

Community Radio as a Pulpit



By

Reverend Kebede Feyissa

**Submitted in partial fulfillment of the requirements of the Masters Degree
in Media Studies at the Graduate Programme in Cultural and Media
Studies, University of Natal, Durban**

December 1999

DECLARATION

I, Rev. Kebede Feyissa, declare that this is my own work, except for the acknowledged supervision and refereed citations. It is being submitted for Masters of Arts (course work) Degree in the Faculty for Humanities, at the University of Natal Durban.

It has not been submitted before for any Degree or examination in any other University.

.....Kebede Feyissa.....23/12/99

Signature

Rev. Kebede Feyissa

Durban, December 1999

ABSTRACT

All over the world – except underdeveloped countries – many religious congregations worship in 'electronic churches'. This represents one of the 20th century's great religious achievements. Societies have become the comfortable beneficiaries of their newly invented technologies. However, since 1995 the phenomenon of *FM community radio* has been growing rapidly. It has become a new way to meet the public service communication need for entertainment, education and information in a very professional way.

Religious community radio stations are a new and growing mode of transmission, and the object of this research is to highlight the development and growth of the religious community radio as a better way of providing communication services to religious groups.

All churches and religious groups take it for granted that mass media have a role in the erosion of religious values. Yet they also proclaim that mass media provide the only means to reach out behind atomic individuals' closed doors, communicating intimately with the millions souls in that universe.

My research uses the example of a South African community radio station, *Radio Khwezi at Kwasizabantu Mission*, to show (i) how a religious group has managed to create a viable non-denominational community service; and (ii) that regulatory and operational problems can be overcome in a suitable environment of regulation.

I conclude that there is no need for mainstream religious groups to feel threatened by electronic media, that the mass media are an extension of the good tidings of the kingdom of the Lord.

ACKNOWLEDGEMENTS

In the world of education, one person alone cannot educate himself. For each step he takes, there should be some support those friends and relatives contribute, in no little measure. Therefore, it is right for me at this point to thank a number of friends, relatives and colleagues without whose advice and support completion of this task could not have materialized.

Therefore I would like to thank the following:

My Lord and Saviour Jesus Christ, who was and is with me in all my ups and downs, and helped me and gave me unexpected success through my studies.

To my Church, Ethiopian Evangelical Church Mekane Yesus, and EECMY- YDCS who allowed me to come and study at the University of Natal, Durban; indeed no words can adequately describe the material and moral support my church has given me.

My family: My dear wife, Luchia G/Hiwot: My beloved Children, Bereket Kebede, Kebereab Kebede, and Tesga Kebede. I am truly grateful for their patience during the period of my studies, during which I did not show them the love and care which was expected from me. I could have never completed this research if they had not been willing to sacrifice my presence and my fellowship. To them who have suffered most I wish to dedicate this treatise. Hopefully, some time in life, we will get a chance to sit down together and reflect with smiles of triumphs on all the trials and tribulations we have encountered within this short life we have lived.

To my dear friends, I would like to express my most sincere appreciation for their moral support and confidence they bestowed upon me. In particular, I would like to extend my most humble gratitude to Dr. Philip Matthews Teise and his Beloved family; Mr. Joseph Lewis and his dear family who encouraged and stood by me in all my hiccups. Without their encouragement my study will not be materialized. When we met the challenge, thanks to all of you who helped push us over the top.

I would also like to appreciate the moral and material support rendered to me and my family by the Wentworth Lutheran Church Members: Mr. Molebatsi Letswalo, Juliet Tema, Mr. V. Venan Fraser and his family Mrs. Peaem and her family Daphne Diana Evelyn and her mother Dr. Mathivha Tshimbi and many other church members.

I also value the support given to me by Rev. Allen & Marry Lu Konrad and my fellow students from Graduate Programme in Cultural and Media Studies specially Arnold Shepperson as well as my Ethiopian friends Mieso Denko and his family, their support was so wonderful.

I also feel greatly indebted to the staff and students at Graduate Programme in Culture and Media Studies for the theoretical insight I was able to gain in my studies. Without their help I was not be able to be successful in my studies. For this in particular I say

Thank you to Professor K. Tomaselli, Dr. R. Teer-Tomaselli, and Susan Govender. I have to offer special thanks to my supervisor Dr. Ruth Teer-Tomaselli who arranged and gave meaning to my bits-and-pieces ideas: I would like to extend my appreciation for the inspiration she offered throughout the year. Through her leadership, she showed that virtue resides in discipline and dedication to matters of principle.

TABLE OF CONTENTS

CONTENTS	PAGE NO
DECLARATION	I
ABSTRACT	II
ACKNOWLEDGEMENTS	III
LIST OF ACRONYMS	IV
I. INTRODUCTION	1
II. METHODOLOGY	2
III. THEORY	3
A. Communitarian theory	3
B. Radio and Communitarian Theory	5
C. Democratic participant theory	6
IV. MEDIA AND ORGANIZED RELIGION	17
V. CASE STUDY	
Radio Khwezi in KwaSizabantu Mission	26
VI. CONCLUSION	30
VII. REFERENCES	33
VIII. APPENDICES	40
6. 1. Appendix One: Questionnaires.	
6. 2. Appendix two: Interviews.	
6. 3. Appendix three: Objectives of Radio Khwezi.	
6. 4. Appendix four: Map of the Radio Khwezi transmission area.	
6. 5. Appendix five: Conceptual and Operational Characteristics of Radio Khwezi.	

COMMUNITY RADIO AS A PULPIT

I. INTRODUCTION

In the late 20th century, all over the world and also locally as in the greater Durban area, most religious congregations increasingly worship in electronic churches, participate in mega congregations, and seek solace in charismatic Evangelicalism. That people of all nations are increasingly comfortable with these emerging forms of worship reflects the importance of new information technologies within all kinds of national cultures. Yet just as any technology reflects the values of its creators, so too do new mediated forms of worship reflect local understandings of church, rite and Spirituality (Stout and Buddenbaum, 1996: 262).

Evangelism involves communication. Indeed, it could be argued that evangelism is communication. The Christian religion itself is a religion of communication, with a communicator-God who employs a wide variety of media. The Bible is a narrative of God's communication with humankind: through creation, through the prophets, through "His mighty acts, through His Son Jesus Christ, through the Holy Spirit, and through his people, the Church. Christianity as a religion is the communication of the message of Christ to all people in the world, and the media play important roles as instruments of this ministry" (Sogaard, 1993: 1-2).

According to William E. Fore (1993), communication is the primary function of all religions. As Christians, Muslims, Hindus, Buddhists or other religious sectors engage in worship, education or outreach, they fundamentally engage in these communicative acts through culture and its forms (Arthur, 1993: 6). Authentic Christian communication in Wells Ferre Forrester's (1993) view, takes place at least as much through drama, news and documentary programmes as it does through the formal 'God-slot' program in commercial and public service broadcast media (Arthur, 1993: 7).

Although denominational structures use books, periodicals, radio, television, and computers to promote institutional religion, they also fear them for their potentially harmful effects. For example, Pope Alexander VI taxed printing presses in 1501, predicting they would undermine faith in God (Stout and Buddenbaum, 1996: 4). More recently in America, groups such as Christian Leaders for Responsible Television and the Family Research Council have publicly denounced the Hollywood media industry for its alleged opposition to 'family values'. More radically, church leaders and citizen groups have also criticized radio on the grounds that it can control listeners' minds (Stout and Buddenbaum, 1996: 4).

Other sources also claim that mass media have a role in the erosion of religious values. Popular books such as Medved's (1992) *Hollywood vs. America* and Carter's (1993) *The Culture of Disbelief* also add to the perceived capacity for media to trivialize and undermine religion. What appears to be missing from the public debate about media and religion, however, is any substantive information about what churchgoers themselves have to say about these issues. Perhaps even less is known about what major denominations teach their members about appropriate media use. In this thesis I attempt to address these omissions, bringing together popular conjecture and casual assumptions about the effects of media on religious life. A number

of research methods will be applied to address the question of mass media's role in religious communities.

II. METHODOLOGY: An Approach to the Study.

Because of my interest in community radio - and more specifically religious community radio - I undertook extensive interviews with key personnel in **Radio Khwezi** at KwaSizabantu Mission, which began broadcasting on September 2, 1995. Interviewees included the Station Director, Audience Relations Officer and Programme Producers. Further interviews were conducted with a panel of listeners resident in the greater Durban area. The research also involved many months of participant observation. During the course of the research, the station grew rapidly, becoming a large institution. I will deal with the history of **Radio Khwezi** in KwaSizabantu Mission later.

There are two reasons for this research. The first is to highlight the importance of radio as a medium of religious communication. The second is to draw upon the particular experience of **Radio Khwezi** as a model for new community radio stations. As a first step questionnaires were designed, and distributed to Station Director, Audience Relation Officer, Programme Producers, and selected listeners. (Appendix I). The station staff completed the questionnaires and returned them to me with comments. During the same period I also interviewed the station's management (Appendix II). Topics covered the history of the station, listenership, and programming, with emphasis on what staff perceived as the strong and weak points of the operation. Special note was taken of how the station management developed time allocation procedures that accommodated the voluntary workers.

2.1 OUTLINE

The present study examines the importance of radio as a medium of religious communication. The research is based on two theoretical positions: communitarian media theory, and democratic participant media theory. Public service broadcasting will also be briefly considered, since religious radio programmes first appeared in this format. The paper also develops the concept of 'community radio as a pulpit'. It will be argued that this approach is highly effective in the creation of effective media ministries. I will further use this approach to assess the relationship between media and religion. On the basis of the applications of these considerations to the experience of **Radio Khwezi**, I will explore two practical questions. First, "How do religious groups use radio as a pulpit to pass on the message of the church to their audience at large?"; and, secondly, "How does religious community radio best serve its audience?"

The references were chosen, and the fieldwork designed, on their consistency with the objective of the project. The literature does not contain many sources focussing on the operation of Christian community radios, and therefore I will draw largely on my fieldwork and personal experiences. I believe that the project's findings will be useful in highlighting the importance of religious community radio as an effective tool of ministry in information-rich societies. As such, it is hoped that the findings will further the use of new technologies for the enhancement of everyday life. Finally, the religious community is necessarily part of society at large, and also needs the benefits of empowerment in the realm of information technology. Instead of perceiving it as a threat, the religious communities need to utilise the opportunities afforded by broadcast technology to pursue and grow their faith.

III. THEORY

A) Communitarian theory

What then is *community*? The word enjoyed great popularity in the 1980s and 1990s, as critics, commentators, and ordinary people reminisced about the past in seeking ways to bring people together in a more co-operative, harmonious existence (Nisbet, 1990). Recovered versions of Community Life usually appeared friendlier and safer. Much contemporary thought thus calls for a 'return' to community as a solution to the crises associated with racial divisions, crime, poverty, and other assorted ills.

Sociologists describe a community as a group of people resident in a geographical area who satisfy their needs and wants (material and otherwise) through the services of a nexus of institutions that include government agencies, schools, churches, business and social welfare organisation (Nwosu, 1990: 275). According to Raymond Williams (1983, cited in Stout and Buddenbaum, 1996: 150), community has its origins in ideas of what people hold in common, as in common goods, interests, customs, identity, and faith. Anderson, Dardenne and George Killenberg (1994: 98), define the term community as a common ground where people live together and function with a sense of control over their destinies. However, Robert Nisbet (1990) defines community on a human scale, through fraternal lodges, farm bureaux, church groups, and city-block clubs (Nisbet, 1990: 99).

Thornton and Ramphela (1988:30) describe the term community as

... a group of people who have something in common. This could be living in a particular geographical area, sharing an interest (such as studying social work), sharing a common purpose (such as working for political party) or being involved in the same kind of work (for example, health care work). However the use of the term implies a sense of belonging, of interdependence and some form of social organisation.

As Room (1979) puts it "the idea of community implies a network of reciprocal social relationships which, among other things ensure mutual aid and gives those who experience it a sense of well-being" (Room, 1979: 105).

Snyder (1990) describes the origins of the term 'community' from the word 'commons', public land available for all to use. This was a meeting place where people met to talk, relax, and debate local issues. In this sense, therefore, community radio is the equivalent of such a meeting place. For the communitarian media theorist radio is one of those means which constitute the electronic society's commons, a middle (*medium*), public ground within the confines of which people can learn, mature, agree, and disagree - and from which social change can grow.

There is usually a sense of mutual dependence between the community members and those institutions that serve them. In other words, these institutions cannot survive or operate effectively without the understanding and support of members of the community; while members of the community can hardly survive without the service and co-operation of these institutions. Allen Center and Frank Walsh (1981: 46), drawing on this interrelationship, describe a community as "a social organism made up of all the interactions that take place among the residents and the

organizations with which they identify”.

What this means in theory is that community exists in the form of relationships of equality between community members and community institutions. Institutional community relations programmes are a class of information activity, which includes providing information about the institution, and maintaining information flow between the institution and community members. This is believed to maintain good relations between the community and its leaders, and keeping the community's esteem of its institutions at a high level.

In practice, however, institutions are tightly organised groups that usually initiate, cultivate and sustain these relationships. They do this not only by discharging their responsibilities to the community concerned, but also by creating other activities. The latter include cultural and social participation, educational and health development matters, and other comparable activities, which portray the institutions as good neighbours and citizens.

In summary, community can be defined superficially by geography. In a deeper sense, however, community, whether a city, region, state, nation or other designation of place, comprises collections of interlocking sub-communities. These include families, churches, special interests, and associations of various sorts and sizes (Anderson, et al., 1994: 89). James Jacobs (1961) defines community as “a collage of people who differ in theology, vision, experience, and concerns” (Jacobs, 1961: 14). A community of communities (Etzioni, 1993) allows for diversity and individuality, but ultimately all people within a larger community recognise that they share certain common conditions and fates. Even in communities torn by conflict, bonds remain as long as people communicate, whether in polite talk or heated argument.

A community exists not through agreement, but through communication. Community disintegrates when communication access is strained, broken, or non-existent. Furthermore, conversation binds communities, and conversation becomes our means – our eyes, voices, and ears- of discovering where we are going and where we have been. Thus, Jeffery Rosen (1991: 18) includes in the idea of community even homeless people who sleep on park benches. Their presence signals that they both belong to the community and that the community belongs to them.

The essence of community remains people connected by a shared experience and fate. John Dewey wrote more than seventy- five years ago that there is

... more than a verbal tie between the words common, community and communication. Men live in a community in virtue of the things which they have in common; and communication is the way in which they come to possess things in common (Dewey, 1916: 5).

For Nisbet (1990: 47-48), community is

... founded on man, conceived in his wholeness, rather than in one or another of the roles, taken separately, that he may hold in a social order. Community is a fusion of feeling and thought, of tradition and commitment, of membership and volition.

Although a brand of individualism marks our national character, there is a powerful sense of belonging that remains. This persists in the face of the disintegration, rootlessness, alienation, and

conflict engendered by radical individualism, and in reality means more than simply providing unsettled people with a sense of 'belonging to'.

- Communitarian *media* theory covers media and religious broadcasting on the basis of the social construction of human nature and identity. This permits a constructionist approach to the central values associated with the idea of the public good. In this context, a community medium is essentially the property of the community or under the control of a community institution. As such it is not alienable, and its use can not be sold for the exclusive benefit of special interests. This means that nobody should be systematically excluded; one of the strengths of a commons is its opportunity for access of a diversity of perspectives (Anderson, et al., 1994: 7).

B) Radio and Communitarian Theory

The experience of **Radio Khwezi** suggests that community radio can be positioned to play a central role in maintaining, if not rejuvenating, community life. In theory, community radio provides all members of its audience with a common core of news, however imperfect. Moreover, this broad local provision creates the opportunities and means for people to learn about and understand one another through public dialogue. Community media thus function to reinforce, enhance, and connect the communication that occurs through a community's interpersonal and organisational channels. By marking and legitimising the *conversational commons*, community radio contributes to communication links among people, groups, and places that were previously disconnected. Community media production is intended to be by the community for the community, empowering community members to develop the skills for communicating in a technological public space.

As the producers of community radio become full-fledged participants in the public dialogue, its service becomes a legitimately sanctioned topic of conversation among all levels of the community, not just within an informed elite. Bright Kennedy reflects this expectation when he says that

...towns need to be stimulated and inspired by the service of the community radio, they require the catalytic action of the service of the community radio that keeps suggesting ways to make the town's life better. I have hoped to make my community radio a community necessity. I have wanted to provide an institution whose demise would leave an irreplaceable hole (Kennedy, 1974: 244- 246).

In a society in which community radio is very active and alive, its objective has to be to connect people increasingly divided by physical, economic, political and emotional suspicions and to help the community search for a shared vision that might lead to the resolution of common problems (Anderson, et al., 1994: 98). According to Anderson, a community exists when people hold different views and values but still feel connected. Therefore, community radio can help people discuss both differences and similarities. Where the mass media depend on consumer-oriented news about bank and stock-market conditions; people rely on community radio to maintain a vigilant watch over important matters that they cannot monitor. In addition to this general *functional* role, community media are responsive to the *ethical* commitment needed engage in community building (Anderson, et al. , 1994: 104).

In more specific terms, how do community radio operators discover a community's 'relevance'? How do they interact with the 'landscape' of their audience's experience, whether this is either urban or rural? According to George M. Killenberg (1994: 109), the answer is obvious - through their service, by meeting the need of the people and experiencing their lives:

- Meet at least the life of one 'real' person a day - a taxi driver, street hawker, retiree - not necessarily in search of a story, but rather in search of new perspectives and contexts for stories, as some news organisations do in inventive ways.
- Quote public officials when necessary, but for every public official, talk to three 'ordinary' people from the community - not necessarily to quote them, but to understand more thoroughly how they might respond to the officials, and how their insights might potentially change the official view point.
- Collaborate with community people through 'my story' assignments, in which a barber, for example, tells his own story in his own words. It might be about a hold-up he witnessed, or something less dramatic. The community radio presenter's job would be to make the story exiting, relevant and accessible.
- Expand the list of contacts to include non-traditional sources- people like a social worker, the volunteer director of a food bank, a minister of a storefront church- who can help the community radio presenter in his/her job of critiquing what community officials are saying and doing about crime, taxes, welfare programme, and other areas where policy is being made, laws passed, and public money is being spent.
- Seek cross-cultural, cross-generational experiences.
- As a producer of community radio, attend and give attention to community-building events such as neighbourhood fairs and church suppers.
- As a leader of community radio, sponsor 'news dialogue' meetings in the community, during which reporters, photographers, editors, and news directors
 - (1) directly hear public responses to past stories;
 - (2) probe community sentiments for revised news policies; and
 - (3) encourage citizens to address each other's hopes and fears for the community.
- Beyond meeting people, listening, and learning from them, community radio can help a community by disclosing the diversity and rich experiences of its people and places, relating stories about neighbourhood spirit, ethnic traditions and racial heritage.

In conclusion, community radio can encourage a definition of community that transcends political boundaries or local associations to include people of other cities, regions, provinces and nations. Defining community narrowly by audience surveys, circulation zones, or signal strength, as news organisations sometimes do, unnecessarily limits opportunities. A broader, more expansive definition better reflects a pluralistic yet interdependent society. A community radio should be the leader in community thinking and action, and it should translate news and opinions forcible action whenever and wherever it can, by whatever means are at its disposal (Killenberg 1994: 109).

C) Democratic participant media theory

A close examination of contemporary news media reveals many instances of partiality in the ways that stories project the idea of democracy. In general, these biases reflect the many different kinds of personal experience that media practitioners bring to their work.

If we assume that democracy depends on the exchange of information, the presence of bias calls into doubt the role of media as an open forum for the exchange of all the relevant views and ideas before decisions of public policy are made. Do we, in fact, find a free marketplace of ideas in the media? Or are ideas limited, edited, circumscribed or ignored all together? What variety of voices do we find in today's press? If people boast that a national media context contains both 'left-wing' and 'right-wing' voices, does this mean that there is an 'objective' standard that defines these positions? Does this classification perhaps hide a greater plurality of cultural, social and political positions than merely 'left' or 'right'?

In the current state of affairs, many members of the public assume that the media are neutral, reporting both 'sides' of the story. If people think in terms of the media as a space where 'state' and 'opposition' present their sides of public debate, does this represent the whole realm of media freedom? Although the media themselves portray this situation in a favourable light, is it true that the media's public space is open only to two sides in a single context of debate? Perhaps, just as a diamond has more than two sides, there are more than just two voices that need to be heard in the media.

In the contemporary world, this growing plurality of voices suggests that the concept of media neutrality in terms of *opposition* is an insufficient one. We also have to examine the influence of (for example) advertising income on the motivations of news organisations. It is clear that in the market-driven environment within which today's media operates, media concentrate more on *business than on developing democracy* (Hamelink, 1994: 98). Using a narrow oppositional concept of 'news objectivity' can lead to media that produce stories, which rely on their appeal to consumer preferences and advertisers' values. Reporting or analysis based on values that fall outside of the economic norm, in ideas, common beliefs and basic economic assumptions, is effectively self-censored.

The present global situation is one in which new technology is making it possible for people to have access to information on an unprecedented scale. Many of those gaining access to these new sources of news and opinion live in worlds that are not ordered in western ways. Their experiences and opinions make it necessary to present information in ways that reflect this plurality of experience. As citizens in an expanding public sphere based on technology that is controlled from places far from their homes, it is politically imperative that they gain some measure of control over the processes of public communication: "In the information society, the ability to define what is information and shape the flows of information becomes a form of political self-determination" (White, 1995: 92).

What is democracy?

With widely differing political groups invoking democracy as the foundation of their local media systems, democracy appears as an uncontested, universal principle. Although there is consensus that democracy is something to be cherished, this requires that we define what the term 'democracy' actually means.

Traditionally, debates about democracy have taken place between supporters of two theoretical positions. On the one hand, the tradition of **representative democracy** is based on its indisputably dominant presence among developed nations. On the other hand, the tradition

participatory democracy proposes that the former theory fails to realise democratic norms of popular autonomy. Thus the most significant criticism of representative democracy is its identification of formal political rights with those substantive rights arising from people's real needs. With reference to this central controversy in democratic theories, I will consider some recent radical democratic positions that challenge aspects of this dichotomous discourse. These approaches question certain accepted notions that view democracy as offering a choice limited to *either* liberal *or* socialist forms of representative government.

Representative Democracy

Currently, the most influential view of representation in western democracies is that outlined by Joseph Schumpeter (1947), who defines democratic politics as a system of competition in which the prize is leadership of government. It is "that institutional arrangement for arriving at political decisions in which individuals acquire the power to decide by means of a competitive struggle for people's votes" (Schumpeter, 1947: 269). This system of representation encourages members of the elite to use their influence in the competition for votes. Participation viewed from this perspective consists of choosing decision-makers and only entails the participation of enough citizens to keep the electoral machinery operative (Pateman, 1973: 14). The theory cannot account for the increased apathy or anomie of voters in Western democracies since the Second World War: for Schumpeter it does not matter how many people participate as long as there is a competitive campaign for votes (Chomsky, 1991: 29).

Schumpeter's theory catalysed a body of research, the results and findings of which have come to constitute the conventional wisdom of the representative democracy tradition. Critics of this theory contend that it has led to democracy becoming a political device devoid of political values or principles, which regulates and protects competing private interests. On the other hand, the authors of the 'empirical democratic theory' claim only that it has *descriptive* significance. As a result, they describe their research as empirical and value-free, while the theories of participatory theorists are rejected as unrealistic and normative. Within this empirical framework Schumpeter and his political descendants assert that democracy is a theory not associated with any particular ideals or ends. However, in most cases such research is not required to examine its theoretical models of society.

Participatory or Democratic theory

Participatory democratic theory contests the idea that contemporary representative capitalist democracies can actually realise the ideal of a 'free market place of ideas'. The basis of this objection is that, globally, democratic political systems or formations are measured in terms of criteria that exist in the limited environment of the so-called 'First World' democracies (Pateman, 1973: 15-16). Carol Pateman contends that this 'orthodox doctrine' is deceptively normative, and is in essence a theory in support of the western political status (1973: 1). More substantively, however, Pateman (1973: 17) analyses the *mythical* normative nature upon which proponents of the 'classical doctrine of democracy' reject popular participatory theory.

Drawing on the philosophers of the Enlightenment, Schumpeter (1947: 250-269) sets up a generalised 'classical theory' of popular participation as a straw man which he then shoots down to create 'another theory of democracy': competitive representative democracy. He asserts that

democracy does not depend on any *necessary* theoretical association with particular values or ideals. Further, he notes that the decision-making role of the mass of citizens, as propounded in classical participatory theories, is empirically unrealistic. In his revised 'realistic' theory, democracy becomes realised in competition for votes. For Schumpeter, democracy is a value-free, apolitical procedural device that regulates and protects competing private interests. In effect, then, this applies the market concept as the determinant of political outcomes. This resonates strongly with notions like that of the 'free market of ideas', and provides an ideologically and politically neutral device to regulate the flow of information.

Pateman (1973) demonstrates that theorists of the participatory philosophical tradition not only engaged in producing normative essays, but also provided a set of specific prescriptions and plans of action to achieve political democracy. She combines the work of John Stuart Mill and Jean-Jacques Rousseau, which provide the basic postulates for participatory democracy theory, with that of G.D.H. Cole. She develops a detailed plan for a participatory society in the context of modern industrialised society involving a modification of the orthodox authority structure, namely decision-making as the prerogative of management (as opposed to the citizen and the state). On the basis of these participatory democratic theories, she contends that the core postulate of participatory democratic theory is that individuals and their institutions cannot be considered in mutual isolation. Representative institutions are not sufficient in themselves for democracy, because they are unable to realise maximum popular participation. Pateman argues that democracy must be embodied at other levels and in other spheres. It is *in* the process of participation that people acquire the skills and attitudes to participate; it is *through* the process of participation that they can develop them.

Education is a crucial element for the self-sustaining nature of the participatory process. "For a democratic polity to exist it is necessary for a participatory society to exist, i.e. a society where all political systems have been democratised and socialisation through participation can take place in all areas" (Pateman, 1973: 43). The notion of 'participation' refers to equal participation in decision-making on the matters that affect individuals, and 'political equality' refers to "equality of power in determining the outcomes of decision ... the justification for a democratic system in the participatory theory of democracy rests primarily on the human results that accrue from the participatory process" (Pateman, 1973: 43).

On this basis, participatory democracy fosters human development; reduces the sense of estrangement from political power centres; nurtures concern for collective problems; and contributes to the formation of an active and knowledgeable citizenry capable of taking more acute interest in government affairs (Held, 1987: 259). But how are notions of participation practically to be realised? Although many small-scale examples of participation have been successfully implemented, Pateman is one of the first contemporary theorists to apply it to modern industrial society on a national scale. Drawing on G.D.H. Cole, she argued that for self-determination to be achieved, democratic rights need to be extended from the state to economic enterprises and other central institutions of society (Held, 1987: 259).

Philip Lee (1995) notes that today everyone has to have the possibility of discussing and reaching a consensus on a particular course of action; everyone would have to be educated to a minimum basic level; everyone would have to have access to the same information and be apart of an active multi-channel communication network.

If we have learned any lesson from the western political culture of the past ten years, it is that genuine democracy requires more than the election of representatives to a legislative assembly in a multi-party system, no matter how essential this is. Over and above voting and party politics, democracy requires people who can make their wishes known in public and who participate in the debate about the type of society and political process they aspire to (Traber, 1992:9)

Lee suggests that, "Genuine democracy demands a system of constant interaction with all the people, accessibility at all levels, a public ethos which allows conflicting ideas to contend, and which provides for full participation in reaching consensus on socio-cultural, economic and political goals" (Lee, 1995:2). Following this approach, the problem of participation can be rearticulated as follows: How can people participate and make their wishes known? Where is the place of media?

The answer lies in making public communication an integral part of political democracy. Unless people have access to the knowledge they require, have the education to deal with that knowledge, and are able to discuss issues in public with their equals in order to influence actions taken, there can be no genuine participation. The issue is one of power:

It could be argued that the core of a democratic society is the presence of a public debate about the distribution and execution of power. It is crucial for democratic arrangements that choices made by the power holders are publicly scrutinised and contested. In the public debate, international and cultural products and the powers that be are intertwined, a society's capacity for democratic government is seriously undermined (Hamelink, 1994:92).

In general people need factors that are intrinsic to genuine democracy: reason, responsibility, mutual respect, freedom of expression, and freedom of conscience, all of which are mediated by communication. A prerequisite for general democracy, therefore, is the democratisation of communication, which in turn requires the empowerment of individuals (Lee, 1995: 3).

Where is the place of media in developing democracy?

To make the application of a general theory of participatory democracy work, there needs to be a normative theory upon which to base a society that incorporates the democratic ideal. Where a general theory describes and constitutes the form of such a society, a normative approach addresses reality as it should be and provides grounds for normative choices.

Stuart Hall and Richard Leakey (1988) contend that media have tremendous impact in changing individuals in various spheres of life. They both view the growth of media technology as having accelerated change, especially in Third World societies. They argue that, because media-rich societies are unlike those that preceded them, people have now become aware of their rights and the channels to follow when their rights get violated.

However, the context of Hall and Leakey's analysis has changed in the decade since they published. The consequences of media globalization have not mirrored those that Hall and Leakey anticipated. Where they had expected media to play a principal role in developing democracy, this does not seem to have come about. To continue with Leakey's focus on the relationship between

youth and media, it is clear that media have influenced the young greatly. The language they speak has changed, adopting the accents they hear movie stars using. Their dress and the musical taste reflect the predominantly First-World content of the media the youth consume. Politically the outcomes embody more serious problems of value: there is an increase in the rate of crime as movies and dramas are associated with what Leakey labels 'evil', leading to a termination of morality (Hall and Leakey 1988: 67). A new generation has developed its own culture in opposition to that of society at large, what Stuart Hall (1995: 69) calls "deviant formation". The tension between generations, and between deviant formations and the state, present a major challenge to democratic society.

Southern Africa provides clear examples for this kind of analysis of media influences, in the social changes that are occurring in parallel with the changes taking place in the media environment. Deviant formations incorporating conduct based on both foreign and indigenous media genres (in music, television drama, fashion, and the like), are in conflict with established social formations. A significant segment of society lives in fear, both for their lives and their property. Freedom of movement is becoming restricted, not by state edict but as a result of turf wars between gangs that purportedly reflect local cultural authenticity.

A large portion of South African print and electronic media coverage revolves around violence at the expense of items covering democratic developments. Philip Lee (1995) would see this as a case of violence and war as the ultimate breakdown of communication, both interpersonal and public. The guns and knives replace language as the means of settling issues. Wars between nations begin with a series of lies by government and the media about the threat of the enemy. If war is the ultimate failure of public communication, peaceful co-existence of peoples with different national, racial and cultural identities, and of different ideological persuasions can, in today's world, only be achieved through communication aimed at conflict resolution. Media institutions carry a heavy responsibility in this process.

Hall (1995) views the media as a major instrument in gradually changing individuals in society. Unlike Leakey, Hall classifies media effects into three groups:

- *Cultural*: this is the effect of displacing, degrading and trivialising of particular cultures as media propagates an environment that nurtures mass culture.
- *Political*: this is the effect of some regimes or political parties using media to indoctrinate the population with ideological propaganda.
- *Social*: this effect is visible in the break up of social or community ties, of intermediary face-to-face groups, and the media exposure of the masses to the commercialised influences of the elites.

In particular instances, Hall continues, all or some of these media effects may be indirect but mediated by other social processes, while in others they may be direct and unmediated. Since the approach in this analysis is behavioural, the effects of media should manifest themselves empirically in terms of direct influences on individuals, registered in the form of behavioural changes. These might show as switches of choices between advertised consumer goods, or between presidential candidates. This switch of behaviour was viewed as a paradigm case of measurable influence and effect.

Human dignity, freedom, justice and peace: how do we apply these principles to the mass media of today, and make them operational in the decision leading to the construction of an 'information superhighway' of tomorrow? The answer presupposes a change in direction. Mass and interactive media are not only to be considered business enterprises, but also as part of the cultural environment in which we live and move. Media, old and new, should contribute to the quality of life of everyone by celebrating all that is genuinely human (Traber, 1994: 45). All these questions may be seen as referring to subsidiary issues, which in turn fall under the principal question that forms the heading for the next section.

Is media killing democracy or empowering democracy?

What kind of service can the contemporary media offer? Does it serve the whole or society or an elite few? However, if we see today's electronic or print media, it is hard to find any consistent representation of truth on a daily basis. A forthcoming book with the title *Murder by Media: Death of Democracy in Australia* (Balson, 2000), pinpoints the perpetrators of this crime against freedom. It could have also been called "defending the truth in media".

The book's Internet advertisement claims to herald the arrival of new era, a passage from the Information Age into the Age of Enlightenment: "It is my belief that the time has now run out for many journalists and editors in Australia or elsewhere. . . . They have usurped their right to be upholders of 'freedom of speech', and custodians of objective and balanced by denying it to others. Simply put, they have failed dismally" (Balson, 1999).

Balson argues, among other points, that journalistic ethics today are being seriously compromised. However, following my earlier arguments concerning the two definitions of democracy, there are two points that could help to confront these problems. First, democracy requires free access to information for media and educational institutions. In terms of the model of representative democracy, for example, the First Amendment of the United States constitution guarantees freedom of speech and expression, the citizens determine the government

Secondly, however, the same model makes it possible to see media as the *manufacture of consent*, a preserve for elites. In the words of John Jay, (according to the Internet reference) the "people who own the country ought to govern it." In terms of this interpretation, manufacturing consent is a technique of control where a specialist class both identifies and manages the common interest. This presumes that the common run of non-specialist people needs "emotionally potent oversimplification." This would seem to confirm Noam Chomsky's (1999) basic distinction of democracies, such that media operates under the second form "although most people believe [they] live under the first form of democracy." According to Chomsky, the United States has been working under the second form of democracy since its founding (ibid.).

In Chomsky's view, media serve two types of people in general: twenty percent of the population who make up the political class, and the remaining eighty percent of 'ignorant masses'. Chomsky's American political class comprises those who are well-educated, well paid and who are willing to vote. Members of this class are the most "indoctrinated" fraction of society, however, precisely as a consequence of their good education: to have qualified for access to the halls of power, they must not have learned about the atrocities committed in their country's name (ibid.).

Consequently, organizations like Associated Press (AP), Reuters and the New York Times employ members of the upper twenty percent to decide what constitutes 'news', and in what form the remaining eighty percent will receive it. These organisations provide the model upon which many other media organisations in poorer or less powerful countries base themselves, leading to the overwhelming uniformity of news headlines globally. These 'top stories' focus the attention of the world for that day's news regardless of their importance in a larger picture and despite more 'important' stories or stories that are not dramatic enough to have attention placed on them. These stories, then, in turn become 'history' within the terms of reference of those who decided which events were important enough to have 'happened'.

In the world outside the United States, however, of which South Africa is but one example, the electronic media mostly depend on these agencies. Why should South African media depend on foreign agencies for news of its own continent? Reports on events in Uganda or Tanzania, for example, invariably seem to be sourced from the reports of AP, Reuters and the New York Times. If, on the one hand, Chomsky is correct, the influence of a foreign (US) elite in the identification and management of news casts doubt on the veracity of reports. On the other hand, I believe that under a model of participatory democracy, the role of media should be to present a relevant background to, and maintain a forum for, public debate. If it is not, then the media are not fulfilling their responsibility for the betterment of their audiences.

Case Study I: South Africa.

The South African Broadcasting Corporation (SABC), is incorporated as the national public service broadcaster, in terms of its statutory mandate under the Broadcasting Act of 1936. This enjoins the SABC to provide to the general public education, information and entertainment without party political or other bias. Under the previous regime, the SABC had operated under an explicitly state-supportive management policy. As Keyan and Ruth Tomaselli (1989: 109-127) found, the Corporation used a system of ideological gatekeeping to maintain programme quality in ways that did not clash with what the state considered to be 'appropriate'. As a result, perfectly competent television producers like Kevin Harris were unable to remain in the SABC's employ.

With the change of regime in 1994, and the subsequent promulgation of the new Broadcasting Act of 1995, it was to be expected that SABC policy would adapt to take account of the freedoms guaranteed under the Constitution. Several commentators have since noted that things have not changed. For example, the producer of the documentary program *Special Assignment*, veteran anti-apartheid journalist Max du Preez, as well as others like Govin Reddy and Ami Nanackchand, have been dismissed or 'redeployed'. Program quality has become blander and less adventurous, signaling a return, perhaps, to the previous system of self-censorship (*Daily News*, Tuesday, May 4, 1999, Page 10, and *The Independent on Saturday*, May 8, 1999 Page 9).

Another striking continuity between the past and present can be found in SABC Television's handling of certain international events. For example, under the previous system the Corporation avoided covering World Press Freedom Day. Since the change of regime, however, the Corporation avoided mentioning Press Freedom Day on television, calling into doubt management's commitment to entrenching the rights that so many had suffered to obtain. "The corporation's failure to mark the event" has been "associated with ... not allowing freedom of

speech,” which was essentially Du Preez’s point when the SABC television management censored his *Special Assignment* documentary on witchcraft (*The Independent on Saturday*, May 8, 1999 Page 9).

Both these examples suggest that major television corporations tend to operate in ways that run counter to the forms of democracy expected of media generally. As the *Daily News* newspaper (Tuesday, May 4, 1999 Page 10) commented:

- The inescapable impression is of some sort of political tinged cabal at the SABC, professional journalists of ability and independent judgement no longer being tolerated. There are also highly damaging suggestions that the lines of control run direct from the office of the then vice-president but now President.

It becomes necessary to question, therefore, the SABC’s commitment to democracy when these developments are viewed against statements made at the inauguration of Rev. Hawu Mbatha as Chief Executive Officer of the SABC. On his appointment to this position, Mbatha stated that “the SABC belongs to the people and this must be reflected in all programmes of its public service stations. There can be no future for any media station that allows itself to be dictated to by politicians” (*SABC Radio & TV*, October -December 1995, Page 24, 26).

Case Study II: Zimbabwe.

Since Zimbabwe obtained its independence, the media have played a prominent role. However, although the media in Zimbabwe are free in constitutional terms, in practice they are largely under the government control. In particular, the electronic media are dominated by the sole television station, the state-run Zimbabwe Broadcasting Corporation (ZBC). Information flows in this body are wholly top-down in nature, making no provision for accommodating a bottom-up flow of information.

This limits the population’s choice, leaving them at the mercy of those who control news, documentary and entertainment content within the ZBC. If, as I have argued earlier, media have a responsibility to promote democracy, then the organisation of the ZBC suggests that it is not achieving this. John Keane (1991) maintains that both the Zimbabwean media and the social sciences have not engaged the fundamental questions about the country’s of media and their role in democracy. Keane continues: “the institutionalization of the freedom of the press is seen as a guarantee of freedom from government slavery and abuse, and as a way of securing the freedom of the individual under the rule of law” (Keane, 1991: 15-17).

In an article in *The Financial Gazette*, (November 26, 1992), Austin Chakaodza echoes this position:

While Press freely should exist within the confines of the socio-cultural make-up of society, editors must be allowed leeway in their presentation of news and ought to do so without fear for retribution by the powers that be. However, experience in Third World countries has shown that state control over the media extends not only towards control of media material but also over the editorial mind.

So long as editors and contributors concentrate on issues of public interest and not on personal attacks on leaders and politicians, the government should not be afraid of criticisms of their policy and attitudes to national affairs (*The Financial Gazette*, November 26, 1992).

The government of Zimbabwe clearly uses its media to control political opposition, to stifle criticism, and suppress dissent in the name of national unity and political stability. Attacks on the independent press in Zimbabwe from both government ministers and the ZANU (PF) press tend to confirm this (Ronning, 1997: 14). ZBC news bulletins are scheduled for 30 minutes, of which approximately five are devoted to President Mugabe, whether or not he is present in the country. Another 20 minutes are devoted to the activities or pronouncements of ZANU-PF party functionaries. The remaining five minutes go to the Minister of Sport. Each of these segments provides opportunities for launching state mass-media attacks on the country's independent media.

The state also uses its control over part of the print media to attack the country's small but active independent print media sector. For example, the state-run *Zimbabwe News* served as mouthpiece for the state's attack on the independent weekly, *The Financial Gazette*. An editorial slated the latter paper's criticism of policy, labelling it as "destructive, negative and even subversive ... if it is tolerated it will certainly lead to the type of violence which all responsible Zimbabweans want to avoid." (*Zimbabwe News*, October/November, 1992).

Where attacks in the media are perceived not to have achieved the desired ends, the state is not averse to using its control over the means of violence to bring the independent media into line. Journalist Ray Chioto and his editor, Mark Chavunduka, of the *Zimbabwe Independent*, were taken into custody by the Zimbabwean army for criticising the country's involvement in the civil conflict in the Democratic Republic of Congo. Somewhat diplomatically, but never the less pointedly, John Cole, former deputy editor of Britain's *Guardian and Observer* newspapers, and former political editor of the BBC, commented as follows on this affair:

I am aware that Zimbabwe has its own grievous problems over this relationship at present. It would be presumptuous of me to lecture to you on your own situation. I will content myself by saying that when journalists are put in prison, when they are mistreated, they are not the only sufferers. Such a breakdown in the norms of a political society is bad for everyone. Even, in the long-term, for the politicians themselves (*Zimbabwe Independent*, March 7, 1999).

The government's alleged refusal to free Chavunduka and Chioto despite three court orders led Zimbabwe's top judges to write to President Robert Mugabe, questioning his commitment to the rule of law. Mugabe responded by accusing the judges of meddling in politics and demanded that they resign (*Zimbabwe Independent*, March 7, 1999). These events provide some evidence of how governments that are not fully committed to democracy can both stifle the media, and use media to stifle democracy.

Media personnel within the state organizations are not themselves exempt from state displeasure. *The Financial Gazette* reported (October 8 1998) that Information Minister Chen Chimutengwende had dismissed the entire ZBC board, apparently because he was dissatisfied with board decisions to streamline operations. Sources said that President Mugabe had used his powers under the Broadcasting Act to approve or reject the appointment of the ZBC board and its

director-general. On this basis it was rumoured that Mugabe had authorised Chimutengwende to sack the board chaired by self-styled Marxist-Leninist Tafataona Mahoso, who is also head of the journalism department at Harare Polytechnic.

Keane points out that most classical arguments presupposed that the freedom of speech was a negative freedom. In that view, it was freedom from censorship as a restriction applied by the state (Keane, 1991: 10-12). The two detained journalists provide an extreme example of this problem, to the extent that they were severely tortured while they were in detention. When a second court order demanding their release was served on Minister of Defence Moven Mahachi, he denied defying an earlier court order to release the reporters. His basis for this was a claim that the original order had been served on a junior official, and should have been served in his absence on the Ministers of Home Affairs or of Justice.

Paul A. V. Ansa (1991) argues that most African countries have few alternative newspapers and low media penetration. It follows, therefore, that it is the responsibility of government "to provide people with as broad a range of views as possible to enable them to reach rational conclusions and thus contribute to national development" (Ansa, 1991: 12). However, securing the independence of state-owned media requires the establishment of a media trust "to perform the functions currently discharged by the Minister of Information as far as the press in the public sector is concerned" (Ansa, 1991: 14). According to Ansa, the main purpose of this trust will be:

...to insulate the press from direct political interference so that journalists in the public sector can discharge their duty of objectively informing the people and acting as watch-dogs on governmental activities without fear of reprisals from the government (Ansa, 1991:).

Yet it is under precisely this kind of arrangement that Zimbabwe's media operates. Clearly, the situation there indicates the difficulty of maintaining independence from government in a society with weak institutional and social conditions to keep the government in check. This is clearly a situation in which a nation's civil society is not fully developed as a means of oversight against abuses of power.

Conclusion.

Lupi Mushayakarara points out that communication and democracy are the most important sciences around today. Indeed what set humanity apart as a superior species is its ability to communicate and apply the science of democracy. The advances in today's world have been unthinkable without the successful mastery of the technologies and arts of (*Zimbabwe Independent*, March 7 1999).

On the other hand, former BBC World Service correspondent Andrew Walker, speaking on freedom of the media in the commonwealth at the British Council in Harare in October, 1998 dwelt on the propensity of the government media to "tell lies and kill democracy". Without commenting directly on any one specific nation, Walker said media which lied could be responsible for the death of democracy and human rights. As general examples he mentioned Ethiopia, Sudan, Kenya, Algeria, Nigeria and Zimbabwe as countries where government media serve to strangle democracy.

Walker was quite emphatic that government-owned media “invariably lie” to protect the government’s image. He pointed out that this is common knowledge among citizens of the countries he had named, even where it is possible most citizens do not actually read or listen to state media. “I doubt that freedom of the Press differs from country to country” said Walker, “Either it exists or it doesn’t. There are no halfway houses.” (*Zimbabwe Independent*, October 15 1998). Quoting the Reuters centenary publication, *The Zimbabwe Independent* (15 October 1998) comments:

- We have learned, however, by bitter experience that news is a commodity that may be tainted, that thinking may be distorted, and millions misled by suppression of the true and dissemination of the false. If freedom of the Press and expression is an essential condition of a free way of life, the unfettered flow of objective information is its life-blood.

IV. MEDIA AND ORGANIZED RELIGION.

When radio broadcasting began in Britain under the guidance of John Reith, there was no doubt that public broadcasting was seen as a powerful educational tool which could improve and elevate public taste (McDonnell, 1993: 89). More than a half-century later, it is relevant to ask: is radio still on the same track, or has it strayed from this original path? A general answer to this requires research that falls outside the brief of this thesis, and will not be dealt with for lack of resources. However, since my main objective is to examine a particular aspect of the relation between media and religion, therefore, I will begin with a review of different denominations’ views towards media and religion.

It is famously difficult to define religion satisfactorily, at least in any sort of neat dictionary-type manner. As William James realized, the word ‘religion’ cannot stand for any single principle or essence, but it is rather a collective name (James, 1978: 26). For Samuel McFague (1983: 232), religion is something that is critical of many models of identity and aspiration. For the purpose of this discussion I will develop the definition offered by Andrew Greeley, for whom religion is

... the set of answers a person has available to the fundamental questions of the meaning of life and love, answers which are normally encoded in pictures, images and stories (symbols) and purport uniquely to give purpose and meaning to human existence (Greeley, 1991: 55).

The mass media are full of religion, in Greeley’s sense. Media ‘pictures, images and stories’, however, are not always easily recognised as vehicles of religious meaning. Religious broadcasts address a religious public and communicate through a language that presupposes an acquaintance with traditional religious teaching. For the bulk of the audience this language is almost incomprehensible. Most of the audience now professes a mixture of secular attitudes and a certain yearning for an experience of the transcendent which might be described as a *diffused religiosity*. The mass media are full of folk religion: the half-remembered residue of the traditional languages and symbols. Popular religion is hazy, unspecific, concerned with feelings rather than doctrines.

In his recent book, *Wrestling with an Angel*, Colin Morris (1990) puts the point thus:

The human spirit-life does not wither because official religion is enfeebled. It still feeds on the raw material of religious experience wherever it may be found. And television is one such

source which offers a store of stories, images, models and symbols to keep in trim what could be called the human religious muscles awaiting a higher manifestation of the Spirit on which they might be exercised... Thus, if the religious muscles of secular man and woman are not exercised by traditional religion, they will be brought to bear on this other world of humanly created meaning, television, for we cannot survive without drama, pageant, play and fantasy (Morris, 1990: 175).

For Paul Tillich (1988: 13), religion, ultimately, is being concerned about that which is and should be our ultimate concern. In the Christian tradition, this is what the great Commandment means when it admonishes us to love God with *all our heart and mind and soul*. Christianity claims that the God manifest in Jesus the Christ is the true subject of our ultimate and conditioned concern. Making this claim – which we call the Gospel, and living according to it – is what the Christian church is all about. Congregations evolve to provide places where this claim can be lived out among the faithful.

William F. Fore defines media from two perspectives. First, media is the essential expression of modern culture. Second, modern media are a way of communication in which we are not able to give satisfactory answers to serious religious questions. This is because radio and television are inherently one-way communications technologies in which response is not immediate. This isolates the audience from genuine give and take necessary for communication to be most effective (Fore, 1990: 62).

“To me, the radio is the most wonderful invention ever conceived by the human brain” declared Reverend I. M. Hargett (1930: 70), pastor of Tulsa, Oklahoma’s Million Dollar Methodist Church, “How unbelievable it is to think of the air around us being continually filled with human voices, some talking, some preaching, some lecturing, some singing”. In his brief address at the Winona Lake Bible Conference in 1930, Hargett enthusiastically mined radio technology for spiritual truths. God answered prayer, he imagined, through a divine sending station “working perfectly thousands of years before Marconi was born” (1930: 71). Humans, too, had sending stations: “Abraham, thousands of years before the American continent was dreamed of”, set up on the plains of Haran and “got a message across to God” (1930: 71). “Martin Luther, intrepid reformer, tuned in at Wittenberg” and John Wesley “set up a radio station in the Holy Club at Oxford and heard a call from God to evangelise the British Isles” (1930: 72).

Radio evangelist Barry Siedell wrote, “Radio was nothing less than a miraculous gift, bestowed by God to speed the progress of world-wide evangelisation. Until the 20th century it had been technologically impossible for the Church to reach every person in the world with the gospel, but today it is possible” (Siedell, 1971: 19).

Radio proved adaptable to foreign missionary work from the earliest days. It was an economical means with which to reach out to the unreached people in their respective areas, avoiding the need for travel to and from the source of the Lord’s message. “If the old-time evangelist needed power for His work, how much more must the radio messenger of God’s grace lean on the supernatural” (Hill, 1983: 55).

The present-day rise of community radio and cable services is opening new direct communications doors for Christian organisations, although funding remains a problem. For those South African

churches that take the principle of human dignity seriously, community radio offers them the opportunity to extend the right to communicate to marginalised sectors of society. Examples of community stations already in operation include **Highway Community Radio** and **Nguni Community Radio** in Pinetown, KwaZulu-Natal, and Pretoria's **Radio Pulpit**.

The first principle of Community Radio is to provide airtime to community groups that are usually ignored by commercial media. The second is to provide training possibilities, both as a means to counter unemployment, and as a means of extending the skills-base of the community. In this way they extend community members' self-confidence and sense of self-worth, while reinforcing the value of building community. The addition of news-gathering to include Christian news agencies and networks world-wide, introduces a different set of news values.

However, the focus and content of religious community radio stations differ according to whether mainstream or evangelical churches are operating them. Each form of religious organisation employs radio according to their specific understanding of communication. In the following sections I will outline the differences between the two approaches to media for religious communication

Evangelicals and Media

Evangelical churches, in the definition of Marsden (1987: 135),

... are not a coherent or unified movement of Christian institutions. Rather, they are a 'mosaic' of often culturally diverse denominations, para-church organisation, educational and theological institutions, media, independent local churches, and the like. Perhaps the simplest way of define Evangelicalism is to say that it represents the most popular strains of conservative Protestantism- 'conservative' not primarily in politics or ideology but in religious faith and practice.

Evangelical churches exhibit four ways of approaching or understanding media. In Quaid Schultze's (1990: 23-46) analysis, these beliefs about media are consistent at all levels of the evangelical community, from leadership to laity.

First, Evangelicals display a *remarkable disinterest in religious tradition*. This disinterest is undoubtedly the product partly of the high value Americans place on personal freedom. As a whole, Evangelicals do not look to the past to make sense of the present or future. In fact, they frequently ignore the history of Christianity, and even that of their own denominations or congregations. Instead, they are strongly future oriented (Nord, 1984: 131).

Second, Evangelicals typically hold a *remarkably uncritical faith in media technology*. Although this belief is less common among evangelical intellectuals, it is widely held. The belief both increases evangelical criticism of the secular media, and enhances popular commitment to evangelistic media. Throughout their history, evangelicals have equated technological progress with progress itself. Arguing that most western popular religion is really a syncretism of technology and Protestantism, David Himrod (1984: 54) suggests that among evangelical believers "human inventions replace the Lord's creations as the symbols which bind the present to the Biblical past". Evangelist William Foulkes (1987) wrote that "radio waves" might create

another “Pentecost, a potential Pentecost at least” (Foulkes, 1987: 230). Similarly, in his book *The Electric Church*, former executive director of National Religious Broadcasters Ben Armstrong (1979: 8-9) wrote that radio and television had “broken through the walls of tradition” and “restored conditions remarkably similar to the early church.” He even re-interpreted Revelation 14:6 – “And I saw another angel fly in the midst of heaven....” – as a prophecy about satellites (Armstrong, 1979: 172-173).

Third, Evangelicals usually *strive to popularize their culture*, creating an ironic affinity between secular mass media and evangelical culture. As historian Nathan Hatch (1989) has documented, the rapid popularisation of Evangelicalism began in the early 19th century when numerous preachers and Bible teachers used emotionally stirring messages for popular audiences to challenge the existing social and religious authority of college-trained clergy. They de-intellectualised and dramatised their preaching, replacing the genteel language of educated clergy with vernacular speech. In short, Evangelicals became expert marketers of religion, evidence of which continues in the rise of the gospel music industry, a \$300 million business (Romanowski, 1990: 144). Moreover Evangelicals, except for the more separatist Fundamentalists, tend to consume the same media as non-Evangelicals and to live more or less in the same wider culture. This sometimes leaves Evangelicals with very little room to create a distinctive critique of the media.

Fourth, *evangelical views of the media are greatly shaped by the spirit of individualism*. More than their mainline counterparts, Evangelicals are likely to follow the ideas expressed by particular personalities rather than the official media critiques offered by denominational leadership bodies. Evangelicalism is significantly organised around influential, charismatic individuals who have a talent for garnering audiences and developing media organisations, especially parachurch organisations. Evangelical media criticism, in turn, depends significantly on the views of particular talented evangelical communicators to criticise the mainstream media.

Perhaps the most significant thing that can be said about the general evangelical view of the media is its lack of bureaucracy. Stations tend not to be controlled by denominational structures or even by local pastors. Worldwide, Evangelicalism is highly dynamic, tuned to popular voices of charismatic figures and charged by the ongoing culture wars created and maintained through the media. No religious institutions are able to dictate to Evangelicals what to believe about the media. On the other hand, neither will Evangelicals be able to free themselves readily from the self-imposed media criticism of the popular evangelical marketplace.

Mainline Protestantism and the Media

When Martin Luther nailed his 95 theses to the church door in Wittenberg, he meant only to correct problems he perceived in Catholicism as it then existed. Instead, he broke its hegemony. By freeing the religious world from ecclesiastical control, Luther opened the way for religious diversity such that never again could a single church presume to speak for all Christians. The *Protestant* churches that accepted Luther’s idea are often referred to collectively as mainline churches (Bedell, 1994: 200).

Some, such as the Lutherans, have a well-defined set of quite orthodox beliefs; others, such as the Quakers and Disciples of Christ, are essentially noncreedal, insisting only that there is a God whose

dealings with humankind are recorded in the Bible. Lutherans can trace their beliefs back to Luther, Presbyterians to John Calvin and John Knox, and the Methodists to the Wesley brothers, Charles and John. Although others have lineages that are less clear, splits and mergers that affect both doctrine and church polity have affected all in one way or another. All also incorporate at least some strains from more modern church leaders and theologians: Barth, Bonhoeffer, Buber, Bultmann, Gladden and Rauschenbusch, the Niebuhrs, Schleiermacher, Soderholm, and Tillich, to name just a few (McGrath, 1993: 118-119).

Although the mainline churches differ greatly in theology, practice, and church polity, what sets them apart from other Christian churches is their emphasis on the importance of individual conscience and of human reason (Buddenbaum, 1996: 52).

Mainline churches accept and embrace biblical interpretation and the higher criticism that more conservative Protestants reject. To mainline Protestants, properly understanding the words of the Bible requires an examination of their context within the Bible itself, and sensitivity to the meaning they had for their original audience. Although God's message does not change because God does not change, generally accepted behaviours, including those associated with mass media use, do change over time as people use the best available scholarly methods in an effort to understand and apply God's message (Gerrish, 1993: 111-112).

Mainline Protestants reject the idea that the church is the final authority on religious truth. Members expect their leaders to teach and even to lead, but they see their leaders more as guides than arbiters because ultimate responsibility in matters of faith lies with each individual Christian. Therefore, religious leaders often disagree among themselves, and with their congregation, to the point that some hold beliefs more similar to those held by Evangelicals and Fundamentalists than to the positions associated with mainline Protestantism (Buddenbaum, 1996: 53).

Some Christians believe news should be reported and interpreted in accord with their particular religiously inspired world view; when it is not, they see the mass media as deliberately biased and anti-Christian (Olasky, 1988: 113). However, mainline churches complain primarily about what they perceive as inadequate and shallow coverage of events and processes of religious importance (Buddenbaum, 1996: 54).

In respect of media entertainment, mainline churches are more inclined to criticise the portrayal of violence than sexual content. Thus both the Catholic Church and church leaders aligned with the New Christian Right use their teaching authority to warn their members to avoid entertainment that might lead them astray (Alley, 1990: 98). Mainline churches, on the other hand, prefer to identify underlying causes of problems and then work to expose and change what is wrong (Fore, 1990: 39).

At the individual level, the primary problem, as these churches see it, is not so much that 'bad content' exists and that people attend to it. Instead, their concern is that they do so uncritically and without taking personal responsibility. Therefore, they recommend that parents monitor media use by their children and take steps to protect them from content that may be too adult, but also that they take the time to discuss media messages with their children. As an aid, they regularly call for media literacy programmes that would help people learn to examine media messages in the light of their religious beliefs. They encourage congregations to provide opportunities for church

members to come together to read, watch, and discuss popular books, television, radio messages and movies; mainline magazines carry book, television, and movie reviews that point out both strengths and weaknesses in popular entertainment fare (Buddenbaum, 1996: 54).

Even if good and bad content were completely separated so that the bad could be eliminated without touching the good, censorship would be wrong because eliminating glimpses of evil would create an image of reality that is every bit as misleading as the one created by the present overemphasis on sex and violence. More important, censorship only eliminates the manifest content. It addresses neither the problems of misunderstanding, nor does it take motives into account. As Van Til (1959: 197) points out, the question for mainline Protestants is not whether the media or media use are sinful: "a house or car, just as well as a house or field, a radio or television set, a knife or a suit, may be used either in the service of God or the service of the prince of this world."

The proper questions are whether all of these things are used "in the service of God". From this perspective, watching even the most benign television program or reading a great book may be sinful if the activity is used as a form of escapism. On the other hand, watching a pornographic movie may be good if it is done to learn about the human condition and then to act in mitigating the forces that might lead people to engage in the portrayed behaviour. Similarly, mainline Protestants may praise a person who produces violent movies in an attempt to portray realistically the depths of human depravity (Fore, 1990: 101) but condemn those who do it simply "as a cover for a quest for profit" (Alley, 1990: 100).

In summing up, mainline Protestant churches call for more direct government action than has been common during the past decade and also support individual and collective action through lobbying and through investment strategies. They caution that the efforts should be aimed at expanding, not constricting, the marketplace. These churches support the concept of a marketplace of ideas as a necessary condition for the quest for truth and the common good. Therefore, their basic approach to problems posed by the mass media is to deal with them through a kind of education that encourages both freedom and responsibility (Buddenbaum, 1996: 57).

This approach flows naturally from the core religious beliefs of Protestantism. Where some Christian churches encourage a dualistic world view that makes sharp distinctions between the sacred and the profane, mainline churches consider "a religion that is restricted to the prayer cell ... a monstrosity" (Van Til, 1959: 44). For them, the involved life is preferable to withdrawal from the world.

The Concept of Media from the Different Church Perspectives.

As noted in the foregoing sections, different churches have different perspectives on Media. However, John Reith, in his capacity as first director-general of the British Broadcasting Corporation, promoted the view that broadcasting could help the general public to develop an informed and enlightened opinion on the issues of the day (Eldridge, 1993:148). The question in this context is, therefore: do either or both evangelical and mainstream churches reflect this 'public service' ethos? Or do they exhibit something quite different?

To be sure, some fundamentalists opposed radio listening because, as they argued, it was the medium of the devil, the “prince of the power of the air.” Others objected on the epistemological ground that the radio “might well be called the helpmeet of movie, the ‘lust of the ear,’” because “it places religion on an equal basis with mere entertainment” (Loveless, 1946: 15-16). In Sri Lanka, for example, the American-produced television programme *Dallas* was broadcast at the same time as a local church service. As a result of this time-conflict, the Sri Lankan pastor was forced to change the time of his service (Horsfield 1993: 47).

Most contemporary evangelical church leaders associate mass media with “the world”, which they alternately condemn (as in the case of television violence) and embrace (when media teach religious values). On the other hand, the same people tend to consider communication technologies as tools for family enjoyment and edification (Buddenbaum, 1996: 85).

Of course, radio’s defenders easily produced counter arguments. Wendell P. Loveless, Moody Bible Institute broadcasting instructor, argued that radio was an undeniably useful tool for evangelism. As Loveless noted (1946: 17): “The one who is awake to his responsibilities and opportunities as an ambassador for Christ will be quick to employ every legitimate means of conveying the good news to a sinful and dying world.” Thus, Loveless pointed out, “The history of spiritual movements throughout the Dispensation of the Church reveals that the best known and most up-to-date methods and instruments have been used to bring people under the sound of the gospel” (ibid.).

Because people are conditioned into a consumer outlook, the Church finds itself under challenge in its means of presenting the Christian faith. Religious messages need to mesh with people’s experience and expectations of the media, for the messages to convey answers to people’s needs. This can result in a ‘faith product’ that takes on the properties of non-religious ‘commercial product’ because the latter meets a congregation’s needs with a minimum of effort and disruption (Horsfield, 1993: 47).

In the broader Christian creed’s belief-system, human beings are called into a covenantal relationship with God. Yet humanity, made according to the same creed in God’s image and likeness, is being reduced to a mere tool of technology and commercial corporations. In a world of broken relationships, individuals seek solace in the consumer society’s dreamlike panaceas, where ‘freedom’ is equated with a ‘choice’ of material goods. Called to follow Jesus in radical discipleship, and to personal and collective conversion, there is a need for a theology of *kenosis*, of persons emptying themselves of the obsession for material satisfaction, success, domination, and affluence:

A radical transformation of society is called for, and a renewal of our covenantal priorities, whereby community-participation will replace privatisation and passive receptivity; a search for justice will replace injustice, and love in service will replace the drive towards power. It is to be hoped that our survival will not be in jeopardy before this new redemption can take place (Cover, 1993: 209).

I conclude this section with some salient ideas that William Fore (1990) has put forward in connection with the churches’ use of mass media. Every religious tradition has genuine meaning only when it is recognised that its reception has given rise to a new culture among those who hear

it. For the Gospel to be communicated today, its propagators must learn to express its meaning in terms of stories which make sense in contemporary present cultural forms. These *include* radio and television. But this confronts people of faith with enormous difficulties, because the culture's world-view is increasingly tied to the spirit of capitalism with its commitment to *realpolitik* and technology rather than to human values. What can be done lies in three categories.

1. The church should use radio, taking care that radio's historical connections with the spirit of capitalism and communism does not distort the religious message beyond recognition.
 - Religious life is a major part of culture, and as such should be seen and heard on radio. Religious perspectives on issues can be part of ordinary news coverage. Specifically religious programmes should be available within the diversity of cultural programming. Although this is an area of great moral ambiguity, it is possible to see that radio could have the function of what I call *pre-evangelism*. This does not mean that radio must replace the Churches; radio is a means and not an end, which for the Churches is the person-to-person relationship essential for genuine community. It is unlikely that radio and television can give satisfactory answers to serious religious questions: electronic media are inherently one-way, and people need the genuine give and take of live discussion for communication to be most effective.
2. The Church must confront those social structures that tend to restrict control of media technology to control by elites. Access to communication technologies, and especially radio, should be promoted as a right of citizenship, even though this may require religious institutions to clash with some of the most powerfully entrenched institutions in society. Scripture enjoins the faithful to challenge power and principality, to work towards ways of opening up the communication process in society for the widest possible exchange of views and ideas.
3. The Church should develop intensive media education programmes, both internally and within communities. In the case of television, for example, people can learn how to cope with the most influential media format. Children should be able to learn how to read television, radio and other forms of mass media, beginning in kindergarten. By the time they reach mid-elementary levels, they should be able to discuss hidden meanings behind symbols and signs, be learning the 'language' of visuals, and producing their own visual statements. While in high school they should come to master more sophisticated aspects of media analysis. This could include aspects of ownership and control; how media power is exercised; how advertising and profits affect news coverage and other programme content; how media coverage of violence affects them; and how media imperialism affects other people throughout the world. Whether they explicitly set out to do so, or not, children's relationship with media has an effect on the values they learn. Churches should be *pioneers* in media education, just as, historically, churches have often moved into those areas of need where the rest of society was not yet ready to move (Fore, 1990: 64).

Community Media and Religious Broadcasting.

Compared with print and television, community radio comes closest to conforming with Fore's conceptions because of its affordability and reach. For the consumer, battery, wind-up, and solar operated receivers are considerably more affordable than television. The small size of receivers

permits greater portability than in the case of television. As Maggie Stenhouse (1995: 11) notes, these properties make radio highly suitable as an inward and intimate communications medium.

In South Africa, the Independent Broadcasting Authority (IBA) usually grants community radio licenses to civic groups or independent foundations formed for the express purpose of operating a station. Examples include community organizations, colleges or other educational institutions. Since 1995, a variety of such radio services is aiming to provide their target audiences with the best mixture of entertainment, information and educational programmes. The wide range of additional programmes offered by these stations has expanded the South African audience's options: like the Internet, people must now 'surf the airwaves' for entertainment, information and educational programmes (Mosia, 1998: 1).

The essential distinction lies in community radio's local orientation and avoidance of commercial control. One observer has characterised the difference as follows: "National Public Radio says, 'We know what's good for you.' Community radio says, 'We want to determine ourselves what's good for us'" (George Stoney, quoted in Armstrong, 1981: 216). In short, community radio has come to represent a third model of broadcasting, different from both commercial and public service radio, yet overlapping both in certain respects. In its ideal form, it is the broadcasting arm of civil society.

What does all this imply for the Church? To have an effective radio ministry and to be able to use radio as a pulpit effectively, Christian broadcasters must exercise extreme care when producing community media programmes. They need to be aware of what attracts audiences and users to other media like television and the Internet. Relevant questions would include: Are religious broadcasters sufficiently acquainted with their (potential) audience(s) in the way they target programmes? Does the content of the programme meet the needs of the audience?

Without this kind of knowledge, broadcasters run the risk of producing programmes that are aimed at everybody but which succeed in reaching nobody. Religious community broadcasters therefore have the same need as other broadcasters, for carrying out regular and accurate audience research. All broadcasters, in order to be effective, must rely on ongoing research to avoid stereotyping their audiences, and religious community broadcasters are equally subject to this requirement. Research can be seen as an institutionalised reminder to producers that "where audience, message and medium are fully orchestrated and the process is continued over an appreciable period of time, communication becomes effective and rewarding" (Dick, 1979: 27).

The church should take as its first role, that of the enabler of programming. Producers cannot operate in a vacuum, becoming ineffective in the absence of a positive role by the Churches. In many ways the Churches can be grateful that they have taken the action they have in respect of media, over the last three decades. The structures are in place to strengthen the capacity of community radio ministry, and its practitioners – presenters, managers and technicians – need to be trained to the highest possible level.

This leads into the Church's second task, namely, the effort it must expend in caring for its fully trained radio personnel. Taking such workers' expertise for granted runs the danger of well-qualified producers/ technicians seeking better employment elsewhere. Just as there is a

relationship between social development and communication theory (Ng'wanakilala, 1981: 10), so the Churches must influence their workers positively through caring.

Finally, the Churches' third task is to provide the radio ministry with the needed equipment and facilities. Modern equipment is necessary in the studio for stations to remain competitive. The Church can hardly afford to remain behind. A well-trained technician will quickly become disillusioned if she or he must struggle daily with outmoded equipment (Peigh, 1979: 101).

In the following Chapter, then, I will present the findings of my study into **Radio Khwezi at KwaSizabantu Mission**, a community station based in a mission at Kranskop and broadcasting to a diverse and widespread audience in the KwaZulu-Natal Province of South Africa. After reviewing the history, structure and policy of the station, I will discuss the effectiveness of its service in relation to these. Throughout, I will consider the broader potential of community radio programming as a supporting mechanism upon which operators can develop the theme of community radio as pulpit.

V. CASE STUDY: Radio Khwezi.

Radio Khwezi has become one of South Africa's leading regional community radio stations, and has been called "the new voice in the KwaZulu Natal", or, in the vernacular, "*Isigqi Esisha Salapha KwaZulu Natal Ziku 90.5 Naku 107.7 fm*". **Radio Khwezi**, has recently acquired an extended electronic footprint and now covers most of the KwaZulu Natal Midlands and North Coast. The four-year-old radio station has been granted a licence by the Independent Broadcasting Authority (IBA), which enables it to reach an audience estimated at more than one million urban and rural dwellers.

It is a station of demonstrable popularity, receiving more than 200 calls and transmitting 20 hours a day (Interview September, 1999). The station's name, *Khwezi*, is translated from the isiZulu language as 'morning star'. The most remarkable aspect of **Radio Khwezi** is the commitment of the large number of unpaid staffers drawn from the surrounding communities and KwaSizabantu Mission, near Kranskop.

The station broadcasts daily in four languages common in the region: Zulu, English, Afrikaans and German. Based as it is at the KwaSizabantu Mission, the station makes coverage available for the various denominational groups in the area.

The station began as the vision of Reverend Erlo Stegen, as a small production house for the recording of sermons. His first project was to prepare sermons for broadcast over **Radio Pulpit** (Appendix II, Interview September 1999), or by whoever called for his ministry. When the Independent Broadcasting Authority was instituted after the change of government in 1994, Reverend Stegen applied for a community broadcasting licence. The authority granted the license and the station began transmitting with its 10kw power across KwaZulu/ Natal at 5:45am on Tuesday September 2, 1995. The station, having started with one man's vision, now serves a large portion of KwaZulu Natal Province. **Radio Khwezi** now boasts two 10kW transmitters broadcasting on 90.5 MHz FM from Greytown, with an additional Sentech tower at Eshowe with 1-kilowatt booster on 107.7 MHz FM. For four years, these two frequencies have reached 14

major rural towns, and the station slogan – “The heart of KwaZulu/ Natal beats at 90.5 and 107.7 FM” – is well known in the region.

According to one of the station’s advertising pamphlets (Appendix III), its objectives are as follows:

1. *To carry out the work of Public Broadcasters generally with target audience the community in general and the Christian Community in particular;*
2. *To endeavour to educate the marginalised community about the culture of broadcasting;*
3. *To promote development of the underdeveloped people by running education programme;*
4. *To promote peace and stability in order to create a climate conducive for the general restructuring and development of the country;*
5. *To seek and encourage talents within the community;*
6. *To improve the rural community in its exposure to local and national events;*
7. *To carry out the aims and objects as specified herein as a free and voluntary service to the community at large on a non-profit basis.*

Radio Khwezi’s Coverage.

The map (Appendix, IV) shows the extent of **Radio Khwezi’s** coverage. The map indicates that Khwezi is more than a *local* community radio station. It is a *regional* community station covering the greater part of northern KwaZulu Natal and the Midlands, with the Indian Ocean marking the eastern limit of its footprint. The total population resident within the reception area is 2 747 928 (KwaZulu Natal Province Statistics 1995).

The station has an audited listenership of over two million (interviews with **Radio Khwezi** staff). This makes **Radio Khwezi** the province’s biggest community radio station, ahead of **Radio Maritzburg** and **Radio Phoenix**, (with 60 000 and 54, 000 listeners respectively). The main reason for the station’s success has been attributed to the close links it maintains with the diverse communities it serves.

Radio Khwezi covers issues and news emanating from within the community, and the station maintains good relationships with different government departments, as well as non-governmental organizations. Whatever happens in their respective offices or jurisdictions, **Radio Khwezi** keeps its listeners informed in the matter. News bulletins are broadcast throughout the day, dominated by an essentially ‘local flavour’.

As a community broadcaster, **Radio Khwezi** makes a point of being present at school functions, council meetings and the like. The station pays close attention to the needs arising from the disparate cultural tastes of its audiences. Moreover, the management is keenly aware of the need to provide appropriate entertainment.

Radio Khwezi’s Programming.

Radio Khwezi also provides news about the world beyond its community footprint, using direct satellite links negotiated with the British Broadcasting Corporation (BBC), Deutsche Welle and the National Radio Service, the electronic equivalent of the South African Press Association.

Radio Khwezi is the first community station with full satellite connection to international news and other programmes. German language listeners receive news e-mailed to the station direct from correspondents in Germany.

The station also offers sport coverage through its *Friday Live Sports Update*, compiled and presented by the Head of News and Sports Desk at the station. The station also conducts live on-air telephone interviews with leading sports personalities and administrators, both local and foreign.

More than sixty percent of the station's programmes cover development topics. A majority of listeners during daylight hours comprises women, for whom the station acts as a companion (See the interview 1999). Many of them are subsistence farmers or resident in poverty-stricken informal areas. Their situation is made worse by the fact that most women are single parents, often widowed as a result of the violence that has long plagued much of the region. Widely followed programmes like *Ezomame* (Mothers' Desk) reach these women with programmes that provide educational assistance about how to make the best of their situation, offering advice on cooking methods, vegetable gardening and related topics.

Radio Khwezi's producers are able to pitch programmes at these communities because they come from the communities. They speak the language and understand the culture, vital characteristics for community radio producers. This experience and knowledge allows producers to address many of the real educational needs within communities. Adult literacy programmes are offered in conjunction with a local ABET school providing its expertise. At a higher level, local high school teachers are invited to teach subjects for the national matriculation examination on the programme *Cosh' Ulwazi*, which runs four evenings a week. By this means the station is addressing the need to improve the poor quality of education available to students in previously disadvantaged rural areas. Language lessons in English and Zulu have also been popular within the community (See the Programme Schedule in the Appendix II).

Radio Khwezi also has music programmes, providing in this way a major outlet for local talent. Between twenty six percent and forty percent of the music on any one-day is sourced from local performers. Many such artists have been 'discovered' on the station's popular weekly choir slot, *Woza Nendlebe*, a reflection of the popularity of Zulu choral and gospel music. Similarly the German listeners prefer music in accordance with their cultural heritage as do the Afrikaans community. In addition, the station offers free recording facilities for local groups- hundreds of songs were recorded at the studios in two and a half years. This has provided regular exposure for previously unheard-of choirs and groups, leading to invitations to tour, and to the publication of their performances on CD.

The station's youth programmes have proved to be popular, with slots like *Cosh Ulwazi* and *Libunjwa Liseva* attracting large followings. Where the former provides curriculum assistance for high-school students, the latter offers life-skills advice for those preparing to enter the world of work.

A highly popular programme is Khwezi's daily *Greetings for the Sick* feature, which attracts more calls than any other service on offer. The Radio station also has programmes aimed at those who own or want to begin small businesses. They offer advice on establishing operations like coffee

shops, home cultivation, and other small-capital enterprises. This service is sponsored by a small-scale finance company, which, of course, gains an advantage by attracting listeners seeking assistance for starting their new ventures. Finally, the station also produces drama programmes based on the lives of people in the communities it serves. Because both the authors and producers of these programmes come from the audience communities, the stories have served to maintain the station's profile as a friendly presence for its audience.

Staff of Radio Khwezi.

Radio Khwezi is a true community station which has approximately 150 committed volunteers who push knobs, wind reels, catalogue CDs and make programmes in four languages: Zulu, English, German, and Afrikaans. These people have watched the project grow from a tiny, unskilfully slow, two-room recording studio into an efficient broadcaster with a library, working room, news and administrative office and three recording studios.

This experience contributes to the commitment and enthusiasm of the station's staff, which, despite being relatively limited, runs the operation smoothly and professionally. Management procedures include regular departmental staff meetings – covering all aspects of station operation, from marketing to audience penetration to programme development – held four days a week. On Monday the station management meet to analyse and discuss general issues. Programme controllers (editors) meet on Tuesdays, while Wednesday morning is reserved for a general staff meeting with prayers and devotions. The Afrikaans language department meets on Thursday, while other language producers (English, Afrikaans, German and isiZulu) meet on Friday.

The Positive Aspects of Radio Khwezi.

The factors outlined above contribute to the effective way in which **Radio Khwezi** fills a specific niche in the listening market. In summary, this is because:

- **Radio Khwezi** caters for the religious needs of its audiences. This is reflected in the wide range of inter-denominational messages that Khwezi provides.
- **Radio Khwezi** provides for the cultural needs of the multi-cultural society.
- **Radio Khwezi's** local news content is unrivalled by any other radio station, being able to send stringers to relatively minor events that a national medium would not cover.
- **Radio Khwezi** provides a free service for the specific cultural needs that arise within smaller community groups. For example, the station's recording facilities provide access for small local choirs enabling them to make CDs, which would otherwise be beyond their financial reach.
- **Radio Khwezi** caters for the language needs of the population within the broadcast footprint: Zulu, English, German and Afrikaans. This is a unique feature of **Radio Khwezi**, because other community stations tend to broadcast in one language only.

The Radio Khwezi Board.

The station has a Board of Directors, which meets at least once a month. They discuss problems relating to programme production and content, and also receive reports from the station Manager.

Station Finance.

Subject to IBA rules for community radio stations, Khwezi is permitted to obtain income from advertising, which takes up between four and six minutes per airtime-hour. One spin-off of the station's advertising has been the receipt of training assistance from various organisations. Further income is generated from the subscription fees paid for membership of the listeners' club.

Challenges Facing Radio Khwezi.

1. *The station is licensed to operate only in the short term.* **Radio Khwezi** must operate on a short-term planning basis because of the restriction placed on it by the one-year limit of its IBA licence. The Board is negotiating for a four-year licence term, which will allow management greater planning flexibility and a better audience-research programme.
2. *Limited access to advertising revenue.* The one-year limit imposed by the IBA licence limits the station's capacity to negotiate advertising contracts. Prospective advertisers are wary of committing themselves to a medium that may not be available as a result of the regulator's decision not to renew the broadcast licence.
3. *Limited capital.* The problems discussed above place a heavy burden on the station's efforts to raise capital from donations and sponsorship. Even for a community medium, advertising remains the most reliable source of income, and the **Radio Khwezi** management is confident that increased advertising revenue will enhance the station's capacity to provide quality programmes, music recording services, and community access to equipment.

VI. CONCLUSION.

The various issues that arise from the experience of **Radio Khwezi** indicate that although community radio has a clear niche in the arena of religious broadcasting, there remain some structural hurdles. In the first instance, in South Africa the IBA defines community radio as semi-funded, semi-commercial and exclusively local. Stations become eligible for a state subsidy depending on population and listeners, local advertising, and by selling programme time (Mosia, 1998: 14).

The Independent Broadcasting Authority (IBA) act of 1993 defines a community broadcasting service as one which

- is fully controlled by a non-profit entity and carried on for non-profitable purposes;
- serves a particular community;
- encourages members of the community served by it or persons associated with or promoting the interests of such a community to participate in the selection and provision of programmes to be broadcast in the course of such broadcasting services; and
- May be funded by donations, grants, sponsorship or advertising or membership fees, or by any combination of the aforementioned (Mosia 1998: 14).

In addition to this, if stations wish to develop and expand, they must do so in conformation with the above IBA regulations. Clearly, **Radio Khwezi** complies with these requirements.

Secondly, the success of **Radio Khwezi** confirms the need for community radio to have a strong organisational structure in order to comply with the IBA regulations. Station management must also have the vision to direct future development of the station and must also plan expansion operations so as not to lose track of the station's basic objectives. This requirement will include the need for regular market research to monitor their target audiences and the changes in their needs, tastes and interests.

Thirdly, a further major challenge facing community radio stations in general concerns the qualifications of the board of directors or trustees, to act as representatives of the various sectors of the community. Board members and trustees are often professionals like doctors and lawyers, prominent local businessmen and women, and so on. Thus, although they preside over media policy matters concerning human resources, programming and infrastructure, while also monitoring the finances of the station, they are invariably not broadcasters themselves. Their roles are largely passive, and a frequent complaint is that such figurehead personalities are only in the business for the prestige their positions bring.

Fourth, community radio faces the additional challenge of finding and retaining skilled personnel. Many, if not most, volunteers have never been behind a microphone, or driven a control desk. Although stations invariably provide training, the problem is that of turnover: competent trainees are rapidly snapped up by commercial stations, increasing the cost and burden of training in the community sector.

Finally, any broadcasting operation's continued existence is largely determined by audience figures. However, many community radios face the problem of lacking the financial resources to conduct audience research. In South Africa, stations that subscribe to the service can rely on the All Media Print Survey (AMPS) to provide audited listenership figures for advertising purposes. This places the successful community radio station in something of a cleft stick: IBA financial support regulations imply that successful revenue collection through advertising necessarily undermines a station's definition as a community operation. Yet community broadcasters of all persuasions have had to take greater recourse to advertising revenue in recent years, because experience has shown that grants and donations do not provide sufficient income. At the same time, government can encourage community radio stations to initiate development projects like primary health care, information on outcome based education system, water preservation, ecological and conservation programmes and the like.

What the experience of **Radio Khwezi** shows is that for community radio stations to survive they must address the following general issues:

- they must know that their basic product is programming: audiences select the radio station with the best programmes, presenters, journalists and producers;
- the recruitment of professional presenters, and the development of volunteer staff members who have both the potential for, and a keen interest in, broadcasting;
- there must be a clear functional distinction between journalists, presenters and producers;
- presenters and producers must be individuals who are well informed about issues in their fields, for example news, entertainment, sport, etc.;
- they must develop local and regional networks of correspondents;
- an experienced individual must manage the station;

- staff should have access to the Internet and e-mail, at least those whose functions rely on information;
- there must be a proper organogram, which clearly defines functions and lines of communication in the organization; and
- they must diversify sources of income.

These issues must be seen in relation to the Churches' three tasks of (1) enabling programming, (2) caring for personnel, and (3) providing the necessary equipment. Although the Churches' tasks appear to be rather obvious, both producer (the church) and technician (station personnel) can sometimes stand at cross-purposes with each other. Of course the latter must both be thoroughly trained to the highest possible qualification, and not lack commitment to the faith. However, the human element cannot be excluded.

To be able to produce radio programmes needs a lot of tolerance, humility and dedication. Yet because some individual church officials in positions of authority may lack the necessary initiative and drive, they might view the radio ministry as a threat to their own privilege. Hence if they mistreat qualified media practitioners, the latter could be lost to the Churches. If because of dedication to the project the practitioners remain on the job in spite of this situation, it is possible that some nasty 'office politics' can ensue. These might include mistreatment, being subjected to insubordination, malicious accusations to superiors, etc. The wrongs that had earlier been corrected will, as it were, be replenished.

In spite of all this, Community Radio remains presently the most effective means of outreach in Africa and into the foreseeable future, in view of the myriad hurdles that other mass media channels face. The Church has no alternative but to map out the road through which this all-important ministry will take root. Failure to do so could leave Africa facing a darker age than before the advent of missionaries.

The universal church world-wide must bear the Lord's banner to go to the whole world and evangelise its people. It has the first duty of becoming salt of the world. Community radio is but one part of the Spirit that can change the Babel of confusion into the Pentecost of genuine understanding. But the Spirit 'blows where it pleases' (John, 2: 8), and no one, neither church nor religious group, can claim to control it. Hence, the media are not simply a tool of theology, but an invitation to new opportunities for the deepening and renewal of theology – a challenge rather than a threat (Forrester, 1993: 66).

VII. REFERENCES

Primary Sources

Interviews.

23-25 September 1999 at Radio Khwezi

- Thomas Mhlongo: Presenter and Producer.
- Peter Rice: Marketing Manager
- Jeffrey Lkhwali: Sports Editor
- Kai N. Knieper: Programme Presenter
- Blessing Sinclaba: Newsroom Manager

Newspapers.

Daily News, Friday, April 30, 1994. Page 4.

Daily News, Tuesday, May 4, 1999. Page 10.

The Financial Gazette Online, November 26, 1992.

The Financial Gazette Online, October 8, 1998.

The Independent on Saturday, May 8, 1999. Page 9.

Zimbabwe Independent Online, October 15, 1998.

Zimbabwe Independent Online, March 7, 1999.

Zimbabwe News Online, October/November, 1992.

Internet.

Balson, S. (2000). *Murder by Media: The death of Democracy in Australia*. <http://www.truthinmedia.org/Bulletins99?time99-1-3.html> (forthcoming).

Chomsky, N. (1999) <http://home.earthlink.net/~lianhughes/chesapeake.html>

Unpublished Materials.

Mosia, L. (1998). Challenges facing community broadcasting in South Africa. Paper presented at the 7th anniversary conference of the World Association of Community Broadcasters (AMARC), Milan, Italy, August 23-29: 1998

Stenhouse, M. (1995). Consumer markets and audiences: redefining segmentation in radio's listenership. A case study of SAfm. Unpublished masters dissertation, Center for Culture and Media Studies, University of Natal, Durban.

Secondary Sources.

Anderson, R. Dardenne, R. and Killenberg, G. M. (Eds) (1994). *The Conversation of Journalism, Communication, Community and News*. Wesport: Prager.

Ansah, P. A. V. (1992). "The right to communicate": implications for developments, *Media Development* 1/1992.

Ansah, P. A. V. (1991). *Television and Religion, The shaping of faith, values and culture*. Minneapolis: Augsburg.

Armstrong, D. (1981). *A Trumpet to Arms: Alternative Media in America*. Los Angeles: J.P. Tar-Cher.

Center, A., and Walsh, F.E. (1981) *Public Relations Practices: Case Studies*, Engle Cliffs, New Tersey: Prentice Hall Inc., p.46.

Alley, R.S. (1990). *Television and Public Virtue*. In J. P. Ferre (Ed.), *Channels of Belief: Religion and American Commercial Television* Ames: Iowa State University Press, pp. 45-56.

Armstrong, B. (1979). *The Electric Church*. Nashville, TN: Thomas Nelson.

Arthur, T. (1993). *Some Reflections on Communication and Theological Education*, Religious Education. London: Epworth Press.

Bedell, K. (Ed.). (1994). *Yearbook of American and Canadian Churches*. Nashville, TN: Abingdon.

Chomsky, N. (1991). *Necessary Illusions*. Boston: South End Press.

Cover, J. (1993). *Theological Reflections: Social Effects of Television*. In Arthur, C. (Ed.). *Religion and the Media*. (p. 209). Cardiff: University of Wales Press.

Dewey, J. (1916). *Democracy and Education: An Introduction to the Philosophy of Education*. New York: Free Press.

Dick, P. (1979). *Radio Journalism for Developing Countries*. Geneva: Lutheran World Federation.

Eldridge, J. (1993). News Comes Often on the Back of Worse. In C. Arthur (Ed.) (1993). *Religion and the Media*. Cardiff: University of Wales Press p.148.

Etzioni, A. (1993). *The Spirit of Community*. New York: Crown Publishers.

- Fore, W.F. (1993). *The Religious Relevance of Television*. London: University of Wales Press.
- Fore, W. F. (1990). *Mythmakers: Gospel, Culture and the Media*. New York: Friendship Press.
- Forrester, W.F. (1993). *The Media and Theology*. Cardiff: University of Wales Press.
- Foulkes, W. H. (1987). Radio Evangelism. In J. M. Bader (Ed.), *the Message and the Method of the New Evangelism*. New York: Round Table, pp. 228-233.
- Gerrish, B. A. (1993). *Continuing the Reformation: Essays on Modern Religious Thought*. Chicago: University of Chicago Press.
- Greeley, A. (1994). *Launching Pies or Satellites*. Edinburgh: Centre for Theology and Public Issues.
- Hall, S. & Leakey, R. (1988). Ideology and communication theory. In B. Dervin, L. Grossberg, B.J. O'Keefe, and E. Wartella, (Eds.), *Rethinking Communication: Vol.1. Paradigm Issues*. Newbury Park, CA: Sage Publications, pp. 40-52.
- Hall, S. (1995). The rediscovery of ideology: return of the repressed in media studies. In O. Boyd-Barrett & C. Newbold (Eds.) *Approaches to Media: a Reader* (pp. 354-364). London: Arnold.
- Hamelink, C. J. (1994). *Trends in World Communication*. Penang: South-bound Publishers.
- Hargett, I.M. (1930). *God's Radio*. Moody Bible Institute Monthly, 26, 416-417.
- Hill, G. (1983). *Airwaves to the Soul: Influence and Growth of Religious Broadcasting in America*. Saratoga, CA.: R&E Publishers.
- Himrod, D. K. (1984). *The Syncretism of Technology and Protestantism: an American Popular Religion*. New York: Oxford University Press.
- Hoovers, S. and Christians, C. (Eds.) (1997). *Rethinking Media, Religion, & Culture*. Thousand Oaks CA.: Sage Publications.
- Held, D. (1987). *Models of Democracy*. Stanford CA.: Stanford University Press.
- Jacobs, J. (1961). *The Death and Life of Great American Cities*. New York: Vintage Books.
- James, W. (1978). *The Varieties of Religion Experience*. London: Longmans.
- Keane, J. (1991). *The Media and Democracy*. USA: Blackwell Publishers Inc.
- Kennedy, B. (1974). *Community Journalism: a Way of Life*. Ames: Iowa State University Press.
- Killenberg, G. M. & Anderson, R. (1994). *The Conversation of Journalism, Communication, Community, and News*. London: Praeger.

- Lee, P. (1995). Introduction: The Illusion of Democracy, in P. Lee (Ed.) *The Democratisation of Communication*. Cardiff: University of Wales Press, pp. 1-14.
- Loveless, W. P. (1946). *Manual of Gospel Broadcasting*. Chicago: Moody.
- Marsden, G. M. (1987). *Reforming fundamentalism: Fuller Seminary and the New Evangelicalism*. Grand Rapids, MI.: Erdmans.
- McDonnell, J. (1993). *Religion and the Media. An Introductory Reader*. University of Wales Press. Cardiff.
- McFague, S. (1983). The Christian Paradigm. In P. C. Hodgson and R. H. King (Eds.), *Christian Theology, an Introduction to its Traditions and Tasks*. London: SPCK, p.332
- McFague, S. (1983). *The Christian Paradigm*. London: SPCK.
- Michael, R. (1995). SABC RADIO & TV: Radio Report, Oct- Dec, pp. 24-26.
- Morris, C. (1990). *Wrestling with an Angel*. London: Collins.
- Ng'wanakilala, N. (1981). *Mass Communication and Development of Socialism in Tanzania*. Dar es Salaam: Tanzania Publishing House.
- Nisbet, R. A. (1990). *The Quest for Community*. San Francisco: Institute for Contemporary Studies.
- Nord, D. P. (1984). The Evangelical Origins of Mass Media in America., *Journalism Monographs* 88.
- Nwosu, I. (Ed.) (1990). *Mass Communication and National Development*. Nigeria: Frontier Publishers Limited.
- Olasky, M. (1988). *Prodigal Press*. Westchester, IL.: Crossway.
- Pateman, C. (1973). *Participation and Democratic Theory*. Cambridge: Cambridge University Press.
- Peigh, D. (1979). *The Use of Radio in Social Development*. Chicago: University of Chicago Press.
- Phillips, A. (1991). *Engendering Democracy*. Cambridge: Polity Press.
- Romanowski, W. D. (1990). Contemporary Christian Music: the Business of Music Ministry. In Q. J. Schultze (Ed.) (1990), pp. 143-169.
- Room, G. (1979). *The Sociology of Welfare: Social Policy, Stratification and Political Order*. Oxford: Basil Blackwell

- Rønning, H. (1997). Institutions and Representations. In Rino Zhuwarara, Kimani Gecau and Mariana Drag (Eds.). *Media, Democratization and Identity*. Harare: Mount Pleasant.
- Rosen, J. (1991a). Making Journalism More Public. *Communication*, 12, pp.267-284.
- Schumpeter, J. (1947). *Capitalism, Socialism and Democracy*. New York: Harper and Brothers.
- Schultze, Q.J. (1990). *Keeping the Faith: American Evangelicals and the Mass Media*. Grand Rapids, MI: Academie.
- Siedell, B. (1971). *Gospel Radio: a Twentieth-Century Tool for a Twentieth-Century Challenge*. Lincoln, NE.: Back to the Bible Publications.
- Søgaard, V. (1993). *Media in Church and Mission Communicating the Gospel*. Pasadena: CA.: William Carrey Library.
- Spiegel, L. (1992). *Make Room for TV: Television and the Family Ideal in Postwar America*. Chicago: University of Chicago Press.
- Stout, A. and Buddenbaum, J.M. (Eds.) (1996). *Religion and Mass Media: Audiences and Adaptions*. Thousand Oaks CA.: Sage Publications.
- Snyder, G. (1990). *The Practise of the Wild*. San Francisco CA.: North Point Press.
- Tillich, P. (1988). *Systematic Theology* (3 vols). Chicago: University of Chicago Press.
- Tillich, P. (1988). *The Protestant Era*. Chicago: University of Chicago Press.
- Traber, M. (1994). *Proceedings of the Conference on Religion, Television and the Information Superhighway*. Philadelphia: Annenberg School for Communication.
- Traber, M. and Nordenstreng, K. (1992). *Few Voices, Many Worlds*. London: World Association for Christian Communication.
- Tomaselli, K.G. and Tomaselli, R. E. (1989). Between Policy and Practice in the SABC, 1970-1981. In R. Tomaselli, K.G. Tomaselli and J. Muller (Eds.). *Currents of Power: State Broadcasting in South Africa*. Bellville: Anthropolos.
- Van Til, J.R. (1959). *The Calvinist Concept of Culture*. Grand Rapids, MI: Baker Books.
- White, R. (1995). Democratization of Communication As A Social Movement Process. In P. Lee (Ed.). *The Democratization of Communication*. Cardiff: University of Wales Press, p.92-113.
- Woollacott, J. (1982). Messages and Meanings. In M. Gurevirch, T. Bennett and J. Woollacott, (Eds.) *Culture, Society and the Media*. London and New York: Routledge, pp. 91-111.

APPENDIX I

QUESTIONNAIRE PREPARED FOR THE COMMUNITY RADIO PRODUCERS /PRESENTERS/

Name Thomas Mibongo
Sex Male
Age 27 yrs
Address Box 9945 KRAAIKOP
Educational level Matric level
Position at the work Presenter and Producer.

1/ Would you please mind telling us about your background, religion and your previous occupations/if you work any other place rather than this present place/? First I worked as a shop assistants in the Supermarket. Then I was interest in Radio when I apply to Community Radio 1 Khwezi I grow at the Christian home.

2/ How did you get to know about this station? Why are you working here? Do you get motivation to work here? Do you enjoy your job?

It was advertised in papers, people talked about it.

I am interested, Radio is always informing, Creating interest entertainment

I do enjoy my job.

3/ Where do you get your information about audience reception of your transmission?

People phone us back, they write to us
Some they talk while we meet on the way.

4/ Which is your favourite show on this radio station? Why?

Sports and Music Show (Gospel)
I am a sports fan.

5/ What is your understanding of the term Community?

Is where you serve the people surrounding your with
the aim of developing their standard of living through media.

6/ Please tell us some of your success transmission and some failures?

Khwezi have manage to gain about 78 000 (RMS) figure
But in some part of KZN (KwaZulu Natal Khwezi is not clear
Enough.

7/ How do you think community radio is different from commercial /Public Service Broadcasting/? Why?

Community is for the people. You serve them without expecting profit.

8/ Who are your target audiences? Give us their age group and why?

My Program is aimed at Youth 18yrs to 40yrs.

9/ Since your joining the station, have there been any changes in the programme you have been presenting, eg. Change in your tune slot, change in duration, etc.

Yes.

10/ What 'career advancement' prospects do you see for yourself at this station?

I want to gain more experience and later I would mind being the Station manager

11/ How often do you meet with all the other presenters in an 'official meet' and how often does the management attend these meetings?

Once a week with the staff to discuss the work

12/ How receptive do you think is the management to your suggestions?

They do respect our views, and they consider what we ask or suggest.

13/ If you have any comment please you are welcome?

Team work is mainly the key to work with in the Broadcasting Industry:

NB: If you need to use additional papers feel free to use.

THANK YOU VERY MUCH FOR YOUR WONDERFUL CONTRIBUTION!

QUESTIONNAIRE PREPARED FOR THE COMMUNITY RADIO PRODUCERS
/PRESENTERS/

Name JEFFREY LIKUALI
Sex MALE
Age 35
Address KRANSKOP
Educational level HIGH SCHOOL
Position at the work SPORTS EDITOR

1/ Would you please mind telling us about your background, religion and your previous occupations/if you work any other place rather than this present place/?

GREW UP IN KZN, CAME TO THE NATION IN 1981.

2/ How did you get to know about this station? Why are you working here? Do you get motivation to work here? Do you enjoy your job?

WHEN THE IDEA OF A RADIO WAS BORN, I WAS AT KWAZULU-NATALI.
I ENJOY THIS WORK WHERE I CAN SERVE MY COMMUNITY.

3/ Where do you get your information about audience reception of your transmission?

AMPS

4/ Which is your favourite show on this radio station? Why?

SPORTS
I AM ABLE TO SPEAK TO BIG SPORTS PERSONALITIES LIVE

5/ What is your understanding of the term Community?

A COMMUNITY CAN BE GEOGRAPHICAL OR OF INTEREST.

6/ Please tell us some of your success transmission and some failures?

WORKING TOGETHER WITH LOCAL POLICE, WE HAVE BEEN
ABLE TO FIGHT CRIME IN THE AREA. A SERIAL KILLER WAS
CREATED AND CONVICTED AFTER THE WORDS WENT OUT ON AIR
AS THE COMMUNITY KNEW WHERE HE WAS. THEY WENT
TO POLICE AND HE WAS ARRESTED

7/ How do you think community radio is different from commercial /Public Service Broadcasting/? Why?

I CONCENTRATES MAINLY ON LOCAL COMMUNITY VIEW.

8/ Who are your target audiences? Give us their age group and why?

GENERAL AUDIENCE. DIFFERENT PROGRAMMES HAVE DIFFERENT AGE GROUPS.

9/ Since your joining the station, have there been any changes in the programme you have been presenting, eg. Change in your tune slot, change in duration, etc.

MANY CHANGES. THE TIME HAS INCREASED.

THE TUNE SLOT STILL THE SAME.

10/ What 'career advancement' prospects do you see for yourself at this station?

STATION WITH TALENTS LIKE THIS, HAS MANY OPPORTUNITIES TO GROW.

11/ How often do you meet with all the other presenters in an 'official meet' and how often does the management attend these meetings?

TWICE A WEEK.

12/ How receptive do you think is the management to your suggestions?

MY SUGGESTIONS HAVE MADE CHANGES IN THE RUNNING OF PROGRAMMES AND MANAGEMENT.

13/ If you have any comment please you are welcome?

THE STATION WITH SO MUCH POTENTIAL, NEED TO BE EXPOSED TO EUROPEAN SOURCES FOR FUNDING.

NB: If you need to use additional papers feel free to use.

THANK YOU VERY MUCH FOR YOUR WONDERFUL CONTRIBUTION!

QUESTIONNAIRE PREPARED FOR THE COMMUNITY RADIO PRODUCERS
/PRESENTERS/

Name WAI N. KNIEPER
Sex MALE
Age 34
Address P.O. BOX 49430 KRAMSKOP 3262 R.S.A
Educational level Completed High School in Germany
Position at the work PROGRAMME PRESENTER (GERMAN HOUR)

1/ Would you please mind telling us about your background, religion and your previous occupations/if you work any other place rather than this present place/?

I grew up in North Germany as Son of Rita and Axel Kniper (Secretary/Technical Engineer, We were part of a Evangelical Congregation. After finishing School I did a training as a plumber and finished it after 3½ years. I work as a Plumber for +- 4 years after that and the

2/ How did you get to know about this station? Why are you working here? Do you get motivation to work here? Do you enjoy your job?

I got to know the station because I live in the Community where the Radio station was open. I work at the R.S. (Radio station) because I think and believe it is a good means to ~~up~~ upbuild and to unite (bring together) the Community. I spend +- 5 hours per week (1 hour programme) there in the work as a presenter and I enjoy it very much.

3/ Where do you get your information about audience reception of your transmission?

I visit the different parts of the Community often and a lot of feedback takes place through Telephone / Fax and letters

4/ Which is your favourite show on this radio station? Why?

I like all the programmes very much especially the phone-in-programme because of the good link to the listener

5/ What is your understanding of the term Community?

People ~~all~~ living in ~~on~~ the same area regardless of colour and language

6/ Please tell us some of your Success transmission and some Failures?

Life interview ^{with} German winner of the Comrades Marathon just after she won the race. Interviews about interesting subjects (Technical). Field recording (special events in the Community)
+ the beginning the programme was not "alive". © Failure to get a sponsor for the year.

7/ How do you think community radio is different from commercial /Public Service Broadcasting/? Why?

I think, a community radio station has got a much better contact to the community and even to the individual because (a) it is situated in the same area as the community (and so knows the needs/wishes of the people) doesn't ~~serve~~ serve so many people as a commercial/public service broadcaster

8/ Who are your target audiences? Give us their age group and why?

The German Community of which the biggest part of all the Germans in SA are living in the covert area of the Community R. S.

9/ Since your joining the station, have there been any changes in the programme you have been presenting. eg. Change in your tune slot. change in duration. etc.

The station is about 4 years in service and about 1½ years ago we dropped the replay of the German Hour (the programme I present once a week) to get more time in the Zulu-language

10/ What 'career advancement' prospects do you see for yourself at this station?

I am working as a volunteer at the station and my main prospect is to gain more experience as a presenter

11/ How often do you meet with all the other presenters in an 'official meet' and how often does the management attend these meetings?

We meet once a week from the German department and part of management attends that meeting and we report once a week to management

12/ How receptive do you think is the management to your suggestions?

Very receptive!

13/ If you have any comment please you are welcome?

It is a privilege and a rewarding experience to work at the station

NB: If you need to use additional papers feel free to use.

THANK YOU VERY MUCH FOR YOUR WONDERFUL CONTRIBUTION!

QUESTIONNAIRE FOR LISTENERS

Name Zwekandile Ngidi
Sex male
Age 19
Address P.O. Box 44639
Educational level STD. 10
If you are working, position at the work Accountant

1/ Do you consider yourself to be a 'regular' listener of this radio station? And how do you define 'regular listener'?

Yes, always

2/ To what extent do you feel this station caters to your needs?

Fully

3/ Which are your favourite programme?

Back to School, Sports

4/ What, in your opinion, does this station lack in its programming content?

if Khwezi can broadcast international sports

5/ Do you feel there's a balance in the linguistic programming of this station?

yes

6/ If you have any comment please you are welcome.

God keep Khwezi

NB : If you need to use additional papers feel free to use.

THANK YOU VERY MUCH FOR YOUR WONDERFUL CONTRIBUTION.

QUESTIONNAIRE FOR LISTENERS

Name Ncane Khanye

Sex Female

Age 22

Address Box 4575, Sgoba

Educational level Std 10

If you are working, position at the work Domestic executive.

1/ Do you consider yourself to be a 'regular' listener of this radio station? And how do you define 'regular listener'?

Yes, always

2/ To what extent do you feel this station caters to your needs?

To my satisfaction

3/ Which are your favourite programme?

Nqini eduqeni.

4/ What, in your opinion, does this station lack in its programming content?

I feel Khuzi lack a monthly greetings programme, whereby listeners sharing the same birth-month can exchange greetings. (birthday greetings).

5/ Do you feel there's a balance in the linguistic programming of this station?

Yes, cause every language is catered according to preferences of listeners.

6/ If you have any comment please you are welcome.

Khuzi is the station for me, cause it talks to me, language wise, culture & needs and they
NB: If you need to use additional papers feel free to use.
listen to my opinions.

THANK YOU VERY MUCH FOR YOUR WONDERFUL CONTRIBUTION.

QUESTIONNAIRE FOR LISTENERS

Name Ednar Shezi
Sex Female
Age 30
Address Nkandla P. O Box 299
Educational level Matric.
If you are working, position at the work Teacher

1/ Do you consider yourself to be a 'regular' listener of this radio station? And how do you define 'regular listener'? Yes I'm always stay next to Radio khwezi. And what ever I do I listen to this favourite station.

2/ To what extent do you feel this station caters to your needs?

It cares me special in the song they play. The news, the important announcements, Baking, cooking and spiritual needs (service).

3/ Which are your favourite programme? " Devotion, Sports, Makubekhona Ukukhanya, Usapho Lwethu, Iziko & Very Easy English.

4/ What, in your opinion, does this station lack in its programming content?

There is no lack as far as my side is concerned.

5/ Do you feel there's a balance in the linguistic programming of this station?

Yes.

6/ If you have any comment please you are welcome. I like this station very much. Than other I ever listened before.

NB : If you need to use additional papers feel free to use.

THANK YOU VERY MUCH FOR YOUR WONDERFUL CONTRIBUTION.

QUESTIONNAIRE FOR LISTENERS

Name Doris
Sex Female
Age 22
Address Kromstad 3268
Educational level Grade 12
If you are working, position at the work Secretary

1/ Do you consider yourself to be a 'regular' listener of this radio station? And how do you define 'regular-listener'?

Yes, always listening:

2/ To what extent do you feel this station caters to your needs?

all my needs

3/ Which are your favourite programme?

Very Easy English
Liphumile iXhwezi (Religious)
Lochola Kilongo (Music)

4/ What, in your opinion, does this station lack in its programming content?

Nothing

5/ Do you feel there's a balance in the linguistic programming of this station?

Yes

6/ If you have any comment please you are welcome.

None

NB : If you need to use additional papers feel free to use.

THANK YOU VERY MUCH FOR YOUR WONDERFUL CONTRIBUTION.

Appendix II.

Interview at RADIO KHWEZI in Kwa-Siza Bantu Mission September 1999 - By: Rev. Kebede Feyissa

The main objective of Khwezi FM is to let people know God and hear the gospel - in doing so uplifting communities to whom we broadcast. We have testimonies program which runs for fifteen minutes from Monday to Friday. In the morning and evening we have devotions which last for about half an hour. There is good Biblical discussions on different topics about scriptures. These are hosted by someone with well knowledge about the topic. We try to involve the community as much as possible in every program (e.g. testimonies can be any body from any church).

Ministers that do the devotions are from the community, it can be any minister. If we feel this person has a message that can benefit the listeners, we give him space to be informative to the community. Beside that, we have many interesting programs including youth and current affairs. Current affairs reflect what happens in the community on the political scene; the environmental affairs and issues in general. We don't want to get much entangled in politics, but to report things as they general are.

The recording studio was found long before we started broadcasting. We had an idea to record choirs and sell their music. We recorded sermons as well for Transworld Radio and the National Broadcasting radio, which still exist as Radio Pulpit. Things didn't go well till in 1994 September 2nd, during country's transitional period when there were many changes. Government brought new concept of community radio, then we thought to apply for a license. God graced and blessed us with IBA giving us the license to broadcast to the community.

Now the biggest challenge was to transmit to communities around us, we didn't have a transmitter so we relied on SENTECH's transmitter in Greytown, which is fifty kilometers away from us. That was not all, another toll was to obtain another small transmitter to relay signal from us to Greytown. This tower had to be in line with the main tower for good transmission. To locate the spot was a mission on its own.

Today we are happy to broadcast in two frequencies, that is FM 107.7 from our new transmission tower in Eshowe and FM 90.5 in Greytown. It has been more than four years that we have been broadcasting and reporting matters impartially, thus we haven't experienced complaints from listeners of us being taking sides; especially in party politics.

When it comes to community news we broadcast basic issues happening in the community, e.g. community events such as local council meeting. In spite of the fact that we have limited staff, limited equipment for recording, we visit the community, because that is

what the people want and the station is people orientated. To qualify the status of good community radio, then people must be heard on the radio.

On lighter note sports is part of the formula to keep people updated on both international and national events. For instance at the moment it is the rugby world cup everybody is charged up and needs to know what's happening in this arena. Athletics are not left behind especially when interesting people like Haile Gebereselasse are on the map for Africa.

Well when it comes to commercial and time to make money for the radio station, it is very difficult. As a small community radio you compete with well-established national radio stations. The concept of community radio is fairly new in South Africa. It is like starting a new business all together; to woo investors is a mammoth task as uncertainty is looming. The market is great and of high potential, to activate it advertising such to increase awareness and cultivate the untapped market requires good strategies - this means sufficient funding as we're faced with limitation of limited resources.

At all times we face challenging questions like; what do you offer? What is different? This is only the first challenge. So when you go on air people are expecting quality. And not just words, not just music, not just filling the air but quality. And that tells a lot already. So your broadcasters, has to be informed and be aware of the challenges we face against strong competition of established broadcasters. Therefore training a new broadcaster is a big task, though fun.

Another challenging aspect is to win a person from one's 'loyal' station, which is to offer an alternative. It's never an easy task to move anyone from one's comfort zones. Businesses prior they advertise with us also need to know who is our audience and how big is the audience. Irrespective of our potential to have more than two million listeners we are limited with resources to do proper research of our audience. The current economy doesn't allow companies to even spend much on their marketing or advertising with us, (as we are regarded as "high risk") such to reduce overheads for better bottom-line.

The fact that IBA (Independent Broadcasting Authority) makes matters worse as our license has to be renewed yearly based on the results on the hearing. Therefore one is not certain of the life expectancy of the station. Most companies cannot deal with that uncertainty, they require more stability and long contracts for advertising or investing into us. Thus far survival of the station is at the mercy of the community activity and interaction with the station. We hope that next year IBA will give us a four-year license in order that we start to have long term plans. This will also give us a back footing to seek more investors into the station. Ultimately a four-year plan can take the station to new heights in many ways also increasing our broadcasting areas, and thus audience

The interaction of the teachers with the station benefit children, especially the matriculant student. The station offers an opportunity for teachers to interact with children through

media - This give students leverage towards what they have learned during the day at school.

The demographics of our audience's settlement or dwellings make it difficult to establish proper and reliable written communication with them. In most instances it would require walking distance of more than a two hours to reach means of transport (i.e. taxis) and another hour to the post-office to post or buy postage materials - then the journey back home.

Khwezi Community Radio station interaction with the community is vast and grow daily towards community development. We help the community in primary issues like health. We established a Red-Cross Center whereby specialists are flown from the cities e.g. Durban to help in this rural place. We will announce over the radio so people are aware of their presence.

We also help to coordinate matters of adult literacy e.g. we would communicate the names of people to come to receive their certificates etc. We also partake in many police issues helping the community; e.g. a hijacked taxi was recovered and within twelve hours the owner was found; through our help as serial killer and rapist was sentenced for life imprisonment. This is through the police interacting with the community for help through the radio and people responded positively - and thus the arrest within five kilometers from the radio station.

Question & Answer Session with Mr. Peter Rice (Marketing Manager)

Q. 1. But how do you know your audiences?

Response: At least once a month we have two to four visits to different areas, engaging audience through promotions such to understand them more. Out of interaction with them, attendance and response to some of the questions we ask serves as 'barometer' as to whether people listen to our programs or not.

Out of the promotion we had two to three weeks ago we could judge as to how successful is our station. The attendance was unbelievable, we had a village out of nowhere, literally in the wilderness deep down in the mountain valleys giving us that support. That was great!

Another form of evaluation is through our variety of programs, e.g. Talk shows, Sports slots, Entertainment program, Dedication time etc. This is where you get a good picture as to who listens to the station and when. We also receive a fair share of letters and an average of more than two hundred telephones daily. People use the station to send dedications to the loved ones in the hospital.

Q.2. What Languages do you transmit with?

Response: Over our twenty-hour daily broadcast we transmit in four languages. Predominantly in Zulu, English, Afrikaans, and German. It is interesting to know that, in this area, we have the biggest German community in the whole of South Africa. So we thought, being a community radio, the Germans should feel that they are part of the community.

In the evening we have youth programs and family time - topics over this period ranges includes issues like, health matters, cooking tips, sowing etc. this is to develop good family principles and family lives.

Towards alleviating poverty and to improve the country's economy we run business programs to help entrepreneurs. Giving advises as where to start, financing, industrial sectors etc.

Q.3. How many hours of your airtime is covered by advertisement?

Response: At the moment it is very little, ten percent (10%) in total, IBA regulates community radios to advertise only four minutes every hour. So we never ever be able to go over that breaking the IBA regulation as not to be consider a commercial radio station.

Q.4. How do you divide your programs?

Response: More than 60% of our programs is development towards the community. Mondays to Saturday's programs are different to Sundays. Sundays are dedicated specifically to uplift the spiritual being of our community, thus regarded as a spiritual day. Although Monday to Saturday are different there is still a degree of spiritual time give i.e. we start our day with morning devotion, and close it with an evening devotion. There will be a sermon message both in the morning and at night. Daily we host somebody to give a testimony.

Q.5. How do you generate your income?

Response: We are self-sufficient thus far with no help from any organization, private, governmental or non-governmental. Funds that we raise are through our advertisement of institutions or companies that advertise with us.

We recently received help in the form of training of our staff member from different organization. Also some individuals who from time to time volunteer to pay off some of our credits.

Q.6. Which organization is giving you training?

Response: Jeffery one of our staff received a six week training in Dochevilla a college in Germany, a German broadcasting corporation. Four of our staff received training in Johannesburg with FM organization.

Q.7. How far your transmission covers?

Response: Due to the mountainous terrain, in some parts just 20 kilometers from here you won't get us, although in some areas the signal stretches up to 250 kilometers. This gives coverage of approximately 200-300 Kilometers radius of transmission

Therefore the signal covers Natal midlands, then along the coast it's from just the North of Durban, Tongaat right up to the northern side of Richards Bay. You'll find signal also just before Dundee, then from Ladysmith up to Harrismith on N3 towards Johannesburg and down to the South as far as Richmond.

Interview with Blessing Sincuba (The News Room Manager)

Background on News Team Operation:

We obtain the news in English from Johannesburg net work radio news services, and then we translate to Zulu. Our bulletins are hourly starting an hour from our station opening at 4.a.m. that is, from 5 a.m. to 1 p.m. thereafter Afrikaans & German Departments take over. Our translation will be edited prior send for live broadcasting. A translated copy is sent back to Johannesburg were it will be disseminated to other radio stations in the country. This is our daily relay with Johannesburg.

Q.1. Do you have anything to say about this radio station?

Response: Oh! Our radio station is growing. We didn't know that when we started this radio station we would be so big. Communities invite us, and we interact positively with them - together growing closer and stronger. So we are very happy for that and we praise God for it.

Q.2. Do you have any excitement to remember in connection with news, any special events? What the audience said?

Response: During Heritage Day we invited to Stanger, Richards Bay, Empangeni & Tugela Ferry - all this covered in a day. This brought to us joy and the community are over the moon with it. Responses we obtain from them were impeccable - too good to describe. We are here for the community. We are serving the community. And we are glad if the community also, put some input into our work.

Interview with Stella Hlongwane (Programs Manager & Audience relation officer).

My personal experience is, this is my first time working with the community station - it's like thrown into a swimming pool where one has to find a way to survive. Most of us myself included, never had a training at all so I learning as we go. There's no better teacher as experience, daily I learn from one thing to another.

I believe that as a radio station we need to upgrade the people, to empower them in a modern way, with knowledge and try to make their lives better. It's all about making communities self-sufficient, strong and progressive - To create job opportunities for themselves through community initiated programs. We need to close the gap that is created by poverty and to empower widows of this province.

The main thing with the radio Khwezi is, we are broadcasting to the community, we know them we can talk their languages, we understand their culture and their way of living. So we can organize anything according to their need. We don't go above them like national radios. We go down to earth mother earth and work hand in hand with them. We are part of them and they are part of us - we are one

Q.1. Do you have personal contact with your audience?

Response: Yes we have. They will come to us and sometime I will go to them. Like when we have Khwezi promotions. We also interact through correspondence, letters.

Q.2. Do you have anything to share with us your personal experience about your audience?

Response: I remember how we touched a mother, unemployed and breadwinner through our lessons for survival. We have programs focusing on woman, our majority audience. The program focussed on helping widows (out of political violence in the province) with children to survive out of the little they have. Examples includes, giving cooking tips, making the most of the leftovers, being creative with the ordinary meliemeal (e.g. baking cakes, biscuits out of it) etc. I was touched by the response of a lady who thanked the recipe that has formed part of her life and also how the program has changed her life and improved the family's kitchen.

Q.3. How many people are listing to radio Khwezi?

Response: Out of the survey we made and from our personal experience, Khwezi is the only station that reaching the rural people, the down to earth communities. We counted over million of audience.

Q.4. How many times do you have meetings with the staff and the administration?

Response: We have different departments in Khwezi so are the meetings. The meeting you've seen to day was concerning how to market Khwezi and how to get audiences for Khwezi, how of bust Khwezi in a various commissions in widely.

So we meet once a week on Monday morning for one specific thing. Tuesday the controllers come together, and Wednesday nearly the whole morning - at first the devotion for the staff, followed by staff problem and sharing, concluding with management meeting.

Thursdays the Afrikaans department and the other days is English department. Khwezi is growing and we are many so we need to come together to help each other in towards improved Khwezi for the benefit of our communities.

These are the time when we discuss the problem and the solutions and evaluate things between our staff and the management and also the time to plan for our audiences. To realize how deeply we can serve our audiences better.

It is also time to comment, constructively criticizing each other for improvement, it is for training. So we are training one another.

Q.5. How did Khwezi start?

Response: Khwezi is with in the premises of Kwa-Siza Bantu mission. Reverend Stephen had a vision of building a little house. A production house. A little studio. Well his vision was to make sermon and to send them to Radio Pulpit or to where ever to be transmitted over the country. And now after IBA came, then new government came, a new idea of community radios was conceived. Reverend Stephen offered the building over to the community as part of service to the community.



AIMS AND OBJECTIVES OF THE ASSOCIATION

1. Name

INKANYEZI YOKUSA RADIO (hereinafter referred to as "IYR" or "The Association").

2.1 To carry out the work of Public Broadcasters generally with target audience the community in general and the Christian Community in particular;

2.2 To endeavor to educate the marginalised community about the culture of broadcasting;

2.3 To promote development of the underdeveloped people by running education programmes;

2.4 To promote peace and stability in order to create a climate conducive for the general restructuring and development of the country;

2.5 To seek and encourage talents within the community;

2.6 To improve the rural community in its exposure to local and national events;

2.7 To carry out the aims and objects as specified herein as a free and voluntary service to the community at large on a non-profit basis.



Radio Khwezi

MEMBERSHIP APPLICATION

I, _____ hereby apply to become a member of the Inkanyezi Yokusa Radio Association.

On being accepted as a member, I undertake to abide by the Aims and Objectives of the Association as set out in the Constitution.

Name: _____

I.D.: _____

Address: _____

Signature: _____ Date: _____

Official use only:

Successful: Yes / No

Reason: _____

Radio Khwezi on 90.5 & 107.7FM

Back to School - Matric Revision + Exam Tips 1999

Monday to Friday: 4:30am - 5:00am & 21:30pm - 22:00pm

SEPTEMBER

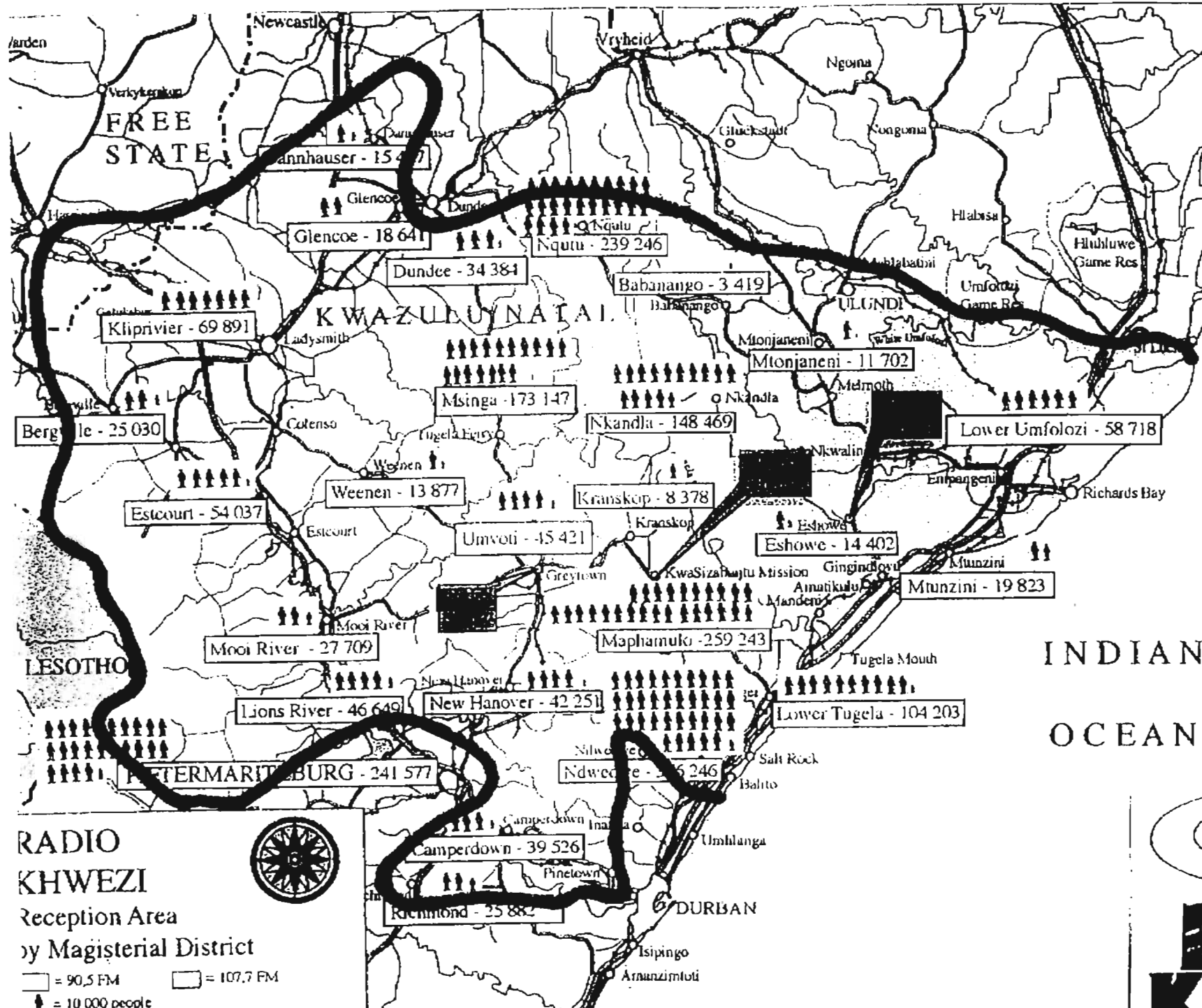
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	ENGLISH L2 P3 REVISION 24	25
26	ENGLISH P1 REVISION 27	HOME ECONOMICS REVISION 1 28	HOME ECONOMICS REVISION 2 29	ZULU REVISION 1 30		

OCTOBER

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					ZULU REVISION 2 1	2
3	SCIENCE REVISION 1 4	SCIENCE REVISION 2 5	BE REVISION 1 6	BE REVISION 2 7	MATH REVISION 1 8	9
10	MATH REVISION 2 11	GEOG REVISION 1 12	GEOG REVISION 2 13	ACCOUNTING REVISION 1 14	ACCOUNTING REVISION 2 15	16
17	BIOLOGY REVISION 1 18	BIOLOGY REVISION 2 19	BIBS REVISION 1 20	BIBS REVISION 2 21	AFRIK REVISION 1 22	23
24	AFRIK REVISION 2 25	MATHS EXAM TIPS 26	HE EXAM TIPS 27	ENG P3 EXAM TIPS 28	BIBS EXAM TIPS 29	30
31						

NOVEMBER

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	BIBS EXAM TIPS 1	PHYSICAL SC EXAM TIPS 2	BE EXAM TIPS 3	MATHS EXAM TIPS 4	ZULU EXAM TIPS 5	6
7	BIOLOGY EXAM TIPS 8	GEOG EXAM TIPS 9	ZULU EXAM TIPS 10	AFRIK EXAM TIPS 11	GEOG EXAM TIPS 12	13
14	PHYSICAL SC EXAM TIPS 15	PHYSICAL SC EXAM TIPS 16	ACCOUNTING EXAM TIPS 17	AFRIK EXAM TIPS 18	ENGLISH EXAM TIPS 19	20
21	ENGLISH EXAM TIPS 22	ACCOUNTING EXAM TIPS 23	ENGLISH EXAM TIPS 24	25	26	27
28	29	30				



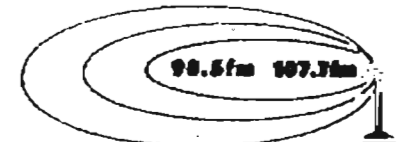
Population of Reception Area
by Magisterial District

Babanango -	3 419
Bergville -	25 030
Camperdown -	39 526
Dannhauser -	15 417
Dundee -	34 384
Durban -	488 453
Eshowe -	14 402
Estcourt -	54 037
Glencoe -	18 641
Kliprivier -	69 891
Kranskop -	8 378
Lions River -	46 649
Lower Tugela -	104 203
Lower Umfolozi -	58 718
Maphamulo -	259 243
Mooi River -	27 709
Msinga -	173 147
Mtonjaneni -	11 702
Mtunzini -	19 823
Ndwedwe -	356 246
New Hanover -	42 251
Nkandla -	148 469
Nqutu -	239 246
Pietermaritzburg -	241 577
Pinetown -	192 712
Richmond -	25 882
Weenen -	13 877
Umvoti -	45 421
Total	2 747 928

**RADIO
KHWEZI**
Reception Area
by Magisterial District

 = 90.5 FM
  = 107.7 FM
 = 10 000 people

INDIAN
OCEAN



**Radio
Khwezi**

Appendix V: Conceptual and Operational Characteristics of Radio Khwezi Community Radio Stations.

This information is based on an interview with Peter Rice, Marketing Manager of Radio Khwezi

Question	Radio Khwezi
Who does it perceive as it's "community"	The whole population of the area.
Management Structure	Station Manger, Deputy technical manager, Management committee, Seven functional departments & four language departments. Functional departments comprise: Library, Technical, Programme combining, News & sport, Marketing, On air , and Administration.
Nature of workforce	Professional management, assisted by volunteers.
Source and Nature of Funding	Mainly from advertising, and sponsorship of programmes.
Broadcasting mode	Generally they don't use individual `personality' presenters, preferring to have presentation teams on-air.
Editorial stance	Yes they have news and programme editing, to make sure none of the broadcast material is biased.
Provision of training	They make a major effort in this respect. They contract an outside organization. They send staff overseas, and on their return they start in-house training. Fields of training include <ol style="list-style-type: none"> 1. Computer 2. Technical 3. Presenting
Perception of listeners	Most listeners see them not as the radio station for entertainment, but as an educational and development station.
Perceived role and image of basic facility	Yes they have basic facilities. And they also use their facilities to promote the development of choral music. Once a week a community choir comes to record.
Relationship with the Independent Broadcasting Authority (IBA)	Very good relationship with IBA and all five community radios in the province. Khwezi is a member of the local National Community Radio Forum (NCRF). The six community radios are; Radio Phoenix, Durban youth radio, Highway radio, Good News radio, Radio Maritzburg, Radio Khwezi.