In terms of the client-agency relationship, how often, on a weekly or monthly basis, did the companies conduct meetings?



22. Why, in your opinion, did ECR change so drastically from the 'hot days, cool waves' campaign to the present campaign?
23. Why the lack of continuity between the two campaigns?
24. If you were to analyse your relationship, in retrospect, which would you consider the strongest aspect:
  - A similar way of thinking between the client and the agency
  - Good communication
  - Creative
  - Similar expectations on the part of the agency and the client
  - Logistics and Delivery
25. Which of these aspects was the weakest point in the relationship?
26. In your opinion, did any of these factors contribute to the ending of the relationship?
27. What were the strengths of the 'hot days, cool waves' campaign?
28. What are the strengths of their current 'KZN Home of the Hits' campaign?
29. What were the weaknesses of the 'hot days, cool waves' campaign?
30. What, if any, are the visible weaknesses of their present 'KZN Home of the Hits' campaign?
31. What were the effects of the 'hot days, cool waves' campaign?
32. What are the effects of their present 'KZN Home of the Hits' campaign?
33. What was the outcome of the pre-test?
34. When did the pilot test occur (launch)?
35. Were you, as the advertising agency responsible for the campaign, in any way dissatisfied with the 'hot days, cool waves' campaign?

**APPENDIX 6**  
**INTERVIEW WITH JOHN CHARTER**  
**MATTHEWS & CHARTER, OGILVY & MATHER**

**1. When did the agency pitch for this campaign?**

I would say probably about six years ago, would be my guess.

**2. How long did the campaign run for?**

We haven't been working on it for the last 2/3 runnings, about 4 in total. The campaign probably ran, and there were various campaigns, but the campaign probably ran for a couple of years, 2 years running.

**3. What were the types of media used?**

The media used, because it was regional, obviously, was radio. And we used our station to promote the station, to a certain degree. Plus outdoor, and a certain amount of local print, communication.

**4. How did you go about branding the radio station?**

**5. What are the strategic issues around branding?**

Well we were involved in it at the time when it was still Radio Port Natal and we changed the name to East Coast Radio, into something more vibey, something more interesting, East Coast Radio itself, like California. So um, we decided to change the feel of the station. Radiö Port Natal, Radio Port Natal was part of the old regime, a bit boring, so the whole feel of the campaign was much more upbeat, more fun, more modern, more contemporary, more happening if you like. And I guess I've covered the key strategic issues around branding as I have just said, really, what we wanted to do was to brand the station as Natals' own sort of vibey, or KwaZulu Natals' own vibey happening radio station.

**6. What were the marketing objectives?**

The marketing objectives were simply to grow listenership and that happens in stages as you might know through your results.

**7. What were the advertising objectives?**

The advertising objectives were ongoing awareness within the budget of East Coast Radio and at the same time to obviously convey the essential points as outlined in the communication strategy document stretched across the personality of the brand.

**8. What was your advertising strategy?**

**9. What were the strategic issues discussed in the brief, with regards to the region you were targeting, the playlists, promotions and events?**

Um, the strategy itself we've talked about really. We needed to brand it and to be in the media referred to. The key strategic issues discussed in the brief with regards to the region we're targeting various promotions and events. There was no real format. It was always - East Coast Radio was always adult contemporary and it was easy listening with a good sprinkling of top hits, totally contemporary.

**10. What is your opinion on the role of the disk jockey personalities?**

The roll of the disc-jockey personalities I think are vital. Um, the disc-jockeys after all are the voice of the station so they're very, very important. Um, budgets were always extremely limited and really not a very big budget to work with so we had to try and generate a sense of ubiquity for East Coast Radio, even through outside broadcast and units, sometimes through trailer ads, as I've said through outdoor radio ... but with a pretty low budget. The privatisation of East Coast Radio um, certainly interrupted the flow of the campaign. As soon as our Prime Media took over and they re-looked the whole situation and the new campaign was brought into being the current one. Eggs being thrown at Damon Beard and stuff like that, it's cartoon approach which, uh, its easy to criticise somebody else's work but I mean to me it seems very trite, superficial. And you'd expect me to be prejudiced.

**11. Why was the punch line 'Hot Days, Cool Waves' chosen?**

Um, punch line, 'Hot Days, Cool Waves' just seemed to be such a highly appropriate line for the Durban environment in the heat, it is very much a part of what we are. Beachy, holiday type setting, and cool waves, of course it is how to get cooled down on a hot day. On a literal level, on a secondary level, it has to do with radio waves, which are cool. So

it was quite an interesting line, we thought. Um, at least we - That was the original, since then the original has changed.

**12. What was the original target audience?**

We were essentially talking to 25 – 40 year olds, LSM grouping 7 and 8 - so more your affluent human beings you know, all races, both sexes. And then there was also obviously an important trade target market group which would be your media decision makers at key agencies and marketers throughout the country, as well as, thirdly, the actual East Coast Radio staff themselves, who know about their station.

**13. Did the new profile and content of ECR reflect continuity with the white values enshrined in RPN's traditional image of a white Eurocentric leisure station?**

Well no, I think it changed a lot. If you can look at the listenership profile, it became much, much more black and racial than it used to be. So I think um, one wasn't really talking about continuity with white values, although quite a few businesses remained white.

**14. Did the audience research indicate any change in the ethnic and/or class representation in the ECR audience as compared with RPN audience?**

Yes, very much so, it was very strongly built.

**15. To what extent did the content of the advertising text comprise a representation that encourages changes in either class or ethnic audience composition?**

Well, again the content of the ads themselves featured people of all races you know, some black, some Indian. There's no way in which there is a distinctly racial bias.

**16. What were the old and new audiences' responses to the advertising campaign?**

The audiences embraced it with quite a lot of enthusiasm. Old audiences were also a little indicative of the old beloved Radiö Port Natal being done away with. So they were able to I suppose go to Radiö Grense, or - that kind of thing. Some of the few faithful moved across to East Coast Radio.

**17. Do the changes and their extent reflect the nature of the transformation promised in the advertising campaign, which was intended to introduce RPN to (presumably) a more representative audience in the 'New South Africa'?**

Ja, I think that the whole question of being inclusive rather than exclusive was at the heart of the campaign.

**18. With regards to the creative strategy, what were the brand values of East Coast Radio (ECR) at that time?**

Well creatively the brand values were clearly defined in the strategy, and they were vibey, easy going, coastal and entertaining. Those were the key brand values that we were looking at.

**19. In terms of the client-agency relationship, how often, on a weekly or monthly basis, did the companies conduct meetings?**

It used to vary, probably twice a week. And sometimes less frequently depending on the amount of work set for the time we used to meet. There was at least ... Every two weeks at a full ...

**20. Why, in your opinion, did ECR change so drastically from the 'Hot Days, Cool Waves' campaign to the present campaign?**

I really don't know why ECR changed so drastically from 'Hot Days, Cool Waves' to the present campaign. I really have no idea why they changed agencies. Sometimes when you change agencies that's what happens.

**21. Why the lack of continuity between the two campaigns?**

I really can only surmise that they felt there was a need for a change. I can't imagine why.

**22. If you were to analyse your relationship, in retrospect, which would you consider the strongest aspect:**

- **A similar way of thinking between the client and the agency**

I think we did have that at one stage, very much so.

- **Good communication**

I think there was good clear communication.

- **Creative**

- **Similar expectations on the part of the agency and the client**

- **Logistics and Delivery**

Um, ja similar points, similar expectations. Similar thinking, but, logistics and delivery, I wouldn't say that was our strongest perhaps. Except maybe on occasion we did particularly well.

**23. Which of these aspects was the weakest point in the relationship?**

Probably that, logistics and delivery. Although I didn't think it was particularly weak, but.

**24. In your opinion, did any of these factors contribute to the ending of the relationship?**

Ja, I think so, I think it was kind of services that they claimed was an issue. And I think they felt a need with the new ownership to have a change of scene. A little too sudden ... necessary for their portfolio.

**25. What were the strengths of the 'Hot Days, Cool Waves' campaign?**

I think it was really Durban, very laid back, very balanced, very beachy, very holiday, very vibey, very now! I think the jingles on air were hugely memorable, I don't think the current jingles are particularly good, whilst people still whistle 'Hot Days, Cool Waves'.

**26. What are the strengths of their current 'KZN Home of the Hits' campaign?**

I'm not sure, I suppose it's a bit, it's fairly intrusive. I can't think of any particular strengths. I find it to be a bit corny, superficial, personally.

**27. What were the weaknesses of the 'Hot Days, Cool Waves' campaign?**

Um, I think the lack of budget.

**28. What, if any, are the visible weaknesses of their present 'KZN Home of the Hits' campaign?**

As I said, I think it is too trite and corny, and a bit obvious.

**29. What were the effects of the 'Hot Days, Cool Waves' campaign?**

Well listenership grew enormously and for all I know it may be growing now.

**30. What are the effects of their present 'KZN Home of the Hits' campaign?**

N/A

**31. What was the outcome of the pre-test?**

**32. When did the pilot test occur (launch)?**

There was never a pre-test as far as I'm concerned (lack of budget). No, there was no opportunity for a pre-test. Um, and certainly if we didn't do any research on post-testing, certainly because of the budget.

**33. Were you, as the advertising agency responsible for the campaign, in any way dissatisfied with the 'Hot Days, Cool Waves' campaign?**

I don't think we can say we were dissatisfied with the 'Hot Days, Cool Waves' campaign at all, we created it, we liked it, and we believed in it.

**APPENDIX 7**  
**INTERVIEW WITH CHRISTO NELL**  
**MATTHEWS & CHARTER, OGILVY & MATHER**

**9. When did the agency pitch for this campaign?**

**10. How long did the campaign run for?**

**11. What were the types of media used?**

**12. How did you go about branding the radio station?**

**13. What are the strategic issues around branding?**

**14. What were the marketing objectives?**

**15. What were the advertising objectives?**

**16. What was your advertising strategy?**

I'm just waiting for the strategy because I can't really completely remember, it was such a long time ago. But it was all about, um, the radio station becoming a part of peoples lives. And, particularly the way that people live here. Very outdoors and so on. You know, it's hot outside, so people spend a lot of free time outside with the radio kind of playing in the background.

(Secretary brings in strategy document in print)

**9. What were the strategic issues discussed in the brief, with regards to the region you were targeting, the playlist, promotions and events?**

Vibey, easy going, coastal. It's all in here actually. What are the strategic issues around branding? You'd find that in here under 'Strategic Issues'. Ok, what are your marketing objectives? It's all in here as well, um, 'Advertising Strategy', you see all of these things are the same as far as we're concerned. It's strategic issues, branding, ok.

**10. What is your opinion on the role of the disk jockey personalities?**

At the time we thought that the disk jockeys, the personalities were less important than the station. We didn't want to put too much focus on the actual personalities, we wanted to convey the personality of the entire station rather. And the disk jockeys would be secondary to that.



**11. What were the strategic issues surrounding the budget for the campaign?**

So called budget. There was fuck all budget!

**12. How did the privatization of East Coast Radio effect the flow of the campaign?**

It was made easier to some extent. But it also, um, the people who bought into the station were, obviously all had their own opinion as to how it should be run, and what it should be about and where it should be positioned and stuff, so we had to, we had a lot of convincing to do. I also think that they were all keen on doing something completely new, which we felt was wrong because you have to maintain the personality, um, of any brand, in spite of the people who manage the brand.

The target audience is in here.

Ja, what we had to do was, we had to look at our target audience, ok, we had to see, I mean at the moment there were a certain number of white people, and there was also a growing followers, um, the followers, um whatever, the black market were also growing. It was quite important for the station itself to have chosen the right kind of music because if you played too much gospel, you'll attract black listeners but you won't attract, I mean you'll turn off the 'whities'. But the campaign that we did was also aimed at saying that, you know, Natal is kind of multi-racial, we all here, and we all kind of enjoy, seemingly the same things, and that this station caters for all of these people. Its more of a feeling of pulling together in the province, if you know what I mean, rather than worrying too much about race.

**13. Did the audience research indicate any change in the ethnic and/or class representation in the East Coast Radio audience as compared with Radio Port Natal's audience?**

Ja, it was kind of changing. The station was getting younger and they wanted to grow their black audience, which was growing a little, I'm not sure what's happening now. Um, this was quite a long time ago.

**14. To what extent did the content of the advertising text comprise a representation that encourages changes in either class or ethnic audience composition?**

Um, I think that it was pretty universally understood, um, you know the thing is, we used one ad. For example, where there was a blond guy, like a surfer on the beach um, and that had a bit of criticisms from some sources but I don't think that black people can't relate to that at all, I mean the fact that the person is white is irrelevant, really you know, if the person who's black then we would also have people not relate.

**15. What were the old and new audiences' responses to the advertising campaign?**

Um, I don't think, I mean we never really measured the response. I don't know whether, probably East Coast Radio would have, I would imagine. You know we weren't handling the account at that stage so we never really knew what happened. But what is this whole New South Africa thing?

**16. Do the changes and their extent reflect the nature of the transformation promised in the advertising campaign, which was intended to introduce Radio Port Natal to (presumably) a more representative audience in the 'New South Africa?'**

I don't think that that was part of the issue. (So you don't?) No. The thing with radio is that, with more and more radio stations coming up, they're becoming more and more focused, music is a very personal thing you know, so I don't think that they ever wanted ... They wanted to grow their audience, and they wanted to make it a bit more representative of Natal. Okay, and what was happening in Natal. But the point is still that Indians, people still have their listeners, stations that they listen to, and Black people will have according to their own language preferences, even their own. So this was kind of semi-catch, or it was more defined in terms of the kind of music, not the kind of people, so it would be, you know, everybody into that particular kind of music, adult-contemporary would listen to it and also get um, regional information, so what they did do, was they restructured everything in terms of the DJs, made them more representative, and also in terms of the information that they were providing. So they catered to all the various, different um groups out there. But I don't think that in terms of the advertising ... ja, the people depicted in it were White, Coloured, and Asian and Black.

**17. With regards to the creative strategy, what were the brand values of East Coast Radio at that time?**

Um, brand values are in here, vibey, easy going, coastal, um.

**18. How often did the client meet with you, the agency?**

Very often.

**19. Why, in your opinion, did East Coast Radio change so drastically from the 'Hot Days Cool Waves' campaign to the present campaign?**

I have no idea. My personal opinion is that um, I don't really understand the current campaign and I am not quite sure what is the positioning? I just see DJs, they're basically advertising particular programmes. I don't know why they decided to do that.

**20. Why the lack of continuity between the two campaigns?**

I have no idea, probably because they fired - or they went to a different agency and had completely different points of view.

**21. Analysis of relationship in retrospect?**

I think all of those were true, to some extent. But, um, it perhaps changed after, when the new management took over to quite a large extent when we weren't really talking the same language anymore, and I mean, I still believe that, if you read through this it was a very valid um, personality. Um, I don't know, have they improved their listenership.

**Geraldine**

They have. Its now 850 000, that was the last rating.

Chris " Oh, is it? Ja, I wonder to what extent the advertising is actually involved in that?"

**22. What were the weaknesses of the 'hot days cool waves' campaign?**

Um, maybe logistics

**23. What contributed to the ending of the relationship between the client and you the agency?**

Ja, well, maybe similar expectations.

**Geraldine**

Because they've changed.

**Chris**

Absolutely

**24. What were the strengths of the 'hot days cool waves' campaign?**

I thought that it was very provincial and parochial and that it bound the people of Natal very well together, so it kind of gave you a sense of national pride. It also talked about lifestyle, rather than particular stations, particular events, um, which I thought was quite useful. Because it basically said that wherever you are in the province, you've got a friend in this Radio station, you know that they understand your way of life, rather than saying, listen at this particular time, you know, and you'll have a particular product.

**25. What are the visible effects of their present 'KZN Home of the Hits' Campaign?**

Ja. I don't know what the effects are, I mean I've seen the billboards, I haven't seen any other form of advertising. Is there any other form of advertising?

**Geraldine**

Well, there's the jingles and the cinema-ads

**Chris**

Well, I think that the jingles, the jingles for me, are quite feeble compared to the previous ones. I think that the previous ones were really, you know, everybody could sing it, everybody knew it, whereas the new ones are kind of, I don't know that there's really much on a pneumonic device to them, that there's much that you would remember about them. It's a bit bland as far as I'm concerned.

**Geraldine**

Well they have done a lot of billboards.

**Chris**

Ja well, I've noticed the billboards, but I'm not quite sure what the unifying theme is.

I mean, you see a whole bunch of people in a bus, or whatever it is, and there's another one with a whole bunch of artists, performers. And what was the other one I saw was the egg on your face. I don't know how these three things tie together. In fact, they don't even have a similar look about them.

**26. What was the outcome of the pre-test?**

I don't Know.

**27. When did the pilot test occur ( the launch )?**

We didn't do a pilot test. These people didn't have a helluva lot of money, so all of this classical testing didn't go on, as far as I know.

**Geraldine**

You just ran with it.

**Chris**

Ja, we all just decided, Let's do it, and we did it.

**28. Were you , as the advertising agency responsible for the campaign, in any way dissatisfied with the 'hot day cool waves' campaign?**

Um, ja, I just think that the problem with that campaign is that they never really um, flighted it enough. People didn't actually see it enough.

**APPENDIX 8**  
**KEY QUESTIONS TO BE ASKED**  
**OLD SHANGHAI FIRE CRACKER COMPANY - ADVERTISING AGENCY**

1. When did the agency pitch for this campaign?
2. How long is the campaign going to run for?
3. What are the types of media used for the campaign?
4. How did you go about branding the radio station?
5. What are the strategic issues around branding?
6. What are your marketing objectives?
7. What are your advertising objectives?
8. What is your advertising strategy?
9. What are the strategic issues discussed in the brief, with regards to the region you were targeting, the playlist, promotions and events, etc.?
10. What is your opinion on the role of ECR's disk jockey personalities?
11. What are the strategic issues surrounding the budget for the campaign?
12. Why was the punch line 'KZN home of the Hits' chosen?
13. Who is your target audience?
14. Has the audience research indicated any change in the response to this campaign as opposed to the 'hot days, cool waves' campaign?
15. To what extent does the content of the advertising text comprise a representation that encourages changes in either class or ethnic audience composition?
16. With regards to the creative strategy, what are the brand values of East Coast Radio (ECR)?
17. Why, in your opinion, did ECR change so drastically from the 'hot days, cool waves' campaign to the present campaign?
18. Why the lack of continuity between the two campaigns?
19. What were the strengths of the 'hot days, cool waves' campaign?
20. What are the strengths of the current 'KZN Home of the Hits' campaign?
21. What were the weaknesses of the 'hot days, cool waves' campaign?
22. What are the visible weaknesses of their present 'KZN Home of the Hits' campaign?
23. What were the effects of the 'hot days, cool waves' campaign?
24. What are the effects of their present 'KZN Home of the Hits' campaign?

25. What was the outcome of the pre-test?
26. When did the pilot test occur (launch)?
27. Are you, as the agency responsible, satisfied with the response to the campaign thus far?

**APPENDIX 9**  
**INTERVIEW WITH DON KENNEDY**  
**THE FIRE CRACKER FACTORY**

**Geraldine:** My name is Geraldine David, and I'm here with Don Kennedy, am I right?

**Don:** Yes.

**Geraldine:** The old Shanghai Fire Cracker Company.

**Don:** Factory.

**Geraldine:** Factory, right. My mistake. Basically, I just want to discuss with you the present campaign that you're doing for East Coast Radio and a little bit of your opinion on the last, previous one, the 'Hot Days, Cool Waves' campaign. I have had interviews with Matthews and Charter and I've had interviews with East Coast so I've got all their opinions, it's just a basic...so I have a rounded opinion.

**1. When did this agency pitch for this campaign?**

In June 1998 we pitched against Hunt Lascaris and a company that's no longer with us, Target Advertising. And I think the primary reason why we were awarded it was that we were flexible in our remuneration structure. We are traditionally an agency that earns commission from the media, in this instance East Coast Radio is a media owner and trade exchanges media with other media owners. So in other words, Independent Newspapers will give them space in the Trib SM Magazine and they will promote Trib SM Magazine on East Coast Radio. So the commission structure was not a practical solution, we went in on a fee basis with a reward incentive. In other words if their listenership increased over what is called the RAMS period the Radio Audience Measuring Survey, over four consecutive ones there would be consideration for some kind of bonus system, which they liked. The other benefit, we developed a very close partnership relationship with them, whereby, every Tuesday we meet for an entire afternoon. We focus on their business, we got quite vocal if we think a show wasn't working or the jock's maybe reached the limit of his time. So it was very much a partnership agreement with them driven towards driving the business, getting more listeners and making the station to what we termed a more vibey station than what it was.



**2. How long is the campaign going to run for you? I think you said four consecutive runs. What does that mean?**

We advocate a philosophy of change. And certainly like a radio station, you can't be like Coca Cola- that all the time. You have to be flexible, move with times. We advocate all sorts of things. Maybe move the jock on Morning Drive to Evening Drive for a while. Maybe stop having a play list and include songs from the 70s, make it 80s and 90s songs only. We advocate things like rewarding the listener by having promotions, like the 'Awesome August' where we gave away money every single day. We promote things like 'More Music May' where you just have no talk during May, you just have music, music, music, throughout the month and then reward the listener who might have three in a row or four in a row or five in a row, if they hear five in a row they phone in and get rewarded so they've been listening to the station all the time. So I can't tell you how long the campaign is going to run for, we're in a constant, the only constant in life is change and we're in that constant of change all the time, always re-inventing ourselves in the station.

**3. What are the types of media used in for this campaign?**

Primarily, outdoor. We believe, and it's ordered internationally by radio stations around the world, that outdoor is that outdoor is the medium for a radio station to focus itself on. Consequently, we've gone into a large number of billboards, tried to select the very best sites; sites at the airport, here at Westridge Stadium, sites within communities will hopefully get those communities to move away from our competitive stations. If I was to give you an example of that; if you took Radio Port Natal ten years ago, it had no black listenership, today a third of their listeners are young black people. So we're focusing on those communities, putting into those communities outside broadcast units, developing within the Indian and black communities, concerts, activities that will, hopefully move those communities out of our competitive stations towards East Coast Radio because frankly if you've got 60% growth or 60% of an audience, your opportunity for growth is very little, if you've got 10% of an audience, of a target market, your opportunity for growth is enormous because you can double that over night. Outdoor works fast because you can get right into communities, you use everything from, I'd say, billboards, adopt a

light, cork posters, street posters, buses, we used bus shelters but we felt they didn't work hard enough for us, so, ja, our main media thrust is outdoor.

#### **4. How do you go about branding a radio station?**

Branding it is in the positioning. Previously the positioning was 'Hot Days, Cool Waves', which we felt didn't telling the listener what they were getting from the radio station. We changed that in the first year to "KZN's Home of the Hits" where we focus with them on their play list, we do audience research, finding out the top 100 songs that people in the province, we do it in an auditorium, we play the songs, they rate the songs and that then becomes our play list for a period of time, every two months. So we change our branding to "KZN's Home of the Hits" and we're looking at once again re-inventing ourselves and this next phase, having a further position which is still music orientated, I can't remember what that is yet.

#### **5. What are the strategic issues around branding, well you've just touched on that?**

Ja, the primary strategic issues, there're two things, the music radio station provides two things. What do people listen to the station for? One is the jocks who run a certain period of your life, whether that is Drive Time or Morning with Di Brofey, or whatever. And our first area of strategic focus was on the jocks to promote them as personalities. And now our second area of focus is going to be more on music and driving that. Because those are the things people tune into East Coast Radio for.

#### **6. And your marketing objectives?**

Grow audience, develop a community-based loyalty. Grow audience to hopefully a million listeners in this next year, considering that in 1998 there were about 600 000 to grow to, hopefully, a million. And to, as I said, start developing community loyalty which I think some other stations don't focus on. I know other stations in the country, take Radio Jacaranda, they do nothing for their community. We believe that if you're going to actually develop loyalty, RAM-built you have to give something back to the community. So we do a lot of outside activities like Ocean Action, like the Chatsworth Fair, those kind of things. Those, I think, are the two primary things.

**7. So you'd say that East Coast is a community-based radio station?**

Absolutely.

**8. In terms of the old RPN, how would that link? I mean, do you see a difference?**

A huge difference. The community in KZN is multi-faceted. That had one single facet, it reflected the needs and desires of one population. We believe that when we can start putting guys like Makhosi Khoza on air then we are going to start developing the black following. And even when we have Ricky Singh, going into his community we're going to develop a strong loyalty. So it's very much driven by understanding what the need is out there, delivering beyond that need and going beyond the call of duty quite often. The promotional schedule is awesome, it's one week after another of being involved in things that are happening in the province all the time. We develop with those trends, Chatsworth, we're in, Ocean Action we're in, we sponsor, co-sponsor, a lot of activities right down to the Murder Show, the NBS Garden and Home Show, all of those things, where the communities will be involved in those things, we're part of that.

**9. What is your advertising objective?**

The advertising objectives. Really, it's all about ownership. If we're going to do something the initial thinking is either, go in big or go home. So if we're going to own something, we're going to own the weekend, we must own the weekend. We must do things like, deliver things like Friday Happy Hour, we must do things like we must be constantly in the press, Friday, Saturday, Sunday. If you're going to own a month, make sure that month that you own is totally memorable, so that it's more music made. Do things like two in a row, three in a row, four in a row, if for instance you have five in a row and they phone in and get rewarded. Own the month by giving out things like a bag with a bumper sticker, brochure on the station, a pencil with "More music, more vibe" on it, stick-on tattoo, a thousand of bags and t-shirts . So you earn your own things. A trip tripple ffect we believe doesn't have that mobility, so if you are going to do something do it in a big way, do it once and do it well. It's a different kind of advertising objectives are normally standard things like, establishing a brand identity, though we have a brand identity so our thinking is more creatively driven which is a ownership of certain things if we are going to attempt to obtain listeners away from Ukhozi, what are we going to give

those people that they take ownership of us and we take ownership of them, so you have to get totally involved in those communities celebrations, those kinds of things. If not just an advertising objectives it's like an ownership objective. Then it is part of advertising promotion, PRO and marketing, so the bigger picture rather than advertising just on its own.

**10. That sounds good. Your advertising strategy?**

Advertising strategy is two fold: As I said, the first phase of that was develop the personality of the jocks and the second phase is to the develop a desire for the people of the Province to listen to the music and from there we ... We rejuvenate ourselves for the next year, but that the year 2000 ...

**11. The strategic issue discussed in the brief with regards to the play list the target market and the promotion of events. Would you be able to brief me on that?**

The target audience that we looking for is everybody in the Province between the ages of 25 to 40. The play list we are constantly at. Every two months we have an editorial research and we select the top 1000 songs that people enjoy. They tell us what they want to listen to. We don't tell them what they should be listening to it's a very different way of looking at things. Promotions and events are anything and everything that is happening in the Province whether it is as I say ocean action and just a whole lot of things whether its rugby, cricket, soccer, cinema activity events, you know everything that's happening in the Province. It is sports related, its activity related. We are heavily involved with every international performance that comes out here. So it is anything that happens on a weekly basis in the Province, so it is a diary of activities that happens every week down to sports columns. Those guts still listen to radio. The air show. The activities are driven by what is happening in the Province and we log in with that.

**12. What is your opinion on the role of East Coast Radio disc jock's personality?**

There is a lot of debate going on about that. I think that there is time for talk and also a time for music. I think the concern is that on a music station at the moment there is too much talk. There is possibly too much of the things like Dame and Beer lunchbox it has been going on for ages and now it needs to be re invented so the jocks themselves within

their personality are good and positive but within their shows they need to keep looking at reinventing and changing and making it more appealing. We constantly help them with the things like we have another clients within the Province with the name Netcare and they had a need and we developed a programme (it's called House Call for Netcare that positioned East Coast as being community based and caring. Where they went to Hospitals last Friday and there were at Umhlanga hospital at the orthopaedic sections and there was a young man in there who had dived into the swimming pool and is now quadriplegic. A very shy person and they put him on air and Karyn who hosts this show, could tell him that rather than being in an accident and being a quadriplegic, his faith healed himself and also through medical care. But that kind of thing, where we work with him constantly trying to develop a community driven, caring warm personality. So it is going to talk, make it relevant talk. Don't make it irrelevant noise if you don't have anything to say don't say it. I think that is what we are really making the jocks to do. So if you like divert this warm, caring lady, give her things on her show that will project that personality out.

### **13. What are the strategic issues surrounding the budget for this campaign?**

I think the biggest strategic issues, if you are wanting to get to a million listeners, you want to achieve a million listeners, you have to have an investment which is huge. If you take the traditional budget and promotion activity and advertising budget, it is probably 7 to 8 percent. We believe in a bigger investment than that. It could be 10 to 11 percent of turnover in order to achieve that but at the end of the day, the budget has to come back to two things. You achieve the listeners, the sales people can then go out and sell ... and achieve more revenue. So it is a cyclical thing. If you don't put investment in, you won't get the listeners, you won't get the revenue so it goes around and around. Somewhere it has got to start. Unfortunately the board understands that we need this and the success of this. They see it, support it and endorse it so these strategic issues are start of budget, develop that into sales, develop that into revenue take that development into the listenership, develop that into revenue and so you have the budget again. So it keeps going growing and growing it. Ideally what we would love to do is to extend ourselves beyond the Durban environment and get into other important areas like Pietermaritzburg, Richards Bay and Empangeni, Port Shepstone and Ladysmith ... So those communities

will start seeing our presence there. They obviously need more money for that and its one step at a time. But the strategic issue is that cycle budget, sales and revenue.

**14. The punchline “KZN’s Home of the Hits” why was this chosen? What was the thinking?**

The thinking is that, was that we were promoting music and we were going to start looking at the play list and we were going to start giving people relevant hits. Now the hit for me as an over forty (40) can still be Queen. A hit for a twenty-five (25) year old might be Britany Spears, things like that, so there are different needs there, so you have a mixture of needs there that have to be addressed. A hit does not have to be a 2000 hit or '90s hit it can be a '80s hit so how far back do you have to go, is it a '70s hit? And I think the only thing strategically there that needs to be addressed, is keep it relatively new. '80s hits for me, is still relevant, '90s hits for you, are still relevant. So within those twenty years, you can find music to give to the people, hence, 'KZN's Home of the Hits' as opposed to 'Hot Days, Cool Waves' which didn't talk music at all, it didn't talk what we're going to deliver. So delivery is the issue.

**15. Well, you already made mention of your target audience, would you care to explain any further?**

It's twenty-five to forty-five, all races, all genders, our people of the province. We don't want to be too young and we don't want to be too old, but within that area there's a lot...

**16. And in terms of your LSM's?**

LSM, primarily seven and eight, secondary growth area, six. That's where the growth area will come from and six is now split, a lower and upper and we're looking at upper six.

**17. Has the audience research indicated any change in the response to this campaign as opposed to the 'Hot Days, Cool Waves' campaign?**

I think the only measure we can, and it's not entirely due to the advertising, the only measure is, are we developing audience? We've gone from as low as six hundred and forty thousand in June/July '98 to eight forty thousand in September/October or

November/December, somewhere around there. So there are things that are working, the promotions must be working, the community activity must be working, the advertising must be working. It's all a massive ground swell, it actually generates that audience. So I'd say, yes, it's working and the delivery against that slogan seems to be working. Now reinventing that slogan again, we're driving it harder and further.

**18. To what extent is the content, I guess this is a slogan, represents a change in either class or ethnic audience?**

Let me put it to you this way, we try to develop the station as a vibe. Now if you're going to develop an audience in the black community, how do you talk to them? They're young and they're funky and they could get a vibe when they listen to it, we developed a billboard campaign based on a word that we invented called 'ivibe'. But 'ivibe', the black communities in KwaMashu and Umlazi are, and it's still early days because those billboards only went up December/January, delivers into those communities a reason to tune in and explore and experiment. It doesn't vibrate to those younger people and black people and hopefully we've gone and we'll succeed. It's still too early to tell we've got to go another two rounds for you to see if that trend is developing at the moment our black audience counts for thirty-one or thirty-two percent of our total audience, yet in the black community we only count eleven percent of that community. So there is big opportunity for growth and if we don't develop those communities we're not going to grow, so does that answer the question?

**19. Yes, but with regards to the creative strategy, what are the brand values of East Coast Radio at present?**

The brand values are: one, vibe, be vibey be different. The three questions we always ask ourselves are:

- Who are we?
- What do we stand for? and
- Who do we serve?

So those are fundamentals to the brand because if you're constantly asking yourself that you will be in a state of change or be looking at a lot of opportunities. The brand values are things like own the vibe in KZN, let's be more vibey than Lotus, let's be more vibey

than SAFM, let's be more vibey than 5fm. It's embracing change, own the future, own ownership. Ownership is fundamental to the whole thing, that's the brand value, if you're going to own the weekend, own it, if you're going to own the month, own it. If you're going to own the future, own it. Do things differently like embrace other business partners, Coca Cola, Ola whatever it might be, but when you do that get them to take ownership of what they're doing as well.

**20. In your opinion, why did East Coast Radio change so drastically to a degree from the 'Hot Days, Cool Waves' campaign, you know, to the present?**

It's interesting, because when we initially were appointed, we were told we wanted to change, we want to embrace aspects of changes, this is just one thing you can't do; don't change our logo and our position. And when we were getting into all the work and so on we put on the table new logo and a new position and they took that internally. They worked with it themselves and they came back to us and they came back with "KZN's Home of the Hits". We'd started with the aspect of vibe and things and they came back with something they felt more comfortable with. So really, as I said, it's a partnership where you can actually look at something together and say, is there reason for change? Is it right now? Yes? If we don't do it now, shall we do it next year? And it's not such a drastic change, it's an evolution. It was Radio Port Natal and it had that kind of image, it then was privatised and retained some of its Radio Port Natal image.



**APPENDIX 10:**  
**STRATEGIC POINTS FOR DISCUSSION**

**APPENDIX 11**  
**EAST COAST RADIO - % LISTENERS GAINED/LOST**