

# **COMMUNITY RADIO AND COMMUNITY REPRESENTATION:**

**A CASE STUDY OF HIGHWAY RADIO**

**BY**

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## DECLARATION

I, Thembisa Mjwacu, do hereby declare that this is my own work, and that all other people's works have been fully acknowledged. I further declare that I have never before submitted this work for an award of a degree to any university. This work is being submitted in partial fulfillment of Master of Arts degree in the Faculty of Human Sciences at the University of Natal-Durban, South Africa.

Signature..... *T.E. Mjwacu* ..... Date..... *15/05/2002* .....

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I bear fully the responsibility for all omissions and errors in this work.

## **LIST OF ABBREVIATIONS AND ACRONYMS**

AMARC	World Association of Community Broadcasters
ANC	African National Congress
BBC	British Broadcasting Corporation
CMDA	Cato Manor Development Agency
CODESA	Congress for Democratic South Africa
COM	Campaign for Open Media
IBA	Independent Broadcasting Authority
ICA	Independent Communications Authority
ICASA	Independent Communications Authority of South Africa
MISA	Media Institute of Southern Africa
NCRF	National Community Radio Forum
NP	National Party
OSF-SA	Open Society Foundation for South Africa
PSB	Public Service broadcaster
RSA	Republic of South Africa
SABC	South African Broadcasting Corporation
SADC	Southern African Development Community
SATRA	South African Telecommunications Regulatory Authority
UNESCO	United Nations Education Scientific & Cultural Organisation
WACC	World Association for Christian Communication

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## **ABSTRACT**

The community broadcasting in South Africa has been accredited with a different mandate from public and commercial broadcasting. This mandate of 'difference' has been stimulated by socio-political conditions under which this sector has been instituted since the early 1990s. During this period, conferences and discussions were held around the liberation of media and airwaves, which directly led to the recognition of the importance and the role that could be played by the community broadcasting sector. This sector of broadcasting is still a new concept in South Africa. Ten years post apartheid; it is no longer defined as a voice for political activism, as it was during its inception. Firstly, its development stages have bent towards a focus in the development of previously disadvantaged communities. Secondly, community radio has been regarded as a way of democratising media, by making it accessible to marginalised and underrepresented communities. It becomes a tool through which they voice out 'who they are' (identity) and also an instrument with which they initiate their own development and empowerment, socially and culturally.

The research paper traces the development stages of this sector in South Africa, chronologically from its conception in the 1990s, to its mushrooming from 1994 and its functioning in the late 1990s to the early 21<sup>st</sup> century. The paper explores the socio-political roots of community radio in the face of change from democracy to technocracy. The responsibility of the community media sector includes the fulfillment of participation and media democratisation themes. The theoretical framework discussed by Dennis McQuail (1987, 1994, 2000) under normative theories of the media and development communication theories analysed by Srinivas Melkote (1991), Jan Servaes (1991), Fred Casmir (1991), also form part of this paper.

This paper, with an understanding of the demand for the democratization of the media and airwaves during this period in our country's history, explores how a chosen community radio becomes a public and community representative in the media industry. It focuses on representation of the community by the radio station in its management and

functioning. It takes as a case study Highway Radio station. Highway Radio defines itself as a Christian radio station, which broadcasts from Pinetown and reaches Durban and surrounding urban and township areas.

The general objective of this paper is to discover a set of indicators that provide a background to which Highway Radio has been able to fulfill its mandate as a community service. This study aims at exploring the active application of the notion of community participation in management and running of the radio station. The democratic-participant media theory stipulates that media must be spearheaded by active participation while the NCRF (National Community Radio Forum) also stipulates that community radio is characterized by active participation in all the structure of its organization. This research, therefore, has been conducted to explore the possibility and applicability of these prerequisites.

## INTRODUCTION

It is a well-known proclamation that community broadcasting is for the community, by the community and through the community (IBA Act of 1993). This single statement points to two important points of compliance; firstly; community radio stations should fully represent their communities and secondly; community should play a central participatory role in running the station and its programmes. Community radio should be regarded as a community voice, a social tool for formal and informal education, information, entertainment and empowerment of the community that it serves.

Highway Radio, which comprises the case study of this dissertation (see section 3) started broadcasting in December 1995 (Lunga, 2001). This radio station at 101.5 FM is unique in Kwa-Zulu Natal, in terms of being a Christian evangelical station through the media. However, it does share some qualities with Radio Khwezi in KwaSizabantu Mission and Good News Radio in Kraanskorp. Christianity (Religion) is among the least academically recognised areas when it comes to the media. Kebede Feyissa (1999:2) states that “the religious community is necessarily part of society at large, and also needs the benefits of empowerment in the realm of information technology”. It should be understood that although religious based radio stations are primarily evangelical, there is a uniform way for all community radio stations to accomplish their mandates. They share the same principles, which include ownership, management and programming by the community.

Participatory communication has far reaching benefits for the community; it brings democratisation of communication into existence. Moreover, it has been asserted that “what is central to the democratization of communication...is that members - ordinary ‘citizens’- should participate in the administration, policy-making, and government of public communication” (White, 1995:93). Keyan Tomaselli and Arnold Shepperson (1997:217) also point to the importance of participation in communication, they state that “viewers will tune into programmes about their own communities, especially if they have participated in their production, this is an empowering and communal experience that enhances communicative potential”.

This argument links the medium with its community, through participation of those who tune into its programmes, and suggests that a medium will exist or be listened to if the community identifies with it. However, to what extent is Highway Radio following this mandate? Does the station's programming reflect its community? Who is the community? Is the community involved in the radio station's management structures? If there are obstacles, what are they? This paper will attempt to answer these questions through an investigation into the station's ability to fulfil its mandate.

This dissertation is divided into five sections, including the introduction. The introduction is followed by section one, which involves an in-depth discussion of the transitional phases of community radio in South Africa, tracing changes from the 1991 Jabulani! Freedom of the Airwaves Conference held in The Netherlands until the present day. It develops the argument from transition to democracy interweaving a critical discussion on community radio. The 1990s is the period under exploration due to socio-political upheavals during this period which led to media restructuring in South Africa and therefore directly impacted the emergence of community media/radio.

Section two contains the theoretical framework for community media. Here, the normative theories underpinning community radio will be examined. The discussion of the social responsibility and democratic-participant media theories (McQuail, 1983, 1987, 2000) will dominate this section. This section will also examine the application of Another Development (Melkote, 1991, Servaes, 1991) paradigm to communications, which suggests an interactive, dialogic and participatory model of communication. This is echoed by Paulo Freire (1970), whose seminal work "Pedagogy of the oppressed" informs much of the theory on participation as an act of critical reflection, which is a vital element of alternative participatory development. Authentic participation would then enable the subjects involved in a dialogue encounter to unveil reality for themselves (Thomas, 1994:51).

The third section offers a close examination of Highway Radio itself with extensive discussion on the management, programming and programme structure.

This section primarily involves content analysis of the programmes in terms of; (i) conformity to religion/Christianity, (ii) locality of the content, (iv) programmes' relevancy to community needs, (v) involvement of the community in programme selection and structuring (participation). This section therefore is a qualitative discussion of Highway Radio as an example of community radio station and fulfillment of its mandate through the application of the normative ideologies. Final comments and conclusion in section four will look at successes and failures, strong points and weak points of this broadcasting sector, as noted in the case study of Highway Radio.

## **SECTION ONE**

### **1. TRANSITIONAL PHASES OF COMMUNITY RADIO IN SOUTH AFRICA: A CHRONOLOGICAL ACCOUNT FROM THE 1990S**

Community radio in South Africa is a new phenomenon, with a different background. This background links the broadcasting sector with the political, economic and socio-cultural transformations of the early 1990s. Media tend to reflect the political ideology of the wider society in which they exist (Teer-Tomaselli, 1996). Consequently, Ruth Teer-Tomaselli, when referring to the South African Broadcasting Corporation (SABC) asserts that “what happens in the transformation of the SABC may well be indicative of what may happen in the transformation of the wider society” (1996:217-8). Community media cannot be studied as a separate entity, but can only be understood within the political context of South Africa. The broadcasting sector is therefore also inseparable from the political and social transitions that enabled the restructuring of the entire media sector during this period.

Transformation was the key driving force with the move from the apartheid regime to a multi-party democracy during the 1990s. The establishment of community radio in South Africa is intertwined with the historical and political struggle for freedom of the airwaves, in which democracy could be reflected, primarily in terms of media ownership and control. The chosen period, the 1990s, was a period when community radio/media was extensively discussed in many forums as possible sites for democratic struggle and change. One such forum was the Jabulani! Freedom of the Airwaves Conference held in August 1991 in The Netherlands. This conference was held to discuss and demonstrate the pressing need for media transformation in the political transition period. The theme of this conference revolved around democratisation of the airwaves as well as issues of representation in the media. Jabulani Freedom of the Airwaves Conference brought community radio onto the South African media policy agenda (Rama & Louw, 1993:71).

Don Ngubeni<sup>1</sup> argued, “the broadcast media has the responsibility of building bridges. It must allow open debate and discussion about the new South Africa that we are all looking forward to. The right to freedom of expression, to participate, must be made a reality” (Ngubeni, 1991:17). According to Ngubeni, the media should play a role in bringing about change; they should be active arenas entrusted to bring about participation as a form of democracy for all. Radio was singled out as the most important form of communication, since “more people have radio receivers than have mattresses” (1991:18). Ngubeni restated that more than seven people in ten listen to the radio regularly, this number reaches nine in ten in rural areas. This highlights the crucial role that radio plays in social transformation because of its accessibility and availability to local people.

Among other participants in the conference was Don Pinnock, who reiterated Ngubeni’s proclamations about the power of radio, he insisted that radio was in hands of wrong people, who monopolised it. He stressed the need to dismantle the media monopoly and establishment of the Independent Broadcasting Authority (IBA) as a matter of urgency (Pinnock, 1991:18). The most significant issue for discussion was the restructuring of radio into three separate sectors those being:

- (a) National public service radio;
- (b) Commercial radio; which would generate funds for technological and programming innovations; and
- (c) Community radio, which ought to be semi-funded, semi-commercial, exclusively local and highly interactive talk radio with maximum community access (Pinnock, 1991:18).

Community radio was a major focus at this conference as it is associated with participation and mobilisation of people for democratic control of the media. Libby Lloyd (1991:19) therefore declared community radio an organisation, a movement in itself, something that is participatory. She pointed out that participation is not merely being about “phoning in”, but also concerning community involvement in programming,

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<sup>1</sup> Don Ngubeni, Don Pinnock and Libby Lloyd were active participants in the conference, and their arguments have been selected among many as bearing significance for this study of community radio and broadcasting restructuring during the 1990s.

ownership, employment and even participation in programming itself<sup>2</sup>. It can be concluded therefore that the Jabulani! Freedom of the Airwaves conference conceived and gave life to this viable and diverse medium.

Community radio differs from community to community, since it emerges as a need of a particular community and most importantly, it is run by a particular community. In Australia,<sup>3</sup> for example, community radio emerged as a result of perceived dissatisfaction with programming offered by the national public service broadcaster and the commercial services. This dissatisfaction prompted a movement for a new radio (Barlow, 1998:2). On the other hand, in South Africa community radio emerged as a medium which is appropriate for the grassroots and previously voiceless communities (Naughton, 1996). It is a good organising tool, which can be used to empower people due to its bottom-up and horizontal form of communication. Tracey Naughton (1996:12) expresses the idea that:

Community radio offers the democratic movement in South Africa the opportunity to extend the limits of mobilisation and organisation and protect the position of the previously disenfranchised against further loss of power. It can ensure new opportunities for involvement, as active participants in the process of structural change.

Participation and development were found to be inextricably linked to this new sector, as the community would use it collectively for their interests and aspirations. This is illustrated by Amner (1995, cited in Teer-Tomaselli & de Villiers, 1998: 166), who expressed that community radio stations give individuals and groups the opportunity to ask direct questions, express opinions and be informed of decisions taken and pick up useful information. In this way, community radio becomes a site for the community to express its interests and desires. It involves community in a dialogue and discussion on issues of interest to them. Lloyd (1991:19) therefore advised that there should be legislation that would make it possible for community radio to exist, and to facilitate its continued existence.

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<sup>2</sup> For further discussion on modes of participation and interaction see section 3.4.

<sup>3</sup> A more detailed discussion of Australian community radio falls outside of the scope of this dissertation.

After the release of Nelson Mandela in 1990, a period of negotiation between the then government of the National Party and movements for democracy, which included the African National Congress (ANC) and other political organisations, marked the first half of the 1990s. These negotiations were opened after the unbanning of liberation movements by President, F. W. de Klerk. The negotiations not only inverted social politics, but all matters concerning the governing of the country including its media. Teer-Tomaselli (1996:220) writes of this period “broadcasting in South Africa in the 1990s became a site of significant contestation over the image of the nation-in-waiting”. Media were a site through which the image of the ‘changed’ nation was to be contested and reflected.

The oppositional movements or the so-called *Left* campaigned for the freedom of airwaves as media, more especially community radio, was considered a mobilising tool for bringing people together around issues of mutual concern. It has been stated therefore that:

For the Left, this form of radio is important because it offers a potential vehicle for activating their likely constituency, amongst whom there are many poor and illiterate people. Radio is relatively affordable and very popular. It reaches large numbers of people (in particular illiterates) in both rural and urban areas...community radio is seen to offer a vehicle, which can give a voice to local groups. This can be especially useful for disadvantaged sections of the population because this form of radio is seen to enable the empowerment of people by giving them the means to inform and be informed within a participative medium (Rama and Louw, 1993:73).

The above quotation reflects the potential that triggered the establishment of community radio. It is the interest of this study therefore to investigate if this potential has been realised with particular focus on Highway Radio. This historical background is important to trace developments of this sector and lobby for further developments and recognition.

In response to the deliberations during the Jabulani Freedom of the Airwaves Conference, the National Party government appointed a task group under the “transitional body”, CODESA (Convention for Democratic South Africa) (Rama & Louw, 1991:235). This task group was appointed in December 1991 and it had the

responsibility of monitoring media during transition period. A regulatory body, Independent Communications Authority (ICA) was then proposed by CODESA to facilitate the promotion of diversity of voices, ideas, interests and ownership of broadcasting which would contribute to the climate of free political debate in South Africa. A specific aim of the ICA was to ensure the participation of people historically excluded from broadcasting and informed public debate (Louw, 1993:325). This therefore marked the beginning of the representation of the previously underrepresented public by the media, the recognition and reflection of the ignored interests and needs. A multi-party negotiating process replaced CODESA in April 1993. This led to the establishment of the IBA<sup>4</sup> due to the fact that ICA could not function after the replacement of CODESA.

Another task group, the Viljoen Task Force (named after its leader, Christo Viljoen) was appointed, which also took part in providing the real impetus for the development of the community radio lobby. However, this task force was appointed to push media activists into seriously considering the phenomenon of broadcasting. It spoilt matters when it conflated commercial with community radio (Rama and Louw, 1993:75). Media activists for community radio insisted that a clear distinction should be made between the two. In January 1992, these pending issues were brought back to the national agenda, by the Campaign for Open Media (COM). Community radio was not yet in existence in South Africa, but initiatives in the Western and Eastern Cape to set up community radio stations were emerging. COM formulated a loose committee in 1993, which was later formalised into the National Community Radio Forum (NCRF)<sup>5</sup> (Thorne: 2000:67).

All of these formulations pointed to the need for a democratic public sphere, where ordinary citizens could raise their voices and be covered by media. These changes marked the breaking of the monopoly, in which media tended to be used as tools for any form of propaganda. Louw (1993:245) argues that the demonstration of the concept of a

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<sup>4</sup> Further analysis of the IBA and regulation of broadcasting will be done later in this section.

<sup>5</sup> The NCRF supported and advocated the development and sustenance of the community radio movement, particularly those originating from disadvantaged communities.

public sphere and popular communication are not merely utopian but are an essential element to a functioning democracy. The concept of the public sphere therefore had to be reworked in order to fit the context; fledgling democracy in the developing world eager to meet the demands of the 21<sup>st</sup> century.

## **1.2 THE IBA ERA AND THE REGULATION OF BROADCASTING**

The regulatory body, the Independent Broadcasting Authority (IBA) was set up to further the stipulations brought forward during the Jabulani! Freedom of the Airwaves conference. It worked on the proposal of three sectors for broadcasting: public, commercial and community. The IBA was conceived on October 18, 1993 by the IBA Act of 1993 and started functioning in March 1994 (IBA Act, 153. 1993). During this period, community radio became an accepted sector of the media and licensed community radio stations were mushrooming. This era is of great significance to the broadcasting sector and was marked by its key terms of reference: democratisation, representation and participation made possible by the democratic elections in April 1994.

The IBA was set to regulate the South African broadcasting industry through transition and beyond, in a democratic and representative way. Sue Valentine (1992) expresses that

Community radio begins from a very different premise. It rests on the belief that the airwaves are a public resource. In the global village of the 20<sup>th</sup> century, access to the airwaves is vital to the basic human right to communicate. Community radio offers a forum in which ordinary people can exercise this fundamental right...community radio is an essential aspect of building a strong civil society, one in which citizens are encouraged to express themselves and to exercise control over their own lives and environment (Valentine, 1992a in Louw (Ed.), 1993:71).

It became the responsibility of the regulatory body therefore, to ensure that communities comprised of individuals, have access to the medium and are able to express their views, concerns and aspirations. Indeed, it is for this reason that this study has been undertaken, to investigate if Highway Radio is fulfilling its mandate to its respective community. It is essential that community radio stations should be socially responsible, highly democratic

as well as participatory communication realms<sup>6</sup>. The IBA Act No.153 of 1993 defined community broadcasting as one that encourages members of the community to be associated with the radio station, while it promotes the interests of such a community. The community is encouraged to participate in the selection and provision of programmes to be broadcast in the course of such broadcasting service ([www.iba.org.za](http://www.iba.org.za)). The IBA therefore as an authority, with due regard to the principles, takes into account their fulfillment.

As the broadcasting authority the IBA's implementation was for both radio and television. In television, the functioning of the IBA led to the transformation of the SABC, resulting in relaunching of its three channels, renamed SABC 1, SABC 2 and SABC 3 in February 1996 (Mersham, 1998:214). The eleven South African official languages were represented in these channels and this marked the beginning of representative media. With regards to radio, the IBA initiated the recommendation proposed by the Jabulani! Freedom of the Airwaves conference, in 1991, which came up with the conceptualisation of radio into three categories those being; public, commercial and community broadcasters. The key roles of the IBA as stipulated by the Act are:

- Licensing of television and radio stations;
- Research and developing broadcasting policy;
- Managing and administering the broadcasting frequency;
- Running public inquiries into broadcasting issues; and
- Monitoring if licensees follow their conditions and the IBA's (Fine and Fairbairn, 1999).<sup>7</sup>

Community radio is set to serve a 'specific' *community*, it is important therefore to know what the term 'community' means for this sector. Mtimde (et. al, 1998) expressed that "in relation to community radio, the term 'community' refers to a collective or a group of people sharing common characters and/or interests. The term can be defined as

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<sup>6</sup>The argument will be developed later in Section 2, see 'Theoretical framework for community radio and media in general.

<sup>7</sup> Fine and Fairbairn are the participant in the compilation of the manual which has been published by Open Society Foundation South Africa (OSF-SA).

- A geographic based group of persons and /or
- A social group or sector of the public who have common or specific interests” (Mtimde, et. al. 1998:12)<sup>8</sup>.

Similarly, in defining the notion of ‘community’ the IBA Act proposed two major categories for community radio, those being

- (a) one founded on geographic community and
- (b) one founded on community of interest.

The community of interest is further categorized into three main categories, which are;

1. *Services catering for institutional communities*: This service is primarily designed to meet the needs of people of a community that are directly associated with an institution of learning, labour, or any institutional formation; for an example Radio Turf in University of the North.
2. *Service catering for Religious communities*: The role of this kind of service is to cater for the religious needs of specific communities whose common interest is based on a religion or belief, for an example Highway Radio (Durban) and Radio Kingfisher (East London) for Christian listeners.
3. *Service catering for cultural communities*: The objective of this type of broadcasting is to meet the cultural needs of a specific community, for example Radio PanHellenic for Greek listeners in Johannesburg [http://www.osf.org.za/CRM%20chapter\\_7htm](http://www.osf.org.za/CRM%20chapter_7htm)).

Following the authorisation of the IBA, community radio initiatives that existed without licenses before its authorisation were legally granted their licenses. For example Bush Radio in Cape Town went on air before receiving its licence. Mani, who was the manager of the station holds the perspective that “community radio may never be popular but it will always be necessary to its communities” (Mani, 1996 in Teer-Tomaselli & de Villiers, 1998, 167). This statement points to the fact that it is not a name or fame that is important for community radio, but its role and responsibility to its community. Among the first community radio stations licensed was Radio Zibonele (1995) in Khayelitsha and Radio Moutse (1996) in Mpumalanga. Radio Zibonele was

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<sup>8</sup> An in-depth definition and discussion on ‘community’ is done in section 3 “Highway Radio’s community”.

founded for community's health needs under the guidance of Gabriel Uργοiti,<sup>9</sup> who was a medical doctor. Radio Moutse was formed by Rural Women's Movement, who uses radio to educate and organise rural women (Teer-Tomaselli & De Villiers, 1998:167).

These radio stations and their backgrounds illuminate a great deal about the power in media, which was unrevealed due to lack of access to media during the apartheid era. Media activists did not only fight for liberation of the airwaves, but also for development, empowerment and upliftment for the ignored communities through media. This sector could be likened to Jurgen Habermas' public sphere, which he defines as a notion of the "public, open to all" in contrast to closed or exclusive affairs (Habermas, 1994: 86). The public sphere therefore should be democratic, not exclusive in nature as monopolistic control and ownership of media before transition. The notion of the public sphere will be highlighted further in section two.

The IBA was an initiative implemented to enforce media democratisation, but was faced with problems as well. After the 1994 national elections, the ANC government took over the role played by the former National Party government. The ANC claimed that since they were the representatives of the people, they should have a say in the appointment statutory bodies. According to Jeanette Minnie (2000: 177), there was misuse of the regulator's funds and misbehaviour. This situation led to the resignation of key members thus jeopardizing the independence of the IBA and of broadcasting. This reinstated monopolisation of appointments by the parliament.

The following subsection discusses changes within the IBA and the regulation of communications and broadcasting in the new era, the 21<sup>st</sup> century. This includes the establishment of the Independent Communications Authority of South Africa (ICASA), in July 2001.

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<sup>9</sup> Gabriel Uργοiti is one of the NCRF committee members, and also a community radio activist who participated in the compilation of the Community Radio Manual published by the Open Society Foundation South Africa (OSF-SA) that has been used as a source from the Internet.

### **1.3 THE ICASA ERA: CONVERGENCE IN BROADCASTING AND COMMUNICATIONS**

The fight for the independence of the media through an independent regulatory body did not end after the transition but extended to the period of globalisation and convergence. In the late 1990s the shift in the political economy of the media directly affected ownership and functioning structures. The invention of advanced technology and infrastructure brought about a new phase in media, not only in South Africa but also worldwide. The increasing overlap between the Internet, telecommunications and broadcast media (radio & television) made possible by new technologies, ushered in the new era of media globalisation and convergence. This shift has directly impacted the South African media arena. “With the recognition that technologies in the field of communications are causing rapid convergence, the parliament of the Republic of South Africa set in motion the process of merging the broadcasting and the telecommunications regulator” (<http://www.satara.gov.za/overview.html>). Following this recommendation, on 1<sup>st</sup> July 2001, the IBA and SATRA (South African Telecommunications Regulatory Authority) merged to form ICASA (Independent Communications Authority of South Africa).

The original impetus behind merging the IBA and SATRA came from the telecommunications sector when it was undergoing reforms in 1995/1996. This motive grew more with worldwide technological advancements that made the convergence (of the two regulatory bodies) feasible. Mandla Langa (The Chairperson of ICASA) justified the merger as a cost saving device while aiming to make SATRA more independent (Langa, 1999). The ICASA Act of 2000, which provides for the dissolution of the IBA and SATRA, brought ICASA into being. ICASA performs the functions, which were previously performed by the dissolved bodies. There are two reasons which have been given for the merger, those are; firstly, that SATRA has been less independent from government than the IBA. This is because SATRA has been directly accountable to the Minister of Broadcasting, post and telecommunications, while the IBA was accountable to the Parliament. Secondly, that media are becoming global, interconnected and

converging due to technology. This is a reality that could not be ignored. (<http://www.icasa.org.za>).

The need for the independence and freedom of communications furthered the concern for SATRA's dependence. It is stated that the creation of a single regulator reflects recognition of increasing convergence in broadcasting and telecommunications technology (<http://www.satra.gov.za/overview.html>). An example of convergence is the existing relationship between the SABC and Vodacom through *Newsbreak*, which is a programme of news dissemination from SABC News to cellular phone holders. Jane Duncan (2000) likens this kind of convergence to commercialisation, which she says it disables access in other ways as well. She states that "the SABC's increasing use of lines charged at cellphone rates, for its new service 'Newsbreak', discriminates against low-income earners and unemployed people" (Duncan, 2000:54).

Community media, which are more affordable and accessible than the above-mentioned convergence technologies, are the only way to empower and keep the underdeveloped communities informed. This is due to the fact that community radio has no other agendas besides serving the community. One other notable fact regarding convergence technology is that although it provides readily available information and requires interaction with the medium, there is no participation, as it is the case with community or group media. The concept of community media is defined by Lewis (1984) as "communication for the democratic exercise, respecting the rights of the people as subjects and *participants* [my italics] in the actions and processes in which communication media are involved" (Lewis, 1984 in Riano, 1994:15). Community radio, unlike more sophisticated media, becomes a ground for personal development, through the involvement of the community as board members, presenters and programmers. Technologically based communication systems do not provide a chance for participation<sup>10</sup>, participation that in turn brings development (social or personal). It can be argued that ICASA is one of the ways in which the democratic government has tried to de-monopolise media and airwaves. In its

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<sup>10</sup> Participation is associated with access to media and is seen as a form of democracy. It implies the public's involvement in the production and management of these communication systems, including decision making and planning (Kennedy, 1989 in Riano, 1994:15-16). See section 2.1.2.1 (page 35) & 2.1.3.1 (Page 39) for further discussion on participation.

documentation, ICASA is intended to be a body whose activities are subject to multiparty scrutiny, as opposed to the scrutiny of the ruling party (<http://www.ICASA.org.za>). It is emphasised that the regulatory body should be independent to ensure that the process of regulation is free from government and political party influence.

Michael Derlome described community radio as:

neither the expression of political power nor the expression of capital. It is the expression of the population...community radio is an act of participation in the process of community. It is controlled democratically by the population it serves-based on non-commercial relations with its audience (Derlome in Teer-Tomaselli & de Villiers, 1998:165).

ICASA puts great stress on community involvement in broadcasting, which they believe lays the foundation for a healthy station, and ensures a successful service. It is stipulated that community radio programming must reflect the needs of the community as identified by that community (ICASA, 1997). It also states that community broadcasting must promote democratic values and improve the quality of people's lives (ICASA, 1997). In order for these stipulations to work, the environment for community radio should be conducive. This is one issue that ICASA seem to ignore. Community radio cannot properly function with financial and management problems, these will definitely hinder the sectors development. In South Africa, in 1993, two community radio support bodies were launched to fill the gap for community radio's development. These are NCRF (mentioned before) and the Open Society Foundation South Africa (OSF-SA). Their roles are discussed briefly below.

#### **1.4 SUPPORT FOR COMMUNITY RADIO IN SOUTH AFRICA: NCRF AND OSF-SA**

The NCRF and the OSF-SA are the two committed independent bodies which function to offer continued assistance for community radio development. The NCRF was established in December 1993 in Soweto, to lobby for the diversification of the airwaves in South

Africa and foster a dynamic broadcasting environment in the country through the establishment of community radio stations (<http://www.ncrf.org.za/about.htm>).

The NCRF has contributed to the development of this sector through the compilation of resource guides to start and maintain community radio. In some of these initiatives, the NCRF has worked with the OSF-SA (for example in compilation and writing of Community Radio Manual which has been used in this paper, 1998).

The NCRF does not necessarily offer financial help to radio stations, but it facilitates the establishment and development of community radio stations. Its objectives are as follows:

- To promote ideals, principles and role of community radio, as an integral part of the broadcasting environment of a democratic South Africa;
- To promote participation of historically disadvantaged communities in all levels of community radio;
- To promote democracy, development and empowerment of communities through community radio;
- To encourage networking and cooperation between community radio stations;
- To advocate the role of community radio within institutions responsible for legislating and regulating broadcasting policy, as well as popularise the value of community radio (<http://www.ncrf.org.za/about.htm>).

The NCRF therefore is all about support for community radio stations, it supported many radio stations that are on air and most of these radio stations are in formerly disadvantaged areas and are development centred. Naughton (1996) states that the NCRF does not in any ways support radio stations located within resourced communities-communities of interest, factors like religion, ethnicity, institutional location or particular music stations. She states that these communities have been able to mobilise with their higher educational standards, relative wealth and backing from self -sustaining models (Naughton, 1996:13).

Highway Radio is not a member of NCRF, the researcher holds a view that religious interest based radio stations are assumed to have financial support from their particular

religious community/ churches. One can argue that the NCRF is presumptuous with regards to who needs support and who does not. Financial support should be available for all community radio stations in a non-discriminatory manner. Furthermore, the NCRF cannot guarantee that interest communities have all a radio station needs to grow.

Another community radio support initiative, OSF-SA began investigating support for community radio in 1993, with a context of socio-political transformation in South Africa ([http://www.soros.org/safrica/sa\\_radio.html](http://www.soros.org/safrica/sa_radio.html)). It emerged to offer support for the financial viability of community radio and capacity building. OSF-SA also supports community radio stations that are from disadvantaged communities and in areas underserved by media, especially rural areas. These stations should promote the development of an open society<sup>11</sup>. It does not support campus-based community radio stations or stations with religious or cultural missions, but considers applications for programme production and training grants. OSF-SA has a list of about 25 community radio stations that it has supported since 1994. This foundation also supports community development initiatives beside community radio in all nine provinces of this country.

In 1994, OSF-SA developed a comprehensive plan for community radio support including grants for planning and development, equipment, training and programming. This plan contributed to the launch of 11 development-oriented stations (see appendix 12 for the list of all stations supported by OSF-SA). OSF-SA grants funding support estimated from R20 000 depending on the grant category. It is the opinion of the researcher that these support bodies do bridge the gap for development, which ICASA does not cover.

Other regional initiatives (continental/Southern Africa) exist to develop media and broadcasting, but pay limited attention to community media. In May 2001, the Southern African Development Community (SADC) held the 10<sup>th</sup> anniversary for freedom of expression. The celebration and conference held in Namibia, aimed to take further the

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<sup>11</sup> An open society is a strong civil society operating within a democratic constitutional framework (OSF-SA, 1998)

development of media and communications in the region since liberation of the media, the outcome being the second Windhoek Declaration.

## **1.5 COMMENT ON THE WINDHOEK DECLARATION AND COMMUNITY BROADCASTING**

[W]ith globalization of information and the advent of satellite communications, community radio can both offer communities a cheap but vital way of protecting their language and heritage, and serve as a means to standardize a local language (Opoku-Mensah, 2000:167).

Community radio has been associated with social development and upliftment. In South Africa, some radio stations have emerged as a result of a certain 'need' from the community. For example, Radio Moutse in Mpumalanga province arose as a result of the local women's need for development and empowerment. It has been argued that "in 1993, the women [of Moutse] decided to tackle the issue of communication. Development and campaigns had long been hampered by lack of communication...a decision to start a community radio station in Moutse was taken" (Naughton, 1996:16). This argument by Naughton shows how community radio has been engaged in development.

In celebrating the World's Press Freedom Day in Namibia, the Windhoek Declaration (2001) was agreed upon by representatives of the SADC (Southern African Development Community) region. This declaration incorporated deliberations for further development of communications in the Southern African countries, which are Angola, Botswana, Democratic Republic of Congo, Lesotho, Malawi, Mozambique, Namibia (the host), South Africa, Swaziland, Tanzania, Zambia and Zimbabwe. The celebration featured discussions on obstacles to media freedom and economic challenges for media corporations (<http://www.un.ro/newsleng.html>). These are regional deliberations, which take into account the global technological advancements in the media. The projects implemented reflect the conceptual premise that improved media professionalism, increased access to communication media and enhanced quality of information gathering and dissemination are vital to the defence of press freedom, democracy and human rights

(Boafo, 2001).

The three tiers of broadcasting which include community broadcasting were among the topics of discussion. The Windhoek Declaration (2001) has stipulated that “the legal framework for broadcasting should include a clear statement of principles underpinning broadcast regulation...as well as a three-tier system of broadcasting: public, commercial and community” (Part 1 clause 1). This declaration draws an understanding of the need for the development of all the sectors of broadcasting. Equal attention to all these tiers of broadcasting will ensure public access to the broadcast media and cater for diversity and promote democracy in communications. Community broadcasting and to some extent public service are concerned with issues of development and accessibility, whereas commercial broadcasting has a primarily financial imperative.

The researcher holds an opinion that in this era of globalization, countries work towards improving media infrastructure in order to be able to compete and make profit rather than the development of citizenry. At the same time, it poses the question of whether this kind of development of media and communications, is at all beneficial to the development of society or citizenry? Hamid Mowlana<sup>12</sup> (1998) holds the view that “an increase in electronic communication does not necessarily mean an increase in human communication and cooperation”. This idea therefore, suggests that there is a difference between communication development and citizen development. Mowlana also agrees that the new communication and information technologies have provided methods for large corporations to maximise profits by entering foreign markets (Mowlana, 1998).

As it has been stipulated “community broadcasting is broadcasting for, by and about the community, whose ownership and management is representative of the community, which pursues a social development agenda, which is non-profit” (Part 3, clause 1). The declaration agrees with the IBA’s stipulations (IBA Act 153, 1993) although both the

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<sup>12</sup> Hamid Mowlana is a Director of the International Service at The American University. This reference is from his article published in Mass media: Cooperation South journal.

IBA and the Windhoek declaration say a lot about the normative functioning of this sector, paying no serious attention to its development.

Teer-Tomaselli and de Villiers (1998:163) argue that “alongside these two macrosystems [public and commercial broadcasters], community broadcasting exists as a poor cousin, since it lacks the resources and the reach of the other two”. Is this sector to remain the poor cousin forever? The answer to that question entirely depends on the development of community broadcasting, with acknowledgement of its fundamental role in the community. Although some community radio stations like Highway are digitized, most struggle for survival until they eventually disappear. The Windhoek declaration (2001) ignores the fact that this sector faces fundamental problems, financial being the most pressing. Radio Maritzburg goes on and off air and papers point the root of the failure to be financial (Echo: see appendix 13). It is therefore my contention that it is a failing of the declaration that obstacles to the success of community radio are not fully addressed.

Community media should be credited for enhancing local relations while commercial and public broadcasters move their borders to encompass the global village market. The general feeling is that “even in South Africa, except for a well-endowed religious broadcasting sector, community licence holders are struggling to find the resources to begin and to continue broadcasting(<http://www.un.org./Depts/eca/adf/infrastructure.htm>). The Windhoek Declaration (2001) states that all community broadcasters should be able to have access to the Internet and use it in the interest of their respective communities. Internet use may not be enough for the development of this sector, knowing the role that the community broadcaster plays in development of the community itself. The panel for the conference therefore, should not recommend Internet use only, other technological development as well is crucial for this sector. The basic argument here is that the transmission infrastructure used by the public service broadcasters should be made accessible to all broadcasters under reasonable and non-discriminatory terms, as stipulated by the Windhoek declaration (2001).

While new technologies may be appropriate for broadcasting generally, accessibility to them brings uncertainty to some sectors. The idea that new technologies are for competition and globalisation rather than social development will hinder the advancement of the community media sector, since it is not intended for competition. Digital and satellite transmission power should be recommended for local media development as well. The researcher's point of view is that, to be local does not necessarily mean degenerative and not advanced, but it means to serve the local community's needs in a larger society. For this reason, community media should not be left in dark ages. They are the means to address the imbalance and information gap caused by economic rich - economic poor gap. This is possible due to the nature of functioning and management of community media sector.

Community media offer a more democratic sphere and representative arena, through which particular communities are able to articulate and voice their aspirations, interests and needs and to mobilise to translate these into reality. Community radio also offers an alternative platform for the communication of people's interests that are not covered entirely by mainstream media. Community media are also reflections of their communities, because they are all 'about the community'. The liberation of the airwaves therefore by the movements of the early 1990s, gave voices to the communities previously voiceless and marked the beginning of their representation and reflection by the media. This discussion therefore, intended to bring forward issues that the Windhoek Declaration did not pay enough attention to, which are of great importance towards sustenance of community media as community representative in developing countries.

The following section discusses the theoretical support for community media and radio functioning. This section will give a detailed discussion of two normative theories, those being (a) social responsibility theory, and (b) democratic-participant theory. The third normative theory that is going to be discussed is Another development communication theory, drawing briefly on the postulations of Paulo Freire. This theory underpins the role that media should play in social development.

## **SECTION TWO**

### **2. COMMUNITY MEDIA, COMMUNITY RADIO: A THEORETICAL FRAMEWORK**

Community radio has a function of developing people and communities socially, culturally as well as politically. It also functions to democratise media, making communication a social affair, through accessibility and representation of their respective communities. The inception of democracy in South Africa in the '90s has brought about change in communication systems and organizations. Community broadcasting in South Africa emerged as a way of fulfilling the principle of the right to information and communication, as a human right. Community media also emerged as an alternative medium to represent the underrepresented and to be the voice to the voiceless both politically and socially. In realisation of this background therefore, democratic ideals apply to community radio functioning. ICASA as well has stipulated rules to keep this kind of communication community centered and participatory. Naughton argues, "the ideal criteria that community stations are striving to attain include:

- equity in decision making process;
- access to mass communication by the previously voiceless;
- participation in all aspects of station operation". (Naughton, 1996:13).

Robert White (1990) also discusses a variety of approaches to be associated with community radio. He argues that the major objectives are to encourage widespread community participation in broadcasting, and provide an opportunity for horizontal communication between individuals and groups in the community (White, 1990:5). Dennis McQuail (1987; 1994; 2000) outlines six normative theories of media, which seem to reflect the evolution of normative media aspirations towards more grass-roots approaches. With the rise in global media, there has been a move to counterbalance this with a shift to the local. In the discussion below I will trace this evolution highlighting those aspects of normative theory that have contributed to the theory of community radio.

## 2.1 NORMATIVE THEORIES UNDERPINNING COMMUNITY RADIO

In both structure and performance, community radio is different from the other sectors of broadcasting, those being public and commercial; although it does share some similarities with public broadcasting. McQuail (1994) defines normative theory as an ideal on how media ought to be or are expected to operate. “Normative theory relates to what is desirable in relation to both in structure and performance” (McQuail, 1994:121). The normative requirement for community radio is that it should be participatory. The participatory nature ensures ‘togetherness’ as community gets involved; the medium becomes jointly owned and driven by a collective spirit towards the needs of that particular society. Pilar Riano (1994) argues that:

access and participation are the two main tenets of community media production , and they are specifically related to the concept of citizens in the **public** sphere and their capacity and right to access a public resource of media systems. Participation in this framework is largely associated with access to media and is seen as a form of democracy. (Riano, 1994:15).

Community radio becomes a representative and participatory arena for a ‘collective voice’ as the community itself is supposed to direct media productions. This can be achieved through the station’s programming, management, financial support and daily functioning. Riano also argues that “participatory communication is more than just a technology or set of methodologies, resources, or media; it is a set of exchanges comprising a collective ‘word’ for naming people’s realities –a word that by naming a denied and fragmented reality makes it visible, identifiable, and meaningful” (Riano, 1994:23). Riano’s argument illuminates the representative nature of participatory communication, which acknowledges denied realities.

Community media are democratic forms of communication, therefore the community should have full control and access. They originate from a strong political background, which demands that media represent the society at a grassroots level rather than being the privilege of the ‘select’ few. The normative social responsibility theory becomes a yardstick for the extent to which community media are supposed or expected to fulfill this mandate.

### 2.1.1 Social Responsibility Theory

The social responsibility theory came into being as a report from the 1947 Hutchins Commission of inquiry for the press in America. The commission was set up in response to widespread criticism of the press due to sensationalism, commercialisation, political imbalance and monopoly tendencies (McQuail, 2000:148). This normative theory aimed to work against these injustices and proposed a truthful and responsible press. It should be noted that the 1940s were a period of individualism throughout America and Europe. The 1947 commission therefore came in direct opposition to notions of individual autonomy. Nevertheless the commission had far reaching influence particularly the post WWII period in Europe (Christians, et. al. 1993:36). “The 1947 Report of the Commission on Freedom of the Press is the most famous statement of this period, through the term “social responsibility” deliberately shifting issues away from the individual...and emphasized instead the observer’s interpretation, participation, and analysis” (Christians, et al. 1993:36).

The normative theory of social responsibility moved towards more democratic and communal performance and structuration of media. It demanded “freedom of the press from government and business [commercial] constraints in order that it could serve society through the principles of fairness and truth-telling” (Christians, 1993:38). This theory not only focused on the press, but the press was a ground where changes were proposed first. McQuail argued that social responsibility theory has a wide range of application since it covers several kinds of private print media and public institutions of broadcasting which are answerable through various kinds of democratic procedure (McQuail, 1987:116). Since community radio is assigned to meet community needs and aspirations, the following principles of social responsibility are applicable. These are summarised as follows:

- media should accept and fulfill certain responsibilities to the society [community]
- these obligations are mainly to be met by setting high *professional* standards of informativeness, truth, accuracy, objectivity and balance

- media as a whole should be pluralist and *reflect* [my italics] the diversity of their society, giving access to various points of view and the right to reply (McQuail, 1987:124).

#### 2.1.1.1 *Social Responsibility and the public service broadcasting*

Teer-Tomaselli and Kwame Boafo (1995:183) state that “more than any other form of public communication, public service broadcasting epitomizes the normative position of the social responsibility paradigm”. Public Service Broadcasting (PSB) can be defined (by the researcher) as a service which is intended to meet the needs of various geographical and interest groups in a society, which strives to be independent from both government and the commercial interests, in the interests of society at large. Marc Raboy (1996:5) states that PSB should be defined as public service which “puts social agenda before market agendas”. This form of broadcasting has entailed the organisation of radio and television services primarily as public utilities and resources, rather than profitable commodities (Scannell, 1997:61).

Paddy Scannell (1997) argues “public service radio and television have enabled genuinely new forms of communicative relationships to emerge in an expanded modern and democratic public sphere.” (Scannell: 1997:61). Among the principles laid by the normative social responsibility theory, it is stated that the press (media) should serve as a forum for the exchange of comment and criticism and be common carriers of the public expression (McQuail, 1994:124). Both of these statements suggest that normatively, media are a public trust rather than a monopoly for the select few. The social responsibility theory emerged to strengthen the functioning of the PSB, bearing in mind that PSB’s came before the social responsibility theory<sup>13</sup>.

A close relationship between community media and PSB has been noted by some academics.

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<sup>13</sup> Social Responsibility Theory emerged after 1947 (McQuail, 2000:148). PSB being epitomised by the BBC, emerged in the 1920s and were translated to South African Broadcasting in 1936 (Teer-Tomaselli, 1996).

Teer-Tomaselli and Bofo (1995:189) point out that PSB should operate at different levels, those being; national, regional and **community** (my emphasis). They further state that “regional and local levels should provide content of immediate and direct interest to the audience of those levels” (1995:190). Raboy (1996:10) reiterates the same argument, that it has been considered fruitful to conceive of meeting PSB objectives at the community level. The responsibility and accountability that these broadcasters share is that they are public community services. They are both obliged to give a representative picture of constituent groups in society and also present and clarify the “goals and values of society” (McQuail, 2000:148). It should be realised that community radio is expected to perform its functions in the specific community just as PSB is expected to in the society at large.

Normatively, PSB is a service which aims to distance itself from vested interests, which are seen as hindrance towards independent media. It therefore also aims to survive with universality of payment, in this way attempting to eliminate any financial dependence, which can result in dictation of the service. Community radio also asserts independence through ownership by its community, thereby serving the interests of the community that it is associated with. Mpofo (1996:9) states therefore that “it is essentially the difference in the diversity of the audience and their size that distinguishes community from public broadcasting”.

The similarity between the two broadcasters (public and community) is drawn further by the principles that govern the functioning of the PSB. Alum Mpofo, (in Mpofo, Manhando and Tomaselli (Eds.) (1996) discusses these principles (unless referenced otherwise). These are:

*(a) Geographic universality*

PSB aims to be available to every member of a society regardless of his or her remoteness and inaccessibility. It relates with the members of the society as ‘citizens’ not just as consumers. Community radio is limited to its ‘community’, which it has to cover, be it geographic or interest based community, it has to be accessible.

*(b) Universality of appeal*

A wide range of programming must be provided by the PSB in order to serve the diversity of public needs and interests. With community broadcaster, wide range of programming is provided not by the broadcaster alone, but with close interaction with its community. This makes the sector more of a public service.

*(c) Universality of payment*

Public funding is fundamental to the maintenance and survival of PSB. PSB is a central component of the public sphere, which implies equal responsibility in the interests of public good. The independence of the public sphere should be protected from the interests of the state and the private sector as far as possible (Mpofu, 1996:12). Since PSB is financed by licences and advertising, there has been a concern that advertising is associated with 'vested interests' (of the advertisers/funders), which the PSB should be distanced from. Teer-Tomaselli states that "fiscal constraints are a body blow to PSB. Internationally it is no longer possible to depend financially on licence income. Revenue needs to be supplemented by advertising and state allocations, both which potentially impinge on the independence of broadcasters" (Teer-Tomaselli, 1996:222). It is stated that 72% of the corporations' (SABC) income derives from advertising, while 28% comes from licences (Teer-Tomaselli, 1996:222). This figure varies from year to year. In this way, PSB needs to be commercially competitive as well, to attract potential advertisers in order to be financially viable. The same procedure applies to community radio. It also receives revenue from its community in an open-public way of funding (donations, membership fee, advertising, fundraising, etc.). "Community radio emphasises that it is not commercial...in its sources of funding arrangement, it differs less from mainstream broadcasting that in its claim to share power with its listeners on a democratic basis" (Lewis and Booth, 1989:10). Lewis and Booth associate community radio's funding with sharing of its power with community in a democratic basis, therefore justifying its fund-generating methods as community-centered.

*(d) Distance from vested interests*

PSB should be independent from any political interference of ruling parties. Teer-Tomaselli (1996) gives two possible ways in which this can become a practice. She states that PSB's political independence depends on; firstly, the willingness of politicians to abstain from interfering with day-to-day running of the broadcaster. Secondly, the ability of the broadcaster to resist political interference.

*(e) Special relationship to national identity and community*

A public service broadcaster must reflect national concerns, interests, events and culture, for example to broadcast events of importance (e.g. national elections), state occasions (opening of parliament), sporting events, et cetera. Community radio is also expected to reflect its community by broadcasting local issues, news, events, and occasions and be managed and staffed by local people. In that way, it contributes in maintaining a relationship with national and community identity.

*(f) Minorities, especially disadvantaged minorities, should receive particular attention.*

Minorities in South Africa are classified in terms of disadvantaged according to analysis of social power relations. The researcher holds the perspective that people in rural areas are the majority yet not entirely covered by media. To be a truly public service, PSB should serve these people and regard them as part of the society not as isolated minorities. Community radio fulfils this role for PSB since it becomes specific and meets the needs of particular grassroots communities, which PSB cannot bind together. Community radio facilitates development, empowerment (socially and politically), and can also be a tool for social education. Lewis and Booth reiterate this view, they argue that "as a community-based station, programming is aimed primarily at people who do not now have access to established media. We endeavour to be accessible to artists, local performers, working people, as well as the economically, socially or politically disadvantaged" (Lewis and Booth, 1989:128). This statement therefore links the principles of the PSB with the functioning of community radio.

*(g) Programming quality*

PSB should compete with good programming rather than competition for numbers. It seeks “to achieve high standard involvement where quality does not necessarily equal “high” or “elitist” definitions of culture” (Mersham, 1998:228). There should be programme balance to ensure balanced scheduling across various programme genres and coverage of population’s needs and tastes (Mersham, 1998:228). Community radio’s imperative, as has been discussed in section one (page 10) is not to make profit but to serve the community.

*(h) Editorial freedom*

The public guidelines for broadcasting should be designed to liberate rather than restrict the programme makers. “Their work should be protected from arbitrary interference and safe-guarded by the norms of media professionalism” (Mpofu, 1996:16). These principles address some of the principles of the social responsibility theory. They point to the importance of structure and performance of media in order to accomplish their responsibilities. McQuail argues that:

a responsible press should ‘provide a full, truthful, comprehensive and intelligent account of the day’s events in a context which gives them meaning’. It should serve as a forum for the exchange of comment and criticism and be a common carrier of the public expression. The press should give a representative picture of constituent groups in society...” (McQuail, 2000:149).

In concluding the analysis of the principles of PSB and their relationship with community media, the researcher contends that there are two basic themes that are illuminated. These are, firstly, media (PSB) must fulfil some obligations to the society and secondly, media should be free from any interference including the government. These therefore can be defined according to McQuail’s understanding of normative theory. He states that:

[here]we turn quite deliberately to normative questions and especially to ideas of how the media ought to or are expected to be organized and to behave in the wider public interest...the forms of organization are essentially matters of media structure, while the ‘behaviour’ refers to matters of media performance, thus to the way media carry out their chosen or allotted tasks (McQuail, 2000:142).

The principles of the PSB therefore give an outline of structure and performance of public media, including community radio. In the following subsection a short discussion of weaknesses of the social responsibility normative theory is done.

#### 2.1.1.2 *Points of departure: Weaknesses of Social Responsibility (PSB) theory*

The normative social responsibility theory has provided a good background for the initiation of community radio, since it dealt with media responsibility and equal representation in media. It laid a foundation for people-based communication, which involved a shift from individual responsibility by media professionals and experts, towards media that allows the observer's interpretation, *participation* and analysis (Christians, 1993). The exclusion of community motif (small-scale, local motif) can be regarded as a weakness for this normative theory; particularly for the existence of community radio. Christians also observed that "the obligation to a *professional community* did not, however, advance the work of ethics. In such an environment, ethical standards developed in line with the social values of professional journalists. But this newer form of social organisation jettisoned the genuine *community* (my Italics) background" (Christians, 1993:38).

The key terms laid in social responsibility theory principles (see page 24, paragraph 2) are diversity, access and reply, which suggest a move from vertical sender-receiver communication, towards a cyclic and dialogic communication. However, the problem arises in the second principle, where professionalism is glorified. Professionalism becomes a criterion, which qualifies individuals to participate in media productions and dissemination. This automatically becomes exclusive and therefore not applicable to grassroots communication. Also against professionalism, Naughton argued that community stations are striving to attain and include access to mass communication by the previously voiceless and participation in all aspects of station operation (Naughton, 1996:13). In the South African media context, the majority of the voiceless are/were without a profession, social responsibility theory would formalise media and therefore exclude ordinary citizens. It would only represent those who hold profession and still

ignore the representation of 'unprofessional masses'. Community radio therefore (in South Africa) cannot exist without being a representative of its community; otherwise it would not be defined as community radio.

The social responsibility theory provides a good base but not a perfect guide for the normative functioning of community radio. While relevant for liberation and truthfulness of media reporting, it could not lower itself to grassroot level. Arnold De Beer (1989:155) also agrees that this theory's highly sophisticated and professionalised system would be difficult to reach in South Africa's combination of First and Third world elements. This would lead to a paternalistic relationship between media professionals and ordinary citizens. Christians (et. al) refers to media professionals as journalists of the day, who being entrusted with social responsibility, take advantage of liberty and pay no attention to society's involvement in true participation, to ensure collective responsibility. For this condition, Theodore Peterson (in Christians, et. al. 1993:38) expressed the view that "social responsibility largely survived as a slogan about the public's right to know. Principles based on this perspective remain undefined and its theoretical perspective limited".

In short, the social responsibility theory is exclusive; it does not provide room for society's participation in media performance. The responsibility towards professionalism became confused with the social responsibility to society, since professionals enjoyed the privilege of choosing for the society. Media functioning, as a whole still could not come down to the level of people but entrusted a *trickle down* approach to information from journalists to the general public. The exclusion of 'public' opinions and inputs in the media is a serious setback for this theory and this presents a 'limping' form of media.

#### ***2.1.1.3 A further need for democracy and participation: a new theory***

In arguing for the need for another theory, which avoids the real weaknesses of the social responsibility theory, Christians (et. al) point out that:

Community motif could not survive with the same impact in the new configurations of the social sciences and the professions, especially as journalism educators increasingly sought separation from the public through appeals to professionalisation and expert status (1993:38).

Against this backdrop, grassroots communications like community radio could never get off the ground, as the public community not professionals is the cornerstone of their existence. The exclusion of the community motif within social responsibility theory triggered the need for a new theory to underpin democratic themes of the late 20<sup>th</sup> century, which focus on public democracy. Robert White (1995:100) identifies with this argument: he explains that most attempts to reformulate normative theories of communication are carried out in the name of democratisation. Hemant Shah, (1996, in Guraratne, 1996:27) states that social responsibility theory does not call for journalistic activism in challenging oppressive structures, it also overlooks participatory democracy when it calls on the mass media to project a representative picture of constituent groups in society. To promote the need for a democratic-participative medium like community broadcasting, Guraratne further suggested that:

Communication needs in a democratic society should be met by the extension of specific rights such as the right to be informed, the right to inform, the right to privacy, the right to participate in public communication - all elements of a new concept, the right to communicate (1996:27).

Taking key terms from the above quotation, democracy and participation; the democratic-participant normative theory will be discussed.

### **2.1.2 Democratic-participant theory**

In general, communication is interactive in nature. But for it to be successful in inducing positive changes in attitudes and behaviour, and subsequently create the socio-cultural atmosphere in which reasonable rising expectations can be successfully fulfilled, it must be actively participative. Active participation is one of the most important elements of social change (Okigbo, 1995:352).

According to Charles Okigbo, communication must be actively participative in order to bring about socio-cultural development and empowerment. This theory came to media politics due to the recognition of new media developments and increasing criticisms of

the dominance of mass media and public monopolies (McQuail, 1994:131). Monopolisation is a system of exclusive ownership and control (including media), that was enjoyed by the apartheid government in South Africa before the transitional 1990s (Pinnock, 1991:18). Monopolisation of media is problematic more especially for the developing regions, since it gives privilege and concentrates power in the hands of the bureaucratic elite (researcher's postulation).

Normative democratic-participant theory advocates for grassroots and local communication media, which recognises the public community, not the elite. John Thompson (1990) identifies three critical problem areas affecting PSB which are related to monopoly; these being:

- i) the concentration of power in the hands of bureaucratic elite,
- ii) the susceptibility of broadcasting institutions to the exercise of state power and governmental pressure,
- iii) the difficulty in sustaining the traditional principle of public service broadcasting in the face of new technologies (Thompson, 1990:256).

In identifying these problem areas, Thompson found PSB supportive of monopolies, as he argued that by their very nature PSBs vest control of the institution in the hands of the elite, which by virtue of their appointment systems, tend to comprise individuals drawn from relatively narrow and privileged social backgrounds (Thompson, 1990:256). He further objects that this kind of domination within broadcasting is all the more commanding when the institution is entrusted with the maintenance of high standards and good taste (Thompson, 1990:257). Democratic-participant normative theory operates from a different and opposite background, which is against monopolisation of any kind.

Democratic-participant theory supports the right to relevant local information, the right to answer back and the right to use the new means of communication for interaction and social action in small scale settings of community, interest groups or subcultures (McQuail, 1994:132). McQuail's argument proposes a notion of mutuality between senders and receivers, and collectivism through community participation, agreeing with Christians (1993:43) declaration of collective responsibility and collective action.

The community should not become a market place where ideas of the professionals are sold, but according to Schumpeter (1947 in Christians, et al: 1993:43), community reconstructs a liberal democratic theory that orients free expression on a standardised process of political participation. In an interview with Highway Radio personnel, it was revealed that the management of the radio station is comprised of members from all kinds of backgrounds: housewives, doctors, religious leaders, teachers and social workers; provided that these people identify with the radio station and have something to share with the community at large. Highway Radio makes itself available for easy access to the community through outside broadcasts, in shopping centres, local churches, local institutions and shopping malls, where the community is allowed to interact with the radio station's personnel or vice-versa (Ngobeni, March 2001). This therefore shows mutuality between the station and its community as proposed by McQuail and Christians above.

#### **2.1.2.1 *Democratic-participant theory and the notion of 'participation'***

The essence of community emerged strongly as an obvious alternative to individualism. McQuail proposed this category (democratic participant) to take account of many ideas expressed on behalf of alternative, grassroots media that expressed and looked after the needs of citizens (McQuail, 2000:160).

This theory found expression in the 1960s and 1970s in pressure for local and community radio and television. It challenged the dominance of centralized, commercialized, state-controlled and even professionalized media. It favoured media that would be small in scale, non-commercial and often committed to a cause. Participation and interaction as key concepts (McQuail, 2000:160).

Highway Radio promotes democracy through the continued encouragement of and accessibility to everyone who forms part of its community. Feedback mechanisms like faxes, phone calls, e-mails and letter writing are means to demonstrate participation. A question raised in the discussion with the station's personnel pertained to the issue of participation and how they ensure maximum community participation. The strategy followed by this radio station is exposing itself to its community first, for example participation in various activities organised by churches and Christian bodies.

Highway Radio goes out to the people and expose itself to make it easier for the community to know the radio station and get involved (Personal Interview, March 2001). In addition to that, an announcement is made daily that anyone with something to say, concerning programmes, the management and whole functioning of the radio station is free to give his/her ideas. In an interview with some listeners, it came to my understanding that most people do not participate though they are encouraged to do so. Consequently, it tends to be the same members of the community whose voices are repeatedly heard. When asked how they encouraged more equal participation, the general view was that the radio station does not have the means to push the members of the community to participate. It is the opinion of the researcher that the community itself has to take responsibility in ensuring that the station meets their needs and interests.

One listener told the researcher that she had many things that she did not like about Highway Radio's night programming but has never bothered to voice out her concerns. The listener was aware of her right to participatory communication but did not take it as a responsibility, she has a concern that she cannot stand against the majority. She also believes that someone else is committed in participation and responding back. She stated that "though it is my right, people always listen to the voice of the majority, if the majority says 'yes' and I come and say this music is boring, they will wonder how do I say music is boring and if I am the only one who says I do not like certain music, and 99% of the community like the music, I will not be heard" (personal interview, November 2001).

Community radio may be a good tool for social development, but it is up to the community to make use of it. Ideally, community radio stations should be fully committed to the community, but community members as well have to be committed. Normative theory stipulates what ought to be, but the success of the stipulations depends on the practice by medium and the community alike.

### 2.1.2.2 *Public sphere implications and democracy*

The dialogic communication is successful through commitment from both sides in a horizontal structure. Phiri (2000:11) explains democratic-participant theory as one which expresses disillusionment with top-down, one way, vertical communication. It therefore encourages development of dual, horizontal, dialogic and cyclic communication, which does not distinguish between senders and receivers (Phiri, 2000:11). This kind of communication reflects a democratic public sphere, one where topical community issues take shape, a sphere of the polis, which according to Habermas is the common and communal (*koine*) public realm to be separated from *oikos*, where each individual has *his* own private realm (Habermas, 1994:4). According to Thompson (1994), Habermas' public sphere has a major weakness in that it functions as a "bourgeois public sphere", a forum for debate only for elite members of society, "in practice it was restricted to the individuals with education and financial means to participate and strictly a *male* preserve. It therefore automatically excluded women, the uneducated and the peasants" (Thompson, 1994:92).

Thompson argues that "structural transformation could be an initial attempt to outline a theory of *democracy* that would be relevant to the conditions of the twentieth century..." (Thompson, 1994:95). From this background therefore, one can see that democratic-participant theory forms part of the public sphere's structural transformation, which acknowledges various publics. Community radio becomes a carrier for these transformations, for example Radio Moutse<sup>14</sup> represents a sort of rural women's public sphere, though not exclusively women centered it does serve as living evidence of the successful inclusion of other marginalised public discourses that have been previously excluded. Opoku-Mensah (2000) expressed that "[c]ommunity radio has been identified with the interests of development and democracy in Africa, and the need to expand this

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<sup>14</sup> Radio Moutse was among the first community radio stations to be licensed by the IBA in the early 1990s. The Rural Women's Movement in Moutse, Mpumalanga, initiated this radio station. These women were involved in community development campaigns (health, agriculture, and improvement of schools), but communication was still a problem, they consequently decided to start a community radio station. (Naughton: 1996).

sector exists. If used strategically, community radio may accelerate or catalyze social transformation” (Opoku-Mensah, 2000:165).

The next theoretical discussion focuses on the use of communication for social and personal development. The theory is based on the whole notion of ‘development’, which emerged in the 1940s. The theories discussed above looked at democracy, representation and participation in communication. These terms will still appear but the focus will be on participatory communication as development due to its centrality in Another development paradigm of communication.

### **2.1.3 ‘Another development’ communication theory, developmental-participatory model**

Another development theory of development emerged in the 1980s. This was the third paradigm undertaken to achieve the goal of developing Third World countries. The first paradigms of development were modernization<sup>15</sup> in the 1940s and 50s, and dependency and dissociation<sup>16</sup> in the 1960s to the 1970s. A short analysis of these paradigms has been

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<sup>15</sup> Modernization paradigm of development was applied by the First World (e.g. USA, Britain, etc.) to achieve ‘development’ in the poor Third World countries (Africa, Latin America and Asia). The paradigm was based on assumptions that Third World countries were in a poor state due to their traditional practices. They therefore promoted the abandonment of primitive ways and embrace the technologies which had brought such extraordinary progress in the countries of the North (Melkote, 1991:22). Transformation from rural, agriculture-based communities to a more industrial society was seen as a way of moving from traditional to modern way of life. Mechanical application of the economic and political system in the Third World countries was seen as development (Melkote, 1991). The model of communication proposed in this paradigm was defined as *diffusion of innovations* model (Rogers, 1996), through which ideas had to flow vertically from developed to underdeveloped countries. Failures of this paradigm are associated with imbalances that led to underdevelopment of many sectors of the underdeveloped countries. Kumar, (1994) states that beneficiaries from modernization were the better-off sections of society. There was little evidence of the hoped for ‘trickle down’ effect (trickle down was a way of economic development which aimed at developing some sectors and leaving others, with hope that the economy will trickle down from the developed to the undeveloped). The diffusion of innovations benefited the richer landowners and farmers (Kumar, 1994:83). Melkote argues that this paradigm quantified development in terms of economic indicators. This approach did not consider the question of equality of the benefits of development. The emphasis was on absolute growth not its equitable distribution. Also a worst setback, modernization paid little attention to the “fundamental contradictions of societies in the developing countries, where economic and political power were concentrated in the hands of a small elite and large sectors of population had no significant share in the political and economic resources” (Melkote, 1991:131).

<sup>16</sup> This theory emerged as a result of dissatisfaction with modernization. Its major argument was that the exogenous induction of development ideas has directly led to the underdevelopment of the Third World. Underdeveloped countries had to break this dependency and dissociate themselves from the centre

footnoted below as an in-depth discussion falls out of the scope of this study. In the communication models followed by modernization and dependency theories, imbalance in communication flow and dominance by the developed countries (First World) became evident. There was no relationship between senders and receivers except a vertical, top-down communication with innovations trickled down through pro-persuasion bias (Melkote, 1991:22). Another development theory proposed a totally different way of communication.

Neil Jamieson identified some primary lines of defence against failure as suggested by Another development. He stated that the first of these

consists of the substantive involvement of local people in the selection, design, planning implementation, and evaluation of all programs and projects that affect them thus assuring that local perceptions, attitudes, values, and knowledge are taken into account as soon and as fully as possible ....The new paradigm for development needs better communication systems to identify and solve problems in existing systems, to involve local people in planning and implementing development, and to provide rapid and reliable feedback about effects of development projects (Jamieson, 1991:32-34).

The model of communication suggested above is the one that directly involves the local people in programmes and projects for development. This model can be discussed in relation to Paulo Freire's (1972) participatory approach to education for the development of the underdeveloped and oppressed. Freire is well known as a teacher and protagonist for liberation of the oppressed. In his analysis of teaching methods, he identified the need for the liberation and empowerment of learners through pedagogy of interaction between learners and facilitators. Learners had to be allowed to interact with facilitators, to be permitted to talk back as a way of empowering them. This would empower them through interaction in knowledge formation or production, which would therefore liberate their intellect. For this reason, Freire proposed a change in what he calls 'banking concept of education' to education through a dialogue between teachers and learners (1990:127). Teachers have to be in same level with students, which would lead to the activation of

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(superpowers/developed countries), which was viewed as encouraging a form of unbalanced flow of communication to the periphery (underdeveloped, marginalized by the centre). This theory was witnessed in Africa as African leaders like the late Julius Nyerere of Tanzania, came up with "African Socialism", for the dissociation of African countries.

consciousness and critical awareness on the side of the students, by being not only receivers but also producers and communicators through a dialogue. (1990:128). This discussion bears resemblance to the idealistic nature of community media, whereby the community is empowered with knowledge when they actively participate in its production.

#### 2.1.3.1 *'Another development' and participation*

“The word participation is kaleidoscope, it changes its color and shape at the will of the hands in which it is held” (White, S., 1994:16). Shirley White describes participation not as something simple and uniform, but as something that is complex and dynamic. Its definition depends on the hands in which it is held. For example, participation in democratic-participant theory is not refereed in a same way as in ‘Another development’ paradigm of development. With democratic-participant theory, participation is associated with democracy and representation, whereas with the ‘Another development’ theory it is associated with development and social transformation (researcher’s postulation). It is stated that participatory communication has a triple-function-to serve, firstly, as tools for social transformation; secondly, to be the means for democractising mass media and thirdly, to play an important role in the ‘selection’ of new technologies (White, S., 1994:20).

‘Another development’ paradigm insists on a participatory model, which stresses the “importance of cultural identity of local communities and of democratization and participation at all levels...”(Okigbo, 1995:157). This is an ideal expectation for community media that becomes a challenge that the media have to fulfill and be arenas for democratization of communication, both in structure and performance. It has been mentioned that communication for social change is a move:

away from designing, testing and delivering messages...and on to supporting dialogue and debate on the key issues of concern... away from the conveying of information from technical experts...and on to sensitively placing that information into the dialogue and debate (<http://www.devmedia.org/documents/position%20paper.htm>).

The main ideal for this kind of communication therefore is that, the society, mainly local, is not told or supplied with information only, but the society or local community itself gets involved in the organisation and structure of information disseminating from communication sources to receivers (the community itself). Servaes (1991:68) defines another development communication in three terms, which are *two-way*, *interactive* and *participatory*. In full support for this approach in community media, Muthoni Wanyeki (2000) asserts that community participation is thus seen as both a means to an end and an end itself. The process of media production, management and ownership are in themselves empowering, imbuing critical analytic skills and confidence about interpretations reached and solutions found (Wanyeki, [http://www.unesco.org/webworld/publications/community\\_media/pfd/chap2.pfd](http://www.unesco.org/webworld/publications/community_media/pfd/chap2.pfd)). Wanyeki's argument therefore agrees with the fact that participation empowers through the liberation on the participants intellect and confidence.

#### 2.1.3.2 *Participation as development and empowerment*

Community radio is characterised by active participation in all structures of the organisation. The community that the station serves has to be involved in developing the radio station project and mission and in designing future programmes. The community participatory structure might not yet be in place but people must be invited to join the process and contribute to setting up that structures (Bonim & Opoku-Mensah, 1998:32).

Community media's primary objective is to develop community-managed and controlled communications and information structures. In an ideal situation, community media are media that are produced, managed and owned by the communities that they serve, which can be either a geographic or interest based community. Community broadcasting is a two-way process in which the communities participate as planners, producers and performers and it is the means of expression *of* community rather than *for* (my italics) the community (Wanyeki, 2000).

It has been argued that:

[t]he “oligarchi” view of communication implied that freedom of information was a one-way right from a higher to lower level, from the centre to the periphery, from an institution to an individual, from a communication-rich nation to a communication-poor one, and so on. Today, the interactive nature of communication is increasingly recognized. It is seen as fundamentally two-way rather than one-way interactive and participatory rather than linear (Servaes, 1995:164).

The potential of interactive communication is also diverse and viable like the medium itself. The sense of ‘ordinary’ people’s communication is the most recognized in empowering the oppressed through liberation of their ideas and perceptions as Freire (1990) would argue. Participatory communication gives personal development and confidence to do much greater things. An interviewee, Sbonga Mngadi (Personal interview, August 2001), a presenter in Highway Radio, witnesses this. As stated by the station’s manager that people who are working as DJs, presenters, administration and many other things, are from the Highway community. Mngadi said that “being involved with Highway Radio has opened my mind and improved my presentation skills. It has brought about confidence to myself that I can do a lot for the community. Presenter-listener relationship has taught me how to handle different situations and be a responsible presenter”. She witnesses personal development through her daily interaction with community - her audience, beside the technical side of operating broadcast studio.

Joseph Ascroft and Themba Masilela (1989 in Melkote 1991:237) argue that participation as-a-means empowers the people so that they articulate and manage their own development. This argument therefore conforms to Freirean liberation of the oppressed<sup>17</sup>. The participants are liberated from their subordination and ‘collective responsibility’ within the community becomes an area of practical democracy, where the feeling of ‘all’ is put into action. Juan Diaz-Bordenave (1989 in Melkote, 1991:247) cited four functions for communication media that contribute to a participative society. These are based on media’s function to:

1. help in the development of a community’s cultural identity;

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<sup>17</sup> The use of the ‘oppressed’ here does not necessarily refer to social or political oppression specifically, but also refers to those that are culturally, spiritually or intellectually subordinated.

2. act as a vehicle for citizen self-expression;
3. facilitate problem articulation; and
4. serve as tools for diagnosis of community's problems.

Participatory communication is a balanced kind of communication, with emphasis on cyclic communication. Operationalisation therefore, becomes a tough testing ground for this model. In some instances, participation ends as a slogan not practical reality. Participation is inseparable from commitment and responsibility. Community members as well as the media have to be committed so that development and empowerment is achieved through participation. Something to be realized is that the community itself becomes irresponsible sometimes. Complex listenership for a radio station can also have a negative impact as a listener may assume that if he/she does not participate, someone else will. It may not be easy for community radio station to involve the whole community, since some listeners are passive and do not consider participation. (personal interview, November 2001). Highway radio aims at involving the community in all spheres of organisation and functioning. The researcher has noted this and also reported from the Station Manager, who confidently declared that:

[A]ctually the community is involved from the beginning to the end, from the election of the board of directors, the community nominates people that they would like to serve. The community votes and chooses for itself. In our programmes, we invite the community to respond back openly concerning their likes, interest and dislikes; what kind of programmes they prefer, not forgetting the vision of Highway Radio which is to spread the gospel of Jesus Christ. We conduct research to find out the interests of the community. The radio station therefore exists through cooperation and collaboration between the management and the community (Lunga, August 2001).

The following section will take the above quotation as starting point for further discussion on Highway Radio as a case study of community radio. It will focus on the ability of Highway Radio to fulfil its mandate through community representation. It will discuss the findings of the research in relation to the outlined theoretical framework.

## **SECTION 3: A CASE STUDY OF HIGHWAY RADIO**

### **3.1 METHODOLOGY**

This paper uses Highway Radio as a case study to analyse the representation of its community through programming. A qualitative methodology that attempts to “bring us close to the performances and practices of communication” (Lindlof, 1995:xi) has therefore been adopted. Crucial attention has been paid to the content and sourcing of the station’s programmes. The manner in which the station devises programmes and the programme’s relevancy to the community will be investigated in relation to the reflection and representation of community’s interests. This inquiry will elucidate the role that is played by the community in running the station’s activities and the kind of relationship that exists between the radio station and its community.

Extensive face to face and recorded interviews have been undertaken both with the station’s management and the listeners. The interviews were also conducted with focus groups, which included listeners from different churches, tertiary institutions and general listeners from Highway’s broadcast area. A great deal of participant - observation, as a researcher and a listener of Highway Radio, has also formed part of the research. The key interviews undertaken include Highway Radio Manager, Mr. Luke Lunga; Public Relations Officer, Ms Uzothile Ngobeni; Production Manager, Lionel Leigh; two members of the production team and four presenters. From the community, more than ten listeners have been interviewed although ten will be referred to. These interviews range from local church members to student organizations. Some of these interviews have taken the form discussions and others as questionnaires.

There are aims of the present research: that each community’s way of life (practice) be it cultural or religious has a specific function to play in people’s lives, and community radio is one of the mechanisms which can accomplish the need for such interests’ representation. Secondly, to bring forward a belief that each community sees value and potential through its representation by the media (MISA, 1998:

<http://www.misanet.org/broadcast/community2.html>). One can argue therefore that community radio is also of great importance for the Christian community.

### **3.2 HIGHWAY RADIO AND COMMUNITY REPRESENTATION**

Highway Radio began broadcasting on December 16, 1995 from the garage of Pastor Greg Haswells' home in Westville (Personal interview with the current Manager, August 2001). Conceived by the Pastor, he became the station manager at its inception. Highway Radio's beginning stretches back to Haswell's vision to serve the community of Highway through religious means. His ambition was supported by other members of the religious community, who then adopted the idea. This marked the genesis of a Christian radio station for people in Pinetown and surrounding areas. His interest was to promote Christianity, to serve the community and uplift the underprivileged communities within the area.

At the beginning of this research, Highway Radio was broadcasting from Sanlam Centre in Pinetown, but has since then moved to 49 Kings Street in Pinetown. Its broadcast area includes surrounding towns, suburbs and townships: Durban, La Lucia, Umlazi, KwaMashu, Kloof, the Durban International Airport, Bluff, Umhlanga, Balito and Amanzimtoti. (<http://www.highway.org.za>).

Highway defines itself as a contemporary Christian radio station and had an estimated initial listenership of around 60 000 just six months after its inception December in 1995. This grew to 83 000 by June 2000 (Radio Audiences Measurement Survey, August 2000) and 166 000 by 2001(<http://www.highway.org.za>). Highway Radio's popularity has grown in both churches and tertiary institutions, mainly because it is the only Christian radio station in the area which broadcasts for its community 24 hours a day. This radio station has a clear evangelical purpose; however, its mission and vision aims to serve not only on Christian interests, but also the geographical community as well. It therefore includes a variety of community based informative segments that are not Christian based.

Religious programming includes gospel music, motivational messages and various community related programmes for example, *Business Buzz* and *Motivation*, which deal with business matters. There are also reports on weather, news, traffic and transport. Programming will be analysed more thoroughly later in this section, as it forms the major part of the dissertation. The mandate of Highway Radio as stated in interviews with the station management, is to recognise Christianity as an interest and to give it a full meaning to those who are religious and those who are not (Personal interview, August 2001). It aims at serving the community with good programming that assists people both socially and spiritually. Moreover, the programmes that the radio station airs for listeners, bears witness to this mandate, since there is a great emphasis on religion (Christianity) and moral values.

Highway Radio seeks to be a financially viable radio station that evangelizes, influences and serves the community within its broadcast area. It aims at fulfilling that through a provision of necessary daily lifestyle information and easy - listening contemporary Christian music. Part of the mandate is that “strict attention is paid to programme and presenter content to ensure that the tone of the programming is smut and innuendo free, ensuring that listeners are not subjected to questionable input. Programmes should be suitable for any member of the family” (<http://www.highwayradio.org.za>). With this in mind, it is crucial to expand on the discussion looking at the kind of community that Highway Radio serves. Michael Traber argues that “we are fully human only through our capacity to communicate. But, communication presupposes community, and community is constituted through relationships” (Traber, 1989:12). This comment illuminates the need for human communication in the form of communities, which undoubtedly function in different interests.

The question to be tackled is whether this community is a geographical community or a community of interest. Highway Radio’s target audience is 20-40 year old listeners, but it also provides the community with programmes for those who fall outside this description.

### 3.2.1 Highway Radio's community

The term 'community' is broad, depending on the context in which it is used. The *New Oxford Dictionary of English* (1998) defines 'community' as a group of people living together in one place, especially one practicing common ownership. Secondly a group of people having a religion, race, profession or other particular characteristic in common. Thirdly, it is a condition of sharing or having certain attitudes and interests in common. The last two definitions are similar as the 'community' is not determined by physical geographic area, but by personalities and interests. These definitions therefore, correspond to the IBA's categorisation of community broadcasting licenses. The IBA Act No. 153 of 1993 defines community for this sector as including a geographically founded community or any group of persons or sector of the public having a specific ascertainable common interest. The former regulatory body, the IBA adopted and established the categorisation of community radio into:

- (a) Broadcasting services catering for a geographic community
- (b) Broadcasting service catering for community of interest.

The community of interest category is further categorized into

- i) institutional communities;
- ii) religious communities; and
- iii) cultural communities.

The religious communities are further broken down to non-or multi-denominational and denominational religious communities.

Phiri argues: "I believe that 'community' for community radio in geographic terms emphasises the coverage area whereas community of interest stresses the type of communication content rather than the area covered" (2000:49). Highway Radio as has been alluded to above, covers a specific geographic area with programmes containing Christian content. The station's personnel argue that:

we are not specifically catering for Christians, we are catering for the community at large, but most of our programmes are directed with a Christian content...for instance there is no Christian traffic, nor Christian news, it is news...But in terms

of music we play gospel music, we do not play secular” (Personal interview, April 2001).

This statement therefore makes defining the community of Highway Radio slightly more problematic. If one looks at its programmes such as news, weather and traffic, seem to appeal to most community members, regardless of religion. However, other radio stations such as East Coast Radio also air those types of programmes. To reiterate the above, “there is no Christian traffic, nor Christian news, it is news...” (Personal interview, April 2001). It is the opinion of this researcher that what attracts listeners to Highway Radio is its Christian emphasis; therefore this researcher chooses to define the community of Highway Radio primarily in terms of interest. It is a community of believers in a multi-or non-denominational dimension, in a specific geographic area.

Highway Radio listeners largely are people from churches and different social Christian organisations, predominantly within schools and universities. A common understanding of the triune of God (the Father, the Son and the Holy Spirit), is the glue which binds this community together. It is not defined by any denomination or sect but rather by the adoption of Christian living and values; as stipulated in the Bible. There are no specific church-based doctrines other than the Bible.

Highway Radio broadcasts in English and Zulu with few slots of Afrikaans. These are languages that people in the coverage area speak, as it is a requirement for community radio stations to reflect the language needs of their target communities. In this way, Highway is able to reflect its community successfully. The community served by this radio station is both urban (suburbs) and peri-urban (township), as both fall within the coverage area. Highway Radio therefore attracts listeners from different race groupings, since it is not limited to one language. This is prompted by the fact that religious content cuts across language and racial boundaries. Religious radio stations are the stations whose message is relevant regardless of geographic area (urban or rural). Highway Radio attracts most Zulu listeners from the townships and most English (includes Whites, Indians and Coloureds) from the suburbs.

This listenership demonstrates the demographics of the church – doing community. Donohew (1967 in Stout & Buddenbaum, 1996) found that church participants are integrated into their community, whose readiness for change is prompted by their strong use of media.

Community can be defined as a number of people with a common goal, who drive the interests of shared views, knowledge and development. Communitality is associated with mutuality, interdependence, balance and collectivity, which are central elements in ensuring a developing society (*The New Oxford Dictionary of English*, 1998). These elements enrich the spirit of unity within communities since Christian radio stations have links with other Christian radios and Christian bodies in the country. Highway Radio for example, has a connection with Link FM, another Christian radio station in the Eastern Cape. These links therefore establish a network for ‘unity’ among communities of similar interests. WACC also adds that communication must be seen as central to the churches, as the process in which God’s love is received and shared, thus establishing communion and community (<http://www.wacc.org.uk/information/principles.html>). There has been a feeling that these spatialized communities result in a fragmented society, but one may call this diversity not fragmentation as expressed by the Media Institute of Southern Africa (MISA):

There are many different types of community broadcasters around the world. Diversity is always welcome because it allows for growth and development. The aim of community broadcasting is to serve particular communities, informing, educating and entertaining, allowing for active participation of the listeners through the broadcast stations (<http://www.misanet.org/broadcast/commuinity3.html>).

ICASA has given a set of rules and stipulations for community radio stations to follow in order to fulfill their mandates and missions with their respective communities. The following sub-section discusses these rules with regards to Highway Radio’s accomplishment of its mandate through its management structure and funding and puts great emphasis on a wide spectrum of programming.

### 3.2.2 Structure and organisation

Highway Radio is a Section 21 company<sup>18</sup>, which is directed by Highway Christian Outreach Association<sup>19</sup>. It is community-orientated organisation, therefore the community members form the Board of Directors. Different members of the community are represented in this Board as its formation relies on the community itself. The Executive Board comprised of the Manager, the Public Relations Officer and the productions Manager, call for an annual general meeting where the audience and members of the public select the board members. The Board of Directors itself is comprised of seven members, who are elected without any consideration of qualification other than being members of the community. Ngobeni (PRO) states that “we don’t have a specific criterion in terms of career...but we look for equal representativity in the community...we also try to balance the ratio between males and females” (Personal interview, March, 2001). The researcher has noticed that there is no balance in the Board of Directors concerning gender since it has only two females out of ten members. Mtimde (et. al. , 1998:33) emphasises democratic organisation of the radio stations, he states that “the structure of the organisation should be democratic as possible, such that the community becomes actively involved in the election of the board or trustees and any other portfolio in the radio station”.

### 3.2.3 Funding

Funding is a major challenge to community broadcasting sector. Some radio stations emerge and give such a promising service to their communities, but some get trapped in financial problems and disappear. The type of funding that community radio is supposed to survive with seems to be insufficient for their continued existence (DYR and Radio

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<sup>18</sup> This refers to a company that has been established strictly not for profit or commercial gain, but for the benefit of the stakeholders. Fine et. al. (1999 Community radio manual compilers) define Section 21 companies as a body, group or organisation that registers as a special kind of company or association “not for gain” with the main purpose of promoting religion, arts, sciences, education ...or communal or group interests.

<sup>19</sup> The secretary of the Board of Directors explained that, Highway Radio is a trade name for this association, which worked for the establishment of Highway Radio and also directs its affairs. See appendix for a list of the members of the Board of Directors and other internal documentation.

Maritzburg as mentioned before). Teer-Tomaselli and de Villiers state that most community radio stations are dependent on donor money and there is no subsidy mechanism to support this sector. They further state that:

This in turn creates a major dilemma: to qualify for donor funding, stations need to remain small and have a dynamic relationship with their communities, but to wean themselves from seed funding, the stations need to expand their broadcast footprint and increase their potential advertising revenue. The later course of action detracts from their ability to manage and respond to community participation in the project (Teer-Tomaselli & de Villiers, 1998:166-7).

Highway Radio relies on advertising, personal donations, subscriptions and support from churches. People from the community as well also support the radio station through membership grants. Lunga (the Manager) comments that "...why I say the support is good is that we have lot of people who support us financially" (Personal interview, August 2001). The station also executes live fundraising drives over the radio, where listeners are asked to donate anything they can afford. Listeners phone and commit themselves to give amounts of money and gifts. According to the Manager, the station has a monthly income of R30,000 with 1000 community members who contribute 'faithfully' (Personal interview, August 2001).

### **3.3 PROGRAMMING**

"Focusing on your needs, your friends (volunteers) plan and produce programmes and music that are fun and relevant to you"

(<http://www.tradepage.co.za/highway/whoarewe.html>). This is the promise given by Highway Radio that its programmes focus on the needs of the listeners and are produced by volunteers, who are also listeners in this way representing their communities.

Stuart Hall states that representation is an essential part of the process by which meaning is produced and exchanged between members of a culture, it is also the production of meaning through language (Hall, 1997:15). In other words, it is one of the ways of making sense of ideas, things, events (concepts) and their relationship to people as meaning makers.

In the context of this research, 'language' can mean two things, which are; language in terms of the spoken language and language in terms of 'Christianity', referring to how religious people express themselves, verbally or non-verbally. Highway Radio therefore should be able to convey and portray 'Christianity' through its programmes as a Christian radio station. The community therefore should be able to make meaning of the station's programmes and this shows reflections of the community. The content and style of programmes 'tell' of who the community is and the audience/community identify the radio station through its reflections of themselves.

Community radio programming should satisfy ICASA's requirements on local content and music should be more reflective of its audience. Local content in programming is one way of representing the community due to its relevance and being about or by that particular community. Music for example can be reflective of its community in various ways. ICASA does not state how music should be reflective of its audience. However, the researcher holds an opinion that radio stations are required to play music that listeners identify with, either in terms of the lyrics or the musician and the relationship the community has with him/her. Christians enjoy gospel music from all over the world since they identify or understand the message.

It is also possible that other people identify with the language or ethnic origin of the musician. Music therefore is 'reflective' of its community in different ways, since the community itself identifies with it in different ways. It is similar also with secular music, listeners relate themselves either with the message or the artist. Music is reflective of the Christian community, due to its 'pure' message and motivational spirit.

It is crucial that every programme both in format and content is determined by audience needs. The listeners also determine the schedules although not the programme hosts. The production team produces programmes and the listeners are asked and encouraged to give comments concerning such programmes. The production manager of Highway Radio states: "...because it is a community radio station, [we] welcome inputs from the community. We have had people from the community coming in and telling us that they

would like certain programmes on radio, they have given us proposals and we have accepted them and we have done that because we are a community radio station, we are accountable to the community apart from being a Christian radio station” (Personal interview, November 2001). The IBA’s stipulation on local content programming describes a true community radio as distinguished from any other radio format by the fact that its programmes are directed and produced by the community. In this way community radio occupies a unique place in radio broadcasting (IBA Act, 1993).

Community participation is a key requirement for a radio station to receive a community radio licence. ICASA places a responsibility on community stations to include ideas and programmes initiated by the community that the station serves. It is stipulated that:

- All community radio stations must broadcast news and other information programmes.
- News and information programmes must especially cover events and issues at local level.
- Community stations must reflect the language needs of their target communities. (RSA: Dept. of Communications. 1997).

With regards to music on community radio, ICASA states that all broadcasters must play their part in developing South African music and talent, as well as the local music industry. The Green Paper stipulates that the authority should impose a minimum quota of 20% of music broadcasts to be of South African origin. (Dept. of Communications: 1997). To add power to these stipulations, MISA declared that:

by broadcasting from the community to the community, about everyday problems and real issues, about the community’s own history and culture, and in the local language or dialect, community broadcasting can empower by giving people a greater sense of their own value and potential

(<http://www.misanet.org/broadcast/commuinty3.html>)

The following section will focus on the programmes of Highway Radio and their relevance to the community. This discussion attempts to answer the questions: how Highway Radio’s programmes represent and reflect its community? Do the programmes empower the listeners?

This exploration will take into consideration the content: the programmes reflect the values of the Christian religion, whether programmes are community based or local; what their relevance is to the community's social needs and finally to investigate the role the community plays in programme selection and structuring (participation). This analysis therefore will be broken into five categories that comprise the entire programme schedule of the radio station. These categories are:

1. General programmes: under this, educational and health programmes will be discussed;
2. Inspirational programmes: these programmes include sermons and daily devotional messages;
3. News and information programmes;
4. Music and
5. Advertising.

### **3.3.1 Educational and Health programmes**

It has been emphasised in interviews and documentation for Highway Radio that it is a "100% pure radio", which aims at broadcasting programmes that are family friendly and more reflective of the Christian community. Christian education, motivation and spiritual upliftment form an essential part in the creation of a well-informed community.

Apart from fulfilling its spiritual function, the radio station also strives to socially empower its listeners. The station's programming strives to balance the equation of creating spiritually developed, socially aware and informed citizens. The programme entitled *Today's Woman* which is aired between 10:00am and 11:00am, Monday to Friday, reveals the station's pulse to empower and motivate women with family related and socially relevant life skills. Presented by Nicole Botha, Beverly Peddie and 21 year old Sbonga Mngadi, interchangeably on different days, *Today's Woman* deals with family matters situating the woman in a leadership position with the ability to handle family relationships, health and behaviour-related issues.

The topics of discussion in this programme differ day to day but health education dominates. There is instruction on how to take medication and discussion of problems that women face at home and at work, where solutions for such problems are suggested and debated. During the time of my research, which involved participant-observation, two such issues involved a discussion beating breast cancer and handling teenage problems. These are issues that are socially relevant and empowering since they use communities shared knowledge as a resource to offer practical advice. Building a strong society starts with building a strong community and building a strong community starts with building a strong family. *Today's Woman* exposes truths about certain diseases. This programme gives the community information and awareness. The format is normally a talk by a presenter, with occasional interviews conducted with specialists to offer solutions. Music is played in-between. The experts are not foreign but people from within the same community, either from local clinics and hospitals.

Similar to *Today's Woman* is a Zulu language programme called *Khuthazeka*, (Motivation). This is a programme designed to motivate young people by providing information on career and life skills and to endorse development initiatives. Different experts from different fields and academics are invited to address the listeners. The Department of Communications and Sicebisa Isizwe Ngemfundo (We advise the nation through education) sponsor this programme. *Khuthazeka* also addresses issues of gender inequality in the work place. "Women and economy" was the topic of the show aired on November 19, 2001 that dealt with gender inequality issues.

Women are encouraged and motivated to change the way patriarchal society has ignored them. Interviewees are normally from the local governmental bodies, for example: Socio-legal studies, the local Commission for Gender Equality and Thekwini business representatives. In this programme disadvantaged women told their stories on how they have been treated and the experts suggested solutions. It also dealt with controversial issues concerning the role that women are supposed to take in decision-making or in discussions leading to decision-making, where women have been previously silenced. All these are discussed and sometimes portrayed through a short drama, where listeners

demonstrate their experiences. This demonstrates the crucial role that community radio has to play in the community, through facilitation of discussion around issues that affect listeners. Community radio has been identified as playing a vital role in development and democracy. Bonim & Opoku-Mensah, 1998:18) point out that community radio can do this by

enabling communities to articulate their experiences and to critically examine issues, processes and policies affecting their lives and educating and mobilising communities around development initiatives and strategies that will result in a better life for listeners (voter education, AIDS, local government, gender issues, peace building, etc).

The programme discussed above is exemplified by this quotation, which demonstrates the ability of Highway Radio to stand for its role as a community radio. Similar to *Khuthazeka/Motivation*, another programme, *Business Buzz* is aired on Mondays at 6:30pm and Fridays at 09:30am. This programme aims to encourage entrepreneurial spirit through educating the community on how to start and maintain a business. The community itself voted for this programme to be extended to two days a week: “we take into account whatever opinion the community come up with. For instance we have a programme called *Business Buzz* which we asked for the community’s opinion...we had a positive, positive response from the community and we extended the programme and we ended up playing the programme two times a week” (Personal interview, April 2001). To involve the community to the fullest point, *Business Buzz* presents local, small and medium business people to speak to the community, sharing their ideas and knowledge on how they have been successful. One should notice that these programmes are not strictly directed to Christians, their content is of help to both Christian and non-Christian as well. However, programming is carefully monitored to ensure that it fits in with the ethos of the station. Ngobeni (PRO) states:

as a Christian radio station we are very sensitive in terms of our programming. We would not include something that would be viewer-sensitive. We try as much as we can to think of our listenership and would not include anything that is offensive to the listeners, things like drug promotion, violence etc. In terms of our language we make sure that the message that we put across to listeners is to motivate, to empower, teach and inform, so we stick to those principles so that whatever programme we bring to the station we make sure that it will either inform, educate or motivate (Personal interview, April 2001).

The researcher has regarded the above-discussed programmes as ‘general programmes’ as they are not exclusive to religious listeners since they do not contain strictly religious content. In the interviews, listeners had varying responses to these programmes. With the five unstructured interviews conducted, two respondents were regular listeners and had enthusiastic responses to the ‘general programmes’. Lucia Ntuli expressed that she liked *Today’s woman* because “it perfectly fits the day and the presenter has everything it takes to present a good programme right on hand. It brings the full truth, it satisfies me fully, socially and it keeps me aware of things that are happening around. It boosts ones spirit, there is whole lot of teaching that goes around and revives” (Personal interview, November, 2001).

Two of the other interviewees could not mention the programmes by name but positively responded that Highway Radio has good programmes particularly sermons. One voiced that he likes the coupling of music with sermons and other general programmes, “they are efficient and effective” (Personal interview, November, 2001). One listener complained that the Zulu programming is disorganised when compared to the English programming, which has titled programmes (although she did not favour any in particular). Listeners therefore, have different views on the programming of Highway Radio as they are interested in different programmes. This points to the fact that though this kind of community shares common religious interest, it cannot be homogenous when it comes to programmes. This points to the need for wide range of programming for public service media, to ensure balanced scheduling across various genres and coverage of population or community’s needs and tastes (Mersham, 1998:228: see page 26 paragraph 2).

### **3.3.2 Inspirational talk: sermons and teachings**

The Green Paper on broadcasting (RSA, November 1997) stipulated that the objective for community broadcasting is that it should be a service licensed to serve particular communities. They are meant to provide programming that **reflects** the special interests and needs of the community which they serve.

On the same note, Highway Radio is determined to broadcast inspirational and motivational messages to equip and enrich the Christian community spiritually.

This is reflected through a wide range of teachings and preaching that the station offers twice a day. *Teach Time*, an English teaching programme is aired from 9:00-9:30 in the morning; *Preaching in Zulu* is aired from 21:30pm–22:00pm (see appendix 2). These messages are not restricted to any particular church doctrine but draw on the Bible and general theological background. Different local pastors and leaders from different churches and Christian organisations are given the opportunity to preach: from *Teach Time*, Pastor Swanepoel from His People Church in Glenwood; Pastor Sally Pillay from Emmanuel Ministries in Phoenix and Pastor Khotsoane from Power Dimension Outreach Centre at the Point to name a few. They interchangeably share the broadcast studio. Regular preachers for *Preaching in Zulu* includes Pastor Mkhize from Nagina, Pastor Ndlovu Pastor Mzimela and many more. Some of these sermons are evangelical; others are inspirational.

The diversity of pastors heard on Highway Radio (as participant-listener) increases the level of unity and tolerance within the Christian community in the greater Durban area. It also reflects the depth of scope of the community served by this radio station and its ability to utilise the waves for their benefit. These pastors are regular listeners of Highway and they form its community. To be representative of Christians, it is the objective of Highway Radio not to let the radio become a pulpit for the promotion of one church over another. To ensure that a cross-section of churches is represented and Christian living is reflected, the station's management allows different pastors to preach or teach. The station manager stated that, "we ask people from our community, pastors, leaders of different organisations, interview them. Pastors come to preach, teach and talk to the community and the community responds" (personal interview, August, 2001).

However, despite their concerns with equal representation and community participation, there are certain criteria that are followed before the preacher is allowed on air. Firstly, the station has a mission to evangelise and basic Christian tenets must be recognised: A

statement of faith. Secondly, the content must be deemed appropriate by the station management. Ngoben states:

we listen to the content of the message before we pass it on air, to see if the person is suitable enough to run with the vision in his/her teachings. This is mainly because, even though the content is Christian, a church pulpit is different from a radio audience, church pulpit is directed by the pastor to the people, whereas on air, it is a diverse listenership, some people can be sensitive to certain issues, so we are selective in pastors” (Personal interview, March 2001).

It is therefore not the community of listeners which select or provide speakers, but the station’s management take that responsibility. At the time of research, listeners did not voice any concerns about this. There has been no interaction between the management and listeners concerning this point. The role played by of local pastors is seen as community participation, however, it could be argued that the criterion followed before someone is allowed to preach, excludes the community. If only the management has the power to grant access, it means that some community members may be denied a voice as the management feels that his/her message does not relate to the vision. Although the intention is socially responsible, the limiting of preachers in this way is potentially problematic.

While some respondents preferred music and phone-in greetings to inspirational talk programmes, most listeners responded positively towards these programmes, stating: “the sermons are quiet enriching...sometimes I just feel down in my spirit and tuning to the radio brings some effect that is uplifting to me. You find that they even guide you to the scripture verses in the Bible that after reading I feel very much edified, so I am positive about it” (Personal interview, November 2001). Another expressed:

sermons are good; yes there are of course those which one as an individual you feel that you really didn’t get it that right, but all in all I can say they are fine, they are teaching something to someone. I believe that they are very beneficial to the community at large, because they don’t cover up like people who have been saved for a long time or what, there are sermons which fit even people who are not saved, it is like they reach out to them. There are also sermons which fit even the newly born Christian, they cover everyone” (Personal interview, November 2001).

In terms of horizontal communication and community radio's capacity to positively impact a community, the researcher recalls one specific example. It concerns a man who called the studio after the pastor had preached. He asked the community (Christians) to pray for his daughter who was very sick. The pastor prayed and a week or two later, he reported that his daughter was healed. Here one notices how radio enables communities to share problems and experiences. Community radio therefore becomes a forum for community expression and primary means of access to the public sphere.

### **3.3.3 Music in Highway Radio**

Highway Radio dedicates 70% of airtime to music and 30% to talk, twenty percent of the 70% dedicated to music should be South African (IBA Act 1993). Music is one of the ways in which the radio station develops and keeps its community listening. From the interviews conducted (November 2001), most listeners enjoyed music more than any other programme. Some mentioned that they only tune into radio for specific music programmes. However, while some prefer the music during the English programming, others prefer the music during the Zulu programming. Thus music seems to divide the community into two interests groups, determined by language. English speakers (whites, Indians and coloureds) listen only to music during the day simply because they do not understand Zulu, which is the primary language during the evening broadcast. There are those who listen to both English and Zulu, those fortunate enough to understand both languages, and these are mainly Zulu speakers or any Nguni language speakers in the province, be it Xhosas, Sothos or Swazis.

The law that guides all community radio stations stipulates that all sound broadcasters are required to play 20% South African Music<sup>20</sup>. This means that since Highway dedicates 70% total airtime to music, an estimated 14% of that music should be South African. Highway Radio plays about 35% local music (Personal interview, March 2001).

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<sup>20</sup> South African music is defined is defined by IBA Act Section 53 as music with lyrics and music written by a South African citizen, principally performed by musicians are South Africa citizens, etc.(IBA Act153 of 1993, section 53, subsection 1(c), clause i), ii, iii.

This is intended to ensure the development of local music and talent as well as the local music industry.

Contemporary praise and worship, mainly sourced from American discs found in local Christian bookshops dominate music played during daytime English programming. This music is popular, but it does not encourage English speaking listeners to listen to South African music. The DJs during this time are English speaking, with a primarily English speaking audience (and a few Zulu listeners). The selection of this music is also the duty of the production team. The production manager stated that he and his team are responsible for programme production including jingles, adverts, and music. The presenters are not allowed to choose their own music (Personal interview, November 2001). Music in other sessions of programming is selected through a hotline phone-in programme called “*pump or dump*” where callers vote against the songs they do not like and vote for those they like. Whether this is the most desirable or effective method of selection is questionable, as there is a tendency for the same songs remain in the playlist for days. This may be democratic, but it does not take diversity and minority interests into account. Listeners have different tastes, which need to be balanced. It becomes a case of music not being the choice of the listeners, but of some of the listeners.

While asking the listeners about their feeling about the music programming, most responded positively except for one lady who raised an interesting concern. She felt that music played during the day, which is predominantly English programming, should not ignore South African music because there are groups that sing good music in English. She mentioned a Johannesburg based group called *Joyous Celebrations*, which she felt would fit in the English music programming, but it is not played (Personal interview, November 2001). Music on Highway Radio is not based on certain church hymns, but an easy-listening Christian, contemporary gospel hit songs, which at night become more traditional or African praise and Worship in style. Boehlert (1994 in Stout & Buddenbaum 1996:231) adds power to this claim, he states that “the music today is not confined to the church. It’s moved beyond the church walls and...people are leaning towards it”.

It should be borne in mind that community radio stations have an obligation to cultivate the local music industry. Robert White (1990:7) analysed community radio formats in Latin America and made mention of the fact that:

these stations now have an explicit policy of not playing the English language rock music or even Latin American copies of this that are promoted by transnational record companies. Instead there is an effort to give a hearing to the independent national artists and to local musicians who sing local country and regional music.

Highway Radio is an interesting case, for while this does not happen during the day, the radio station's programmes at night stick do feature mostly local, regional and national musicians, who tend to be both Zulu and English speaking artists. Andile from KwaMashu Christian Centre; Pinky Vilakazi, Mbali and Siphoskhosana are just some examples of artists from the local towns and townships of this province that are played on Highway Radio. Highway Radio also visits local churches and records different choirs and singers, which it airs. One rarely hears this type of music on mainstream radio stations.

One important initiative that Highway Radio has been involved in, although not on a regular basis is of the organisation of music concerts and talent competitions in partnership with local businesses. This is similar to SABC's *Star Search* (Yo!TV) or *Shell Road to Fame*, which aim to promote local talent; however where these are nationwide initiatives, this is local. Moreover, one production team member (who also works for Siyaya FM<sup>21</sup>) disclosed "we cover entertainment that takes place within Cato Manor<sup>22</sup>, and people find that entertainers are artists from Cato Manor who have never been exposed. We play their demonstration (demo) tapes before they go for recording. There is one guy who has recorded because we played his music, which was not known until we played it on radio" (Personal interview, November 2001).

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<sup>21</sup> Siyaya FM is a new growing initiative in Cato Manor, which focuses on community development and it covers broader local social issues. This initiative was started by an organisation called Cato Manor Development Agency (CMDA). Siyaya FM airs one day a week, through airtime that they buy from Highway Radio while working as part of the production team for both radio stations. (see appendix for interviews).

<sup>22</sup> Cato Manor is an informal settlement between the University of Natal Durban, and Westville.

With regards to the music selection process, as with the inspirational talk, there are quite strict criteria for airing, which are determined by the production team. For example music produced by artists like D. J. Walker (*Tshisa Mpama*), Brenda (*Ngohlala nginje*) and Zola (*Shay'ingoma Mzayoni*), gospel with kwaito, is not aired. It is believed that the music genre represents a lifestyle; kwaito embodying a lifestyle with which Highway do not wish to be associated. This is South African music with words relating to religion but not presented in the usual gospel manner. These songs have been played in other gospel music programmes like *Gospel Gold* (SABC TV) but not on Highway Radio. Although to the researcher's knowledge no song of this kind has ever been requested by listeners. In programmes like *Siyadumisa*, *Owasekhaya*, listeners are able to make their requests and music choices.

There is a lot of questioning going around concerning this controversial music. In some public service radio stations (Umhlobo Wenene) and SABC television programmes (Crux), this has been tackled, with the question of "is this good or bad? Should we take this as gospel music or not"? The listeners have different views about this, some have a belief that these artists are showing off their talents and others say they are weakening and loosing the meaning of what "gospel" means. The researcher holds a belief that it is better for evangelical Christian radio stations to exclude this music altogether because it is controversial. On the other side, one can ask, what if listeners like this music? As a researcher, no listener accessible to me has shown any sign of improving this music.

From the management side, it was declared that "we promote pure music, not music with lyrics that encourage sex, violence and language insults...our logo is 100% pure radio" (Personal interview, November 2001). Mr. Leigh stated that "music is a number one ingredient of the radio station, one cannot just play all over the place with music, one cannot all of a sudden come with rhythm and blues (R&B), the content has to be purely adult contemporary. Most listeners enjoy this music, and they actually prefer it to other programmes".

### 3.3.4 Highway Radio News and Information programmes

Highway Radio broadcasts news hourly or once every two hours depending on the day of the week. There is more news during the week and fewer bulletins during the weekend. The point raised is that “access to information is central to democracy. For citizens to participate in the determination of their own future, they require timely, accurate and reliable information and diversity of opinion” (ICASA, 1997). People expect news as objective truth without bias or propaganda. The creation of an informed citizenry relies on determination and the reliability of community radio stations to supply the community with relevant news and information. According to John Hartely (1982), news is a social and cultural institution, it therefore is a crucial part of social organisation. Hartley states that “news develops in an active and even creative way, it doesn’t simply ‘reflect’ its linguistic, social or historical determinants, it works on them” (Hartely, 1982:7). News involves communication and through communication one acquires knowledge and information. For this reason, media are there to facilitate news communication. It is crucial therefore for community radio to keep its community informed and be engaged in the process of searching for and communicating news.

The radio station puts aside time for newsgathering from other sources such as the Internet. The news team produces news and communicates it to the listeners. The news is comprised of local (provincial) national and international bulletins. In most cases Highway Radio local news are provincial news. The news from the Durban-Pinetown is rare. The order is provincial news first, then national, international and back to national and provincial. This can differ on how one understands the term ‘local’, the researcher holds a view that in the case of community radio, provincial issues can be referred to as ‘local’.

The news editor commented that “we have a balance in our bulletins, we have a mixture of local, South African news, and maybe one international item depending on their importance” (Personal Interview, August, 2001).

Local stories are given more coverage, for example, in September 2001; there was a murder of a woman from Manor Gardens (close to the University of Natal). There was criticism that the police did not take the necessary measures to apprehend the murderer/s. Highway Radio covered the story from both angles, from the police and from the community of Manor Gardens and it was given longer time for clarification. Furthermore, on Fridays, there is a special news programme called *KZN rap-up*, which discusses news that has made headlines in the province. Issues range from general crime news (taxi violence, drug dealing), arts and culture as well as sport.

Few listeners (accessible to the researcher) pay much attention to Highway Radio news. The researcher had only two listeners who were able to comment on the news. Both felt that it was not of a high standard. The news is broadcast in both English and Zulu but with fewer slots in Zulu than in English. The researcher's explanation of this is that most people at night are not that interested in news, few are still awake after 22:00pm.

Normatively, community radio has a social responsibility to empower and enlighten its community with relevant local information. Democratic-participant theory (which has been discussed in detail in section two), supports "the right to relevant local information, the right to answer back and the right to use the new means of communication for interaction and social action in small scale settings of community, interest groups or subcultures" (McQuail, 1994:132). This information whether local or national has to be as true and objective as possible. The normative theory of social responsibility also urges media to fulfil certain responsibilities to society. "These obligations are mainly to be met by setting high professional standard of informativeness, truth, accuracy, objectivity and balance" (McQuail 1994, 124). High professional standards may not be an appropriate or necessary requirement for community radio but truth, accuracy, objectivity and balance are requirements for good news reporting.

With the two listeners who commented about the news, both said that the news is not of an expected standard, one can argue therefore that high professional standards should not necessarily be discarded, but should not be a major procedure to allow for airing certain

news. Moreover, if the listeners feel that the news is not of a good standard, the station should improve that standard in order to meet the information needs of its community. Highway Radio seems to compete with other radio stations in the same coverage area, Ukhozi FM, SAfm, Radio Pulpit and Metro to mention the few. Some listeners have witnessed this:

sometimes there are unimportant programmes during the day programming, I cannot remember their names, this is when I tune to maybe Ukhozi, where sometimes they have gospel opening...sometimes I listen to SAfm, where they broadcast news, I like equipping myself with news, which I capture in SAfm. I also tune to Metro very rarely when they play gospel shows...I also listen to Radio Pulpit, at particular times they often play gospel shows. I listen to Highway radio more than these" (personal interview, November 2001).

Siemering (1999: 1) also agrees that community radio is one place where people expect truth without bias. One production team member expressed the concern about truthfulness and he demonstrated this saying;

the challenge is that we all have to make it a point that the information that we give here is well researched and covers both sides, for example, if a story that we want to cover, party A accuses party B, we have to make sure that we get a comment from party B, so that when we broadcast the issue, we do not find party B asking why we broadcast something said by party A because party A failed to understand party B on certain issues (Personal interview, November, 2001).

The above quotation demonstrates the successful application of social responsibility, as it was the case with Manor Gardens community and the Mayville police after the murder incident.

Beside news, there is also an information- sharing programme called *Hlala Wazi* (Have knowledge always) on Mondays from 04:30–05:00am. The presenter announces that Christians should give the topics that they would like to discuss in this programme. Each topic is tackled, with the presenter announcing and inviting the community to debate and ponder upon it. Listeners phone responding to the topic. This therefore becomes a democratic public sphere, since every one is invited to contribute, provided that he/she has the means to do so. Topics debated include issues like: 'Christians and marriage', 'Christians and gambling' and many more.

Special community relevant announcements are aired in *Calendar* at 22:05 to 22:15. This programme provides general information about occasions, meetings and gatherings taking place within the local neighbourhoods. To make this possible, people from the community (churches, schools, different organisations) fax or write to the radio station to have their announcements broadcast. People also come to Highway Radio for exposure if they have certain programmes that the community should know about. The station does not passively accept such invitations. However, according to the production team manager, they prepare interviews so that they can first extract relevant information and present the interviews. This shows a concern for truth, accuracy and balance. In addition, advertising also forms part of the station's programming, and will be discussed below.

### **3.3.5 Advertising in Highway Radio**

The inclusion of advertising in media has been viewed as a 'vested interest'. Since community radio's primary ambition is to reflect the people's aspirations and needs, inclusion of advertising could be seen as problematic. As with PSB, community radios are forced to rely on advertising revenue (as well as membership donations, and subscription funds, see appendix) for their financial sustainability (Mpofu, 1996). From another angle, the inclusion of advertising, which in our consumer society is inevitable, could be seen as serving the needs and requirements of the local business community, reaching target audiences relevant to their products or services. However, there are concerns about the nature and amount of advertising and the relationship between the community broadcaster and advertisers. For this reason, the IBA considered placing limitations on the amount and nature of advertising and sponsorship in community radio. It has been stipulated that broadcasters must be responsible to ensure that editorial integrity is not influenced by the presence of sponsorship. This requires broadcasters to ensure that no sponsor or advertiser has any influence on the content and scheduling of sponsored programmes ([http://www.iba.org.za/ad\\_pos.html](http://www.iba.org.za/ad_pos.html)).

As a listener of radio, I have noticed that most public service radio stations such as Ukhozi FM and Umhlobo Wenene FM amongst the others advertise similar things with

language being the only difference. Advertising on community radio stations however differs. Where the larger public stations advertise nationally recognised products and services, community stations such as Highway focus on locally relevant and recognised products and services. The Advertising Authority of South Africa places two restrictions on broadcasters concerning advertising. Firstly, there is a restriction on the advertising of tobacco products on the grounds of health considerations; secondly, the advertising of alcohol during certain programmes such as children's, educational or religious programmes is prohibited (ICASA, 1997). Highway Radio, as a religious radio station excludes this kind of advertising altogether.

Highway Radio allows advertising from local businesses, largely from Pinetown and surrounding areas. These advertisements have to correspond with Highway Radio's goal of "100% pure content" which is their pay-time/ corporate identity. While inquiring about this from listeners, few felt that some advertisements were not relevant to this radio station (questionnaire-see Appendix 8b), and some listeners indicated that they did not listen to advertisements at all. In an informal discussion with other two listeners (male and female), there was a comment concerning an advertisement in Zulu programming which advertises a men's health clinic available in "Dr Mbuyana's surgery". This advertisement states:

*[usukhona umtholampilo wamandla abesilisa ...udinga ulwazi mayelana nokuthi ukhulelwe, ufuna ukwazi umntwana ongekazalwa, noma inhlobo yonke yezifo ngisho nokululekwa nge HIV/AIDS, xhumana nodokotela kulenombolo...]* [a clinic for men's power is now available, also if you want to check to if you are pregnant or not, to know the unborn baby (gender), and get help for all diseases, HIV/AIDS counseling is also available. Contact us on this number..."]

The advert raised concern among these listeners due to its ambiguity. Firstly, it does not state what kind of 'power' it refers to. The assumption is that it is referring to sexual power as indicated by "men's power" but does not elaborate further. One listener openly expressed that the advert is ridiculous, "I personally don't like it" (Personal interview, November 2001). The advert was also criticised from a technical aesthetic perspective.

Highway Radio gets support from local business through their sponsorship of some programmes. Christian music outlets (e.g. Worship Direct) and Christian bookshops (e.g. Dayspring in Berea) and Panasonic sponsor music programmes and also advertise on the radio station. It should be noted that most advertising on Highway Radio is Christian based for example, bookshops, gift shops, gospel music outlets, although other local businesses, which are non Christian do advertise on Highway-as long as their business does not conflict with Highway's "pure content".

The wide range of programming provided by Highway Radio reflects the ability of the radio station to represent the different interests of its community. The content also undoubtedly reflects Christian morals and values, while simultaneously paying attention to the fact that the geographical community of Highway Radio is not all religious. The balance in programme genres gives the radio station the ability to be a public service. The diverse interests that the listeners have, is a challenge to a community radio station; nevertheless its provision of the range of programming as discussed above, enables the community to feel reflected and their spiritual needs satisfied whether through music, inspirational talk or general programming. Also, the independence of the radio station from any specific local church, gives the radio station the ability to represent interests from different individuals, churches as well as organisations.

The following subsection discusses the modes in which Highway Radio interacts with its community. It should be born in mind that "community involvement and participation are at the heart of community radio" (Urgoiti, 1999).

### 3.4 MODES OF PARTICIPATION AND INTERACTION

The Windhoek Declaration (2001) has declared that “all community broadcasters should be enabled to have access to Internet and use it in the interest of their respective communities” (Part 3, declaration 3) to assist participation. This is a normative statement, which suggests what ‘ought’ to be, and is unfortunately very difficult to achieve. McQuail (2000:148) also argues that normative notions do not take us very far in reality, they spell out what ought and what ought not to happen.

The problems of unequal social development (rural vs. urban, financially rich vs. financially poor, educated vs. uneducated) render access to and use of the Internet a privilege of the select few. This clause does not address issues of access, nor does it address issues of literacy: basic literacy as well as computer literacy. These are problems, which are reality in most communities of South Africa. Also the language of the Internet is predominantly English, never Zulu. This therefore increases the communication and information gap that Moira Chimombo (2000:10) argues about. She asserts that “the technological gap between the rich and the poor widens, as a result of the socio-economic gap, thus at the same time increasing dramatically the information gap”.

The potential of new technologies such as the internet and e-mail to enhance the participative potential of community stations cannot be denied. However, in a community where access to a telephone is a problem, internet and e-mail availability seems almost implausible. Three listeners in the ten interviewed expressed that they had never participated since they did not have phones at home, thus rendering participation through e-mail, phone and fax line impossible.

Nevertheless, Highway Radio does have a web page (<http://www.higwayradio.org.za>) containing summary of the mission and vision of the radio station. This is a good way of encouraging participation for those who have access, like students, since it also provides the means to place comments that people have regarding Highway Radio (see Appendix 11).

Other possible means of interaction between the community and the radio station are: telephone, fax, and letters, these have been provided in the appendix. These are ways in which the community is able to give feedback that can influence programming and at the same time have their interests represented. In the case of Highway Radio, these methods have been seen to be popular, with phones being the most popular. As most Highway Radio listeners are students or people from the suburbs and townships, most do have access to a telephone; however, for the people who do not, there is little recourse. Full participation is thus jeopardised. Technology therefore becomes a yardstick for community participation. Mjwacu (2001:16) argues that “the most inevitable effect on the communication gap that technology creates between the information rich and information poor lies in access and resource availability, which are determined by the economic status of either a household, community or a country at large”. This therefore causes community division or fragmentation, since other listeners become passive and not active listeners due to the inaccessibility of modes of interaction.

The level of participation in Highway Radio is still a challenge. It has been noticed that despite access to modes of participation most listeners (accessible to the researcher) were not committed to taking the responsibility of being an involved community (see page 34, paragraph 2, page 40 paragraph 1). Beside the technological and economic gap argued by Chimombo (2000), most listeners choose not to fulfill their contractual responsibility towards the radio station and are content to be passive listeners. From my research, most seem to know the responsibilities and functions of a community radio. They know that community radio is a radio for the people, but do not consider that they are “the people”. Most listeners do not involve themselves despite encouragement from the station to participate.

It is a common concern that, most community radio stations in South Africa face financial and management problems (for example Radio Maritzburg, Echo Newspaper). However, the researcher has also noted that some listeners did not know what is meant by “participation”. To most ‘participation’ simply meant phoning in. they were unaware that they could write, e-mail or fax, in order to effectively influence programming.

This implies that the community is not well taught or informed of their role concerning community stations. An uninformed community can be a major problem for community radio station since it cannot survive without full support and involvement of its community. The question therefore arises, “who is supposed to inform or teach the community about their responsibility towards a community radio? Perhaps this is the question that should be dealt with by ICASA. If listeners choose to be passive, how are radio stations able to fulfill their mandate? Freire (1987) talks about how people should facilitate their own liberation through motivation, dialogue and participatory communication, but people first need to be aware of their potential to do so, and what that entails. Berthold Brecht states:

radio must transform from being a means of diffusion to become a means of communication. Radio could become the most marvelous means of communication imaginable in public life, an immense conduit and it would be this if it were capable not only of broadcasting but also of receiving, of permitting listeners not just to listen, but also to speak; and not isolating them, putting them in contact (Brecht, 1967 quoted in Ilboudo: 2000:43).

Moreover, it is important to have the knowledge and choice to participate even if people choose not to. Democratization of communication entails a great deal of participation within the community in order to construct their own values. Robert White, (1990:93) argues that “democratic communication refers to an institutional organization of public communication which attempts to guarantee the right of all individuals and subcultures to **participate** in the construction of the public cultural truth”. The Christian community as well is encouraged to construct its religious truth.

One respondent, when asked how he sees the future of Christian community radio stations, expressed: “I realise this good support, even though I am passive, minimising the number of support that is already there...there is hope that it can still survive, as long as we and they are dedicated. Maybe I should start establishing this sense of position now and say as long as **we** [listeners] are dedicated” (Personal interview, November 2001). It is the same respondent who also commented that he believed that Highway Radio was successful and active in encouraging participation from listeners, though he himself had never been involved, he said “I have heard many people that I know having some

contributions, or responding to the station's programmes. Participation as a two-way communication is actively encouraged, it is just that I have never given my self time to do or say anything" (Personal interview, November 2001).

The following section gives summary of final comments and conclusion, which includes a critical disucussion of whether Highway Radio fulfils community radio mandate, it will emphasise the democratic-participant application and representation of community by Highway Radio.

## SECTION 4

### 4. FINAL COMMENTS AND CONCLUSION

Highway Radio, as has been argued at the beginning of section three above, serves a Christian community, people who are not only church goers but have understanding of Christ as the Son of God (Personal Interview, March 2001). Highway Radio also embarks on an evangelical mission, preaching Christianity and reviving those who are already Christians. It has been argued by Loveless (1946 in Stout & Buddenbaum, 1996:17) that radio is an undeniably useful tool for evangelism, therefore Christians have been quick to employ it as a legitimate means of preaching. Besides being a Christian radio station, Highway is community radio station first and is therefore committed to follow and accomplish the community radio mandate.

As a medium which is for and by the community, community radio strives to be reflective and representative of its community in different ways: through the inclusion of community in the management structures, funding procedure, programme structure and programme content. Through all these, community radio is able to serve the interests of the community. This would include dealing with issues from within the community (local issues, events, occasions and people); using the language(s) of the community and airing programmes that are relevant to community experiences and expectations as determined by that community. Community radio in South Africa from the late 20<sup>th</sup> century to the early 21<sup>st</sup> century has become more than just a tool to mobilise people in political terms, as it was during the early 1990s. Community radio today has been likened to a tool for reconstruction and development of former disadvantaged communities. It has been associated with development of people's right to communication at the same time it is a device for media democratisation through its accessibility and representation of its community.

Highway Radio works with its community in the areas of management, funding and programming. This has been noted in section three of this paper, and witnessed by the management and listeners alike. The Christian community of Pinetown and surrounding areas depends highly on this radio station. Despite reluctance on the part of some to participate, this radio station does work with those who are willing to participate, for example preachers, teachers of inspirational messages, presenters and the Board of Directors all of whom are from the community. The selection of the members of the Board of Directors on its own shows democratic participation, since the community elects the board, which is comprised of housewives, teachers, doctors, community leaders, et cetera; this also reflects the diversity of the community that the station serves. This reveals a great deal of community representation and acknowledgement of diversity within that community, since the community itself is involved from the beginning to the end. The community is represented on radio by people that they know and have elected; therefore their needs, interests and aspirations are likely to be fulfilled.

Bonim & Opuku-Mensah, (1998: 20) states that ownership and control of community radio are the most crucial and contentious aspects in defining such stations. They further state “this can be effected through communities holding public and open meetings where leadership of the station is elected, either into Board of trustees or Board of Directors”. Highway Radio holds an annual general meeting (AGM) every year (Personal Interview, March 2001), and in this way democratic decision-making is reached. It is also alluded to that such leadership is meant to represent community interests in a day-to-day running of the station’s activities and ensure that policies guiding the daily management are developed and that they **reflect** the interests of the community that the stations serves (Bonim & Opuku-Mensah, 1998:21).

With regards to programming and programme structure, Highway Radio is very strict in terms of its content, bearing in mind that its intention is to be a “100% pure” radio station. However, comments and criticisms relating to content are actively encouraged. It has been argued that the responsibility lies with the community to respond to that invitation so long as the community are informed and encouraged.

Highway Radio also works with people from local social or religious institutions in programming and encourages the community to discuss topical issues that affect and impact on their lives. Specific programmes are devised to engage the community in discussion and debate, enabling conclusions to be reached together. Programmes like *Hlala Wazi* (see page 65, last paragraph) are such forums for community engagement.

It has been expressed by Robert White (1995:95) that the most fundamental dimension of the democratisation of communication is to guarantee all the information which is necessary for the basic human needs of education, health, personal development and for significant participation in decision-making. White (1995) also reiterates Chimombo's argument (2001) that the absence of means to utilise any available information is a block to equal access and participation. This is the greatest challenge; the researcher concludes that most community radio stations face. Highway Radio works towards the involvement of its community in diverse ways. The radio station organises social gatherings (based on church services) with the station's personnel and listeners in order to socialise with its community. This therefore can be seen as a way of reaching the community and working towards 'unity' among different people from different townships and churches. Community radio therefore plays a major role in representing its community and enhances unity among its listeners. In this way, each radio station becomes a unique sphere since it has diverse interests to serve and cater for.

Radio has proven itself to be a flexible tool in people's hands, which they can use to effect their aspirations. During the 1990s, the inception of community radio in South Africa had political implications. Time has impacted on the role of community radio, since it is a voice of its community, it is there because of its 'community' and the community has its identity reflected through the radio station. They have their social and cultural needs represented, protecting the community from cultural imperialism brought by globalised media. Despite different missions that community radio stations have, the common thread that binds them together is that they allow the voices of people at community level to be heard. Community radio therefore is a different kind of communication for a different kind of community.

It has an important role to play in nation building, the recognition of the diverse range of cultures, needs and aspirations and their delivery in relevant languages within relevant communities.

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## **APPENDICES**

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# APPENDICES

REPUBLIC OF SOUTH AFRICA

COMPANIES ACT, 1973

ARTICLES OF ASSOCIATION

of a company not having  
a share capital

(Section 60 (1) : Regulation 18)

Registration No. of Company

Name of Company: HIGHWAY CHRISTIAN OUTREACH ASSOCIATION  
(Association Incorporated under Section 21).

- A. The Articles of Table A or Table B contained in Schedule 1 to the Companies Act, 1973, shall not apply to the Company.
- B. The Articles of the Company are as follows:

INTERPRETATION

- 1. In these articles, unless the context otherwise requires:

"The Company" means the abovenamed Company.

"The Act" means the Companies Act of 1973, as amended from time to time.

"The statutes" means the Companies Act and every other Act for the time being in force concerning companies and affecting the Company.

"In writing" or "written" means and includes words printed, handwritten, typed, represented or reproduced in any mode in a visible form.

Unless the context otherwise requires, words having a special meaning assigned to them in the statutes, shall have the meanings so assigned and words importing the singular number shall include the plural, and vice versa, and words importing any gender shall include the other genders, and words importing persons shall include bodies corporate.

### MEMBERSHIP

2. The subscribers to the Memorandum and Association shall be members of the Company until such time as the Board of Directors has been constituted after which the persons holding office from time to time as directors of the Company shall be the members thereof. The membership of any director shall terminate when he ceases for any reason to be a director of the Company.

### REGISTER OF MEMBERS

3. The Company shall maintain as its registered office a register of the members of the Company as provided in Section 105 of the Act. The register of members shall be open to inspection as provided in Section 113 of the Act.

### GENERAL MEETINGS

4. The Company shall hold its first annual general meeting within eighteen months after the date of its incorporation and shall thereafter in each year hold an annual general meeting; provided that not more than fifteen months shall elapse between the date of one annual general meeting and that of the next and that an annual general meeting shall be held within six months after the expiration of the financial year of the Company.

5. Other general meetings of the Company may be held at any time.

6. Annual general meetings and other general meetings shall be held at such time and place as the directors shall appoint or at such time and place as is determined if the meetings are convened under Section 179 (4), 181, 182 or 183 of the Act.

## NOTICE OF GENERAL MEETINGS

7. An annual general meeting and a meeting called for the passing of a special resolution shall be called by not less than twenty-one clear days' notice in writing and any other general meeting shall be called by not less than fourteen clear days' notice in writing. The notice shall be exclusive of the day on which it is served or deemed to be served and of the day for which it is given, and shall specify the place, the day and the hour of the meeting and shall be given in the manner hereinafter mentioned or in such other manner, if any, as may be prescribed by the Company in general meeting, to such persons as are, under these articles, entitled to receive such notices from the Company: Provided that a meeting of the Company shall, notwithstanding the fact that it is called by shorter notice than that specified in this article, be deemed to have been duly called if it is so agreed by a majority in number of the members having a right to attend and vote at the meeting, being a majority holding not less than ninety-five per cent of the total voting rights of all the members.

## PROCEEDINGS AT GENERAL MEETINGS

8. The annual general meeting shall deal with and dispose of all matters prescribed by the Act and may deal with any other business laid before it. All business laid before any other general meeting shall be considered special business.

9. No business shall be transacted at any general meeting unless a quorum of members is present at the time when the meeting proceeds to business. Unless a general meeting determines that there shall be a greater quorum, a quorum for a general meeting shall be the minimum number required in terms of the provisions of Section 190 of the Act, namely three members personally present and entitled to vote.

10. If within ten minutes after the time appointed for the meeting a quorum is not present, the meeting, if convened upon the requisition of members, shall be dissolved; in any other case it shall stand adjourned to a day not earlier than seven days and not later than twenty-one days after the date of the meeting and if at such adjourned meeting a quorum is not present within ten minutes after the time appointed for the meeting, the members present in person or by proxy shall be a quorum.

11. Where a meeting has been adjourned as aforesaid, the Company shall, upon a date not later than three days after the adjournment, publish in a newspaper circulating in the province where the Registered Office of the company is situated a notice stating:

- (a) The date, time and place to which the meeting has been adjourned.
- (b) The matter before the meeting when it was adjourned; and
- (c) The ground for the adjournment.

12. The chairman, if any, of the board of directors shall preside as chairman at every general meeting of the Company.

13. If there is no such chairman, or if at any meeting he is not present within ten minutes after the time appointed for holding the meeting or is unwilling to act as chairman, the members present shall elect one of their number to be chairman.

14. The chairman may, with the consent of any meeting at which a quorum is present (and shall if so directed by the meeting) adjourn the meeting from time to time and from place to place, but no business shall be transacted at any adjourned meeting other than the business left unfinished at the meeting at which the adjournment took place. When a meeting is adjourned, the provisions of Articles 10 and 11 shall - mutatis mutandis apply to such adjournment.

15. At any general meeting a resolution put to the vote of the meeting shall be decided on a show of hands, unless a poll is (before or on the declaration of the result of the show of hands) demanded and unless a poll is so demanded, a declaration by the chairman that a resolution has, on a show of hands, been carried or carried unanimously or by a particular majority or defeated, and an entry to that effect in the book containing the minutes of the proceedings of the Company, shall be prima facie evidence of the fact, without proof of the number or proportion of the votes recorded in favour of or against such resolution. The demand for a poll may be withdrawn.

16. If a poll is duly demanded, it shall be taken in such manner as the chairman directs, and the result of the poll shall be deemed to be the resolution of the meeting at which the poll was demanded.

17. In the case of an equality of votes, whether on a show of hands or on a poll, the chairman of the meeting at which the show of hands takes place, or at which the poll is demanded, shall not be entitled to a second or casting vote unless the members otherwise determine in general meeting.

18. A poll demanded on the election of a chairman or on a question of adjournment, shall be taken forthwith. A poll demanded on any other question shall be taken at such time as the chairman of the meeting directs. The demand for a poll shall not prevent the continuation of a meeting for the transaction of any business other than the question upon which the poll has been demanded.

19. Subject to the provisions of the statutes, a resolution in writing signed by all the members for the time being entitled to receive notice of and to attend and vote at general meetings (or being corporate bodies, by their duly authorised representatives) shall be as valid and effectual as if the same had been passed at a general meeting of the Company duly convened and held.

#### INSPECTION OF MINUTES

20. The minutes kept of every general meeting and annual general meeting of

the Company under Section 204 of the Act, may be inspected and copied as provided in Section 206 of the Act.

VOTES OF MEMBERS

21. At all meetings of members every member present in person or represented by proxy shall be entitled to one (1) vote, which may be exercised either on a show of hands or on a poll.

PROXIES

22. The instrument appointing a proxy shall be in writing under the hand of the appointer or of his agent duly authorised in writing, or, if the appointer is a body corporate, under the hand of an officer or agent authorised by the body corporate. A proxy need not be a member of the Company. The holder of a general or special power of attorney, whether he is himself a member or not, given by a shareholder shall be entitled to attend meetings and to vote, if duly authorised under that power to attend and take part in the meetings. A proxy may not vote otherwise than on a poll.

23. The instrument appointing a proxy and the power of attorney or other authority, if any, under which it is signed or a notarially certified copy of such power or authority, shall be deposited at the registered office of the Company not less than forty-eight hours before the time for holding the meeting at which the person named in the instrument proposes to vote, and in default of complying herewith the instrument of proxy shall not be treated as valid. No instrument appointing a proxy shall be valid after the expiration of six months from the date when it was signed, unless so specifically stated in the proxy itself, and no proxy shall be used at an adjourned meeting which could not have been used at the original meeting.

24. The instrument appointing a proxy shall be in the following form or as near thereto as circumstances permit or in such other form as the directors may approve:

(Association Incorporated under Section 21)

I, ..... of ..... being member of  
..... hereby appoint  
..... of ..... or failing him  
..... of .....  
or failing him ..... of .....

as my proxy to vote for me and on my behalf at the annual general meeting (as the case may be) of the Company, to be held on the ..... day of ..... and at any adjournment thereof as follows:

	In favour	Against	Abstain
Resolution to .....			
Resolution to .....			
Resolution to .....			

(Indicate instruction to proxy by way of cross in space provided above.) Unless otherwise instructed, my proxy may vote as he thinks fit.

Signed this .....day of .....

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(Note: A member entitled to attend and vote is entitled to appoint a proxy to attend, speak and vote in his stead, and such proxy need not also be a member of the Company.)"

### DIRECTORS

- 25. The number of directors shall not be less than two. If at any time the minimum number of directors is reduced below three, the continuing directors may act only to increase the number of directors to three or to call a meeting for that purpose.
- 26. The directors shall be nominated by the subscribers.
- 27. The directors of the Company shall not derive any remuneration from the Company for their services to the Company as directors. The directors shall however, be paid all travelling expenses and other expenses properly expended by them in and about the business of the Company.

### ALTERNATE DIRECTORS

- 28. Each director shall have the power to nominate any other person whether he is a member or not, to act as alternate director in his place during his absence or

inability to act as such director and on such appointment being made, the alternate director shall, in all respects, be subject to the terms, qualifications and conditions existing with reference to the other directors of the Company. A director whilst also acting as an alternate director, shall at any meeting of directors be entitled to two votes.

29. The alternate directors, whilst acting in the stead of the directors who appointed them, shall exercise and discharge all the powers, duties and functions of the directors they represent. The appointment of an alternate director shall be revoked, and the alternate director shall cease to hold office, whenever the director who appointed him ceases to be a director or gives notice to the secretary of the Company that the alternate director representing him has ceased to do so.

30. An alternate director shall not become a member of the Company only by reason of his appointment as an alternate director.

#### POWERS AND DUTIES OF DIRECTORS

31. The business of the Company shall be managed by the directors who may pay all expenses incurred in promoting and incorporating the Company, and may exercise all such powers of the Company as are not by the Act, or by these articles, required to be exercised by the Company in general meeting, subject to these articles and to the provisions of the Act.

32. A director may himself act, or any firm of which he is a member may act, in a professional capacity (other than auditor) for the Company, or any other company in which the Company is interested, and he or his firm shall be entitled to remuneration for those professional services.

#### BORROWING POWERS

33. The Company may in its discretion from time to time raise or borrow any sum or sums of money for the purposes of the Company and may raise or secure the repayment of such moneys in such manner and upon such terms and conditions in all respects as it thinks fit and in particular may mortgage or bind its undertaking and property or any part thereof whether outright or as security for any debt, liability or obligation of the Company or of any third party.

#### MANAGING DIRECTOR

34. A disinterested quorum of the directors may from time to time appoint one

or more of the directors to the office of managing director or manager for such term and at such remuneration (whether by way of salary or commission or participation in profits or partly in one way and partly in another) as they may think fit and may revoke such appointment subject to the terms of any agreement entered into in any particular case provided that the maximum period for which any managing director may at any time be appointed under contract shall be five years. The said appointment shall determine if the director so appointed ceases for any reason to be a director.

35. The directors may from time to time entrust or confer upon a managing director or manager, for the time being, such of the powers and authorities vested in them as they may think fit, and may confer such powers and authorities for such time and to be exercised for such objects and purposes and upon such terms and conditions and with such restrictions as they may think expedient, and they may confer such powers and authorities either collaterally or to the exclusion of, or in substitution for, all or any of the powers and authorities of the directors and may from time to time revoke or vary all or any of such powers and authorities.

#### MINUTES AND MINUTE BOOKS

36. The directors shall, in terms of Section 204 of the Act, cause minutes to be kept:

- (a) Of all appointments of officers.
- (b) Of all names of directors present at every meeting of the Company and of the directors; and
- (c) Of all proceedings at all meetings of the Company and of the directors.

Such minutes shall be signed by the chairman of the meeting at which the proceedings took place or by the chairman of the next succeeding meeting.

#### DISQUALIFICATION OF DIRECTORS

37. The office of director shall be vacated if the director:

- (a) Ceases to be a director or becomes prohibited from being a director by virtue of any provision of the Act; or
- (b) Resigns his office by notice in writing to the Company.

## PROCEEDINGS OF DIRECTORS

38. The directors may meet together for the despatch of business, adjourn and otherwise regulate their meetings, as they think fit. Questions arising at any meeting shall be decided by a majority of votes. In the event of an equality of votes, the chairman shall not have a second or casting vote, unless the members otherwise determine in general meeting, or unless the quorum for a meeting of directors is two and only two directors are present at a meeting. A director may, and the secretary on the requisition of a director shall, at any time convene a meeting of directors.

39. The quorum necessary for the transaction of the business of the directors, may be fixed by the directors, but shall not be less than two and unless so fixed shall be three. If the quorum is fixed at two, the provisions of the preceding article with regard to the casting vote of the chairman shall apply.

40. Subject to the provisions of the Act, a resolution in writing signed by all the directors, who are in the Republic of South Africa at the time, shall be as valid and effectual as if it had been passed at a meeting of the directors duly convened and held provided that the signatories constitute a quorum. The resolution may consist of several documents in the same form, each of which is signed by one or more directors or by their alternates and shall be deemed (unless a statement to the contrary is made in that resolution) to have been passed on the date on which it was signed by the last signatory.

41. The directors may elect a chairman of their meetings and determine the period, not exceeding one year, for which he is to hold office, but if no such chairman is elected, or if at any meeting the chairman is not present within five minutes after the time appointed for holding the same, the directors present may elect one of their number to be chairman of the meeting.

42. The directors may delegate any of their powers to committees consisting of such member or members of their body as they think fit. Any committee so formed shall, in the exercise of the powers so delegated, conform to any rules that may be imposed on it by the directors.

43. A committee may elect a chairman of its meetings. If no such chairman is elected, or if at any meeting the chairman is not present within five minutes after the time appointed for holding the same, the members present may elect one of their number to be chairman of the meeting.

44. A committee may meet and adjourn as it thinks fit. Questions arising at any meeting shall be determined by a majority of votes of the members present, and in

the event of an equality of votes the chairman shall not have a second or casting vote.

45. All acts done by any meeting of the directors or a committee of directors or by any person acting as a director shall, notwithstanding that it be afterwards discovered that there was some defect in the appointment of any such directors or person acting as aforesaid or that they or any of them were disqualified, be as valid as if every such person had been duly appointed and were qualified to be a director.

#### DIVIDENDS AND RESERVES

46. No dividends shall be paid to the members of the Company.

#### ACCOUNTING RECORDS

47. The directors shall cause such accounting records as are prescribed by Section 284 of the Act to be kept, including such accounting records as are necessary fairly to present the state of affairs and business of the Company and to explain the transactions and financial position of the trade or business of the Company and to explain the transactions and financial position of the trade or business of the Company.

48. The accounting records shall be kept at the registered office of the Company or at such other place or places as the directors think fit, and shall always be open to inspection by the directors.

#### ANNUAL FINANCIAL STATEMENTS

49. The directors shall from time to time in accordance with Sections 286 and 288 of the Act, cause to be prepared and laid before the Company in general meeting such annual financial statements, group annual financial statements and group reports (if any) as are referred to in those sections.

50. A copy of any annual financial statements, group annual financial statements and group reports which are to be laid before the Company in annual general meeting, shall not less than twenty-one days before the date of the meeting be sent to every member of, and every holder of debentures of the Company: Provided that those documents shall be deemed to have been so sent if it is so agreed by all the members entitled to attend and vote at the meeting. This article shall not require a copy of the said documents to be sent to any person of whose address the Company is not aware or to more than one of the joint holders of any shares or debentures.

## AUDIT

51. An auditor shall be appointed in accordance with Chapter X of the Act.

## NOTICES

52. A notice may be given by the Company to any member personally or by sending it by post in a prepaid letter addressed to such member at his registered address and in addition notices may be given by advertisement in a newspaper or newspapers.

53. Subject to the provisions of Article 12, notice of every general meeting shall be given in any manner authorised:

- (a) To every member of the Company except those members who have not supplied to the Company an address for the giving of notices to them.
- (b) To the auditor for the time being of the Company.

54. Any notice sent by post shall be deemed to have been served at a time when the letter containing the same was posted, and in proving the giving of the notice by post it shall be sufficient to provide that the letter containing the notice was properly addressed and posted.

## MISCELLANEOUS

55. If the provisions of these articles are in any way inconsistent with the provisions of the statutes, the provisions of the statutes shall prevail, and these articles shall be read in all respects subject to the statutes.

56. The Company may sue or be sued in any court of law by its corporate name. All powers of attorney, bonds, deeds, contracts and other documents which may have to be executed shall be signed by any one of the directors for the time being and by the secretary or any person nominated by the secretary when authorised so to do by resolution of the directors.

57. Every director, manager, secretary or other official or servant of the Company shall be indemnified by the Company against, and it shall be the duty of the directors, out of the funds of the Company, to pay all costs, losses, and expenses which any such official or servant may incur or become liable for by reason of any contract entered into, or act or deed lawfully done by him as such officer or servant, or in any way in the discharge of his duties, including travelling expenses.

REPUBLIC OF SOUTH AFRICA

COMPANIES ACT, 1973

MEMORANDUM OF ASSOCIATION

of a company not having  
a share capital

(Section 54(1) : Regulation 17(3))

Registration of Company

1. Name

- (a) The name of the Company is HIGHWAY CHRISTIAN OUTREACH ASSOCIATION (Association Incorporated under Section 21).
- (b) The name of the Company in the other official language of the Republic is: English.
- (c) The shortened form of the name of the Company is: Nil.

2. Purpose Describing Main Business

The main business which the Company is to carry on is: To establish, operate and promote a Christian radio station in Pinetown and the

*Confirm existing membership*

surrounding area.

3. Main Object

To establish and operate a Christian radio station in Pinetown.

4. Ancillary Objects Excluded

The specific ancillary objects, if any, referred to in Section 33(1) of the Act which are excluded from the unlimited ancillary objects of the company:

Nil.

5. Powers

Besides the exclusion of power referred to in sub-paragraph (s) of Schedule 2 of the Act and the modification of certain powers set out in the said Schedule, no specific powers or part of any powers of the Company are excluded from the plenary powers or the powers set out in Schedule 2 to the Act. The undermentioned powers are modified to read as follows:

(k) To form and have an interest in any company or companies having the same or similar objects of the company for the purposes of acquiring the undertaking or all or any of the assets or liabilities of the Company or for any other purpose which may seem, directly or indirectly, calculated to benefit the Company, and to transfer to any such company or companies the undertaking or all or any of the assets or liabilities of the Company.

(l) To amalgamate with other companies having the same or similar objects of the Company.

(m) To take part in the management, supervision and control of the

business or operations of any other company or business having the same or similar objects as the Company and to enter into partnerships with partners having the same or similar objects as the Company.

- (n) To remunerate any person or persons other than directors in their capacity as directors, in cash for services rendered in its formation or in the development of its business provided however, that nothing herein shall be construed as prohibiting the reimbursement of directors for all their travelling, subsistence and other expenses properly incurred in the execution of their duties.
- (o) To make donations solely for the purpose of promoting the business or operations of any other company or business having the same or similar objects as the Company.
- (r) To pay gratuities and pensions and establish pension schemes and other incentive schemes in respect of its officers and employees.

6. Conditions

Any special conditions which apply to the Company and the requirements, if any, additional to those prescribed in the Act for their alteration:

- (a) The income and property of the Company whencesoever derived shall be applied solely towards the promotion of its main object and no portion thereof shall be paid or transferred, directly or indirectly, by way of dividend, bonus or otherwise howsoever, to the members of the Company or to its holding company or subsidiary; provided that nothing herein contained shall prevent the payment in good faith of reasonable remuneration to any officer or servant of the Company or to any member thereof in return for any services actually rendered by the Company.

- (b) Upon its winding-up, deregistration or dissolution, the assets off the Company remaining after the satisfaction of all its liabilities shall be given or transferred to some other company or institution or companies or institutions having objects similar to its main object, to be determined by the members of the Company at or before the time of its dissolution or, failing such determination, by the Court.
- (c) The Memorandum and Articles of Association may not be altered without the prior written consent of the Highway Christian Community.

7. Pre-Incorporation Contracts

None.

8. Guarantee

- (a) The liability of members is limited to the amount referred to in paragraph (b) below.
- (b) Each member undertakes to contribute to the assets of the Company should it be wound up while he is a member or within one (1) year thereafter, for payment of the debts and liabilities of the Company contracted before he ceases to be a member and of the costs, charges and expenses of the winding-up and for adjustment of the rights of the contributories among themselves an amount of R1,00.

9. Association Clause

We, the several persons whose full names, occupations, residential, business and postal addresses are subscribed are desirous of being formed into a

company in pursuance of this Memorandum of Association and we respectfully agree to become members of the Company.

10. Financial Year

The financial year ends on March.

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PARTICULARS OF SUBSCRIBERS

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1. Full Name of Subscriber: R I C H A R D P E R C I V A L  
DE STADLER
- Occupation: Principal of Technical College
- Residential Address: 4 Marandella, 100 Methven Road,  
Westville. 3630
- Business Address: Bisasar Road, Springfield. 4091
- Postal Address: Private Bag X06, Dormerton. 4015
- Date:

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SIGNATURE

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PARTICULARS OF WITNESS

---

1. Full Name of Witness: SUSAN-ANN PARKINS
- Occupation: SECRETARY
- Residential Address: 23 Oxford Road, Morningside,  
Durban. 4001
- Business Address: 12th & 13th Floors, Victoria Maine,  
71 Victoria Embankment, Durban.  
4001
- Postal Address: P O Box 3032, Durban. 4000.
- Date:

---

SIGNATURE

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PARTICULARS OF SUBSCRIBERS

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2. Full Name of Subscriber: BRYAN DOUGLAS MILLER  
Occupation: RETIRED  
Residential Address: 6 Marandella, 100 Methven Road,  
Westville. 3630  
Business Address: 6 Marandella, 100 Methven Road,  
Westville. 3630  
Postal Address: 6 Marandella, 100 Methven Road,  
Westville. 3630  
Date:

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SIGNATURE

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PARTICULARS OF WITNESS

---

2. Full Name of Witness: SUSAN-ANN PARKINS  
Occupation: SECRETARY  
Residential Address: 23 Oxford Road, Morningside,  
Durban. 4001  
Business Address: 12th & 13th Floors, Victoria Maine,  
71 Victoria Embankment, Durban.  
4001  
Postal Address: P O Box 3032, Durban. 4000  
Date:

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SIGNATURE

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PARTICULARS OF SUBSCRIBERS

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3. Full Name of Subscriber: JOHN ANDREW LAMBERTI  
Occupation: Manufacturer  
Residential Address: 20 Audley Road, Westville. 3630.  
Business Address: 14 Lanner Road, Falcon Park, New  
Germany. 3610  
Postal Address: P O Box 2282, New Germany. 3620  
Date:

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SIGNATURE

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PARTICULARS OF WITNESS

---

3. Full Name of Witness: SUSAN-ANN PARKINS  
Occupation: SECRETARY  
Residential Address: 23 Oxford Road, Morningside,  
Durban. 4001.  
Business Address: 12th & 13th Floors, Victoria Maine,  
71 Victoria Embankment, Durban.  
4001  
Postal Address: P O Box 3032, Durban. 4000  
Date:

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SIGNATURE

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PARTICULARS OF SUBSCRIBERS

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4. Full Name of Subscriber: EDWARD DERICK ERASMUS  
Occupation: Principal Executive Officer Pension Fund  
Residential Address: 14 Bohmer Place, Westville. 3630  
Business Address: 2 Aliwal Street, Durban. 4001.  
Postal Address: P O Box 1029, Durban. 4000  
Date:

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SIGNATURE

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PARTICULARS OF WITNESS

---

4. Full Name of Witness: SUSAN-ANN PARKINS  
Occupation: SECRETARY  
Residential Address: 23 Oxford Road, Morningside, Durban. 4001  
Business Address: 12th & 13th Floors, Victoria Maine, 71 Victoria Embankment, Durban. 4001  
Postal Address: P O Box 3032, Durban. 4000  
Date:

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SIGNATURE

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PARTICULARS OF SUBSCRIBERS

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5. Full Name of Subscriber: DAVID BRAIDWOOD GIBBON  
Occupation: Chartered Accountant  
Residential Address: 7 Marandella, 100 Methven Road,  
Westville. 3630.  
Business Address: 2 Devonshire Place, Durban. 4001.  
Postal Address: P O Box 243, Durban. 4000.  
Date:

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SIGNATURE

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PARTICULARS OF WITNESS

---

5. Full Name of Witness: SUSAN-ANN PARKINS  
Occupation: SECRETARY  
Residential Address: 23 Oxford Road, Morningside,  
Durban. 4001.  
Business Address: 12th & 13th Floors, Victoria Maine,  
71 Victoria Embankment, Durban.  
4001.  
Postal Address: P O Box 3032, Durban. 4000  
Date:

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SIGNATURE

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PARTICULARS OF SUBSCRIBERS

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6. Full Name of Subscriber: GREGORY MARK HASWELL  
Occupation: PASTOR  
Residential Address: 5 Blairgowrie Road, Westville. 3630  
Business Address: 5 Blairgowrie Road, Westville. 3630  
Postal Address: P O Box 585, Westville. 3630  
Date:

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SIGNATURE

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PARTICULARS OF WITNESS

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6. Full Name of Witness: SUSAN-ANN PARKINS  
Occupation: SECRETARY  
Residential Address: 23 Oxford Road, Morningside,  
Durban. 4001  
Business Address: 12th & 13th Floors, Victoria Maine,  
71 Victoria Embankment, Durban.  
4001  
Postal Address: P O Box 3032, Durban. 4000  
Date:

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SIGNATURE

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PARTICULARS OF SUBSCRIBERS

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7. Full Name of Subscriber: KEVIN HECTOR VAN ECK  
Occupation: PASTOR  
Residential Address: 11 Tyne Place, Westville. 3630  
Business Address: 5 Blairgowrie Road, Westville, 3630  
Postal Address: P O Box 585, Westville. 3630  
Date:

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SIGNATURE

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PARTICULARS OF WITNESS

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7. Full Name of Witness: SUSAN-ANN PARKINS  
Occupation: SECRETARY  
Residential Address: 23 Oxford Road, Morningside,  
Durban. 4001  
Business Address: 12th & 13th Floors, Victoria Maine,  
71 Victoria Embankment, Durban.  
4001  
Postal Address: P O Box 3032, Durban. 4000  
Date:

---

SIGNATURE

Highway Christian Outreach Association

Members of the Board are:

Mark James Ellwood (Chairman)

Richard Percival de Stadler (Secretary)

David Braidwood Gibbon (Chairman: Finance Committee)

Dr Mickey Nadesan

Bongani Nkosi

✓ Maud Mbambo

Vasogie Muthusamy

Rev Don Shongwe

Pastor Luke Lungu

Andy Skarda

These are the members of the Section 21 Company which direct the affairs of Highway Radio. We are a community of interest Radio Station.

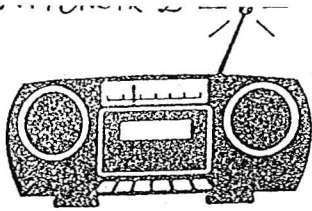
I trust this meets your needs for information.

Charmaine Please phone Thembisa Njwacu on 083. 478. 1058 and ask her to collect.

Thanks.

Richard de Stadler

18 December 2001,



# HIGHWAY

0-15-2000

**PROGRAMME SCHEDULE : SEASON FOUR | 2000**

TIME	PM MONDAY	PM TUESDAY	PM WEDNESDAY	PM THURSDAY	PM FRIDAY	PM SATURDAY	PM SUNDAY
- 20H00							
- 20h00			Umculo				Ezomuntuza
- 21H00			Ezomndeni				MindPower
- 21H00	Motivation (Nco)						
- 21H05	News	News	News	News			News
- 21H30	Worship	Worship	Worship	Worship			Worship
- 22H00	Preaching	Preaching	Preaching	Preaching			Preaching
- 22H05	News	News	News	News		News	News
- 22H15	Calender	Calender	Calender	Calender		Calender	Calender
- 22H50	Sithi Dudu	Teaching	Thokoza	Top 20			
- 00H00						Ezabasha	Ezabasha
- 01H00							Entabeni
- 23H00		Owasekhaya	Thokoza				
- 01H00	Siyadumisa	News	Thokoza				
- 00H00		Interviews				Umculo	
- 01H00							
- 03H00					Isitimela		
- 04H00					Ethembani		
- 01H00		Siyawuvang		DJ's Choice			
- 04H00	Isitimela	Isitemela	Isitemela	Isitemela		Isitimela	Isitimela
- 04H30	Imvuselelo	Imvuselelo	Imvuselelo	Imvuselelo	Imvuselelo	Imvuselelo	Imvuselelo
- 05H00	Hlala Wazi	Umculo	Umculo	Sithi Dudu	Ethembani	Umculo	Umculo
- 05H05	News	News	News	News	News	News	News
- 6H00						Umculo	
- 07H00					Ingcwanga	KNI	

**PROGRAMME SCHEDULE : SEASON FOUR - 2000**

TIME	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
00H00-06H00	Zulu	Zulu	Zulu	Zulu	Zulu
06H00-08H30	Quiet Time	Quiet Time	Quiet Time	Quiet Time	Quiet Time
08H30-09H00	Get Up & Go	Get Up & Go	Get Up & Go	Get Up & Go	Get Up & Go
09H00-12H00	Freeze/Freeze	Freeze/Freeze	Freeze/Freeze	Freeze/Freeze	Freeze/Freeze
09H00-09H30	Teach Time	Teach Time	Teach Time	Teach Time	Teach Time
09H30-10H00	Praise & Worship	Praise & Worship	Praise & Worship	Praise & Worship	Praise & Worship
10H00-11H00	Today's Woman	Today's Woman	Today's Woman	Today's Woman	Today's Woman
11H00-12H00	Dedications	Dedications	Dedications	Dedications	Dedications
12H00-15H00	Music Freeway	Music Freeway	Music Freeway	Music Freeway	Music Freeway
15H00-15H30	Children's Prog.	Children's Prog.	Children's Prog.	Children's Prog.	Children's Prog.
15H30-18H00	Sunset Cruise	Sunset Cruise	Sunset Cruise	Sunset Cruise	Sunset Cruise
18H00-18H30	Breakthru	I.C.C.C.	Bible Survey	Telkom Comm.	Praise & Worship
18H30-19H00	Business Buzz	Focus on Family	Focus on Family	Focus On Family	Focus on Family
19H00-06H00	Zulu		Zulu		
19H00-00H00					Heartbeat
19H00-21H00		lets van Als		lets van Als	
21H00-06H00		Zulu		Zulu	
TIME	SATURDAY	TIME	SUNDAY		
00H00-06H00	Zulu	00H00-06H00	Zulu		
06H00-07H00	Classical Hour	06H00-07H00	Zulu Family Hour		
07H00-09H00	Good.....Dban	07H00-08H30	Good.....Dban		
09H00-09H30	Sneak Peek	08H30-09H00	Children's Prog...		
09H30-10H00	Business Buzz	08H00-09H45	Church Meeting		
10H00-12H00	Reason to Believe	09H45-11H00	Praise & Worship		
12H00-14H00	A/C Top Twenty	11H00-12H00	Power Praise		
14H00-18H00	Afternoon Delight	12H00-14H00	Afrikaans Top 20		
18H00-18H00	Mission 3:16	14H00-14H30	Sowers & Reapers		
18H00-20H00	Cool Runnings	14H30-15H00	Local Music		
20H00-22H00	Heartbeat	15H00-18H00	Paradigm Shift		
22H00-06H00	Zulu	18H00-19H00	Praise & Worship		
		19H00-19H30	A/E New Lite		
		19H30-08H00	Zulu		
NEWS TIME	NEWS TIME	WEATHER & SURF	TRAFFIC	WHATS UP	
MONDAY-FRIDAY	SATURDAY	MONDAY-FRIDAY	TIMES	CALENDAR	
05H00 (Zulu)	07H00 (Satellite)	06H30	06H50	MONDAY-FRIDAY	
07H00 (Satellite)	07H30 (Headlines)	06H50 (Surf)	07H10	12H05	
07H30 (Headlines)	08H00 (Satellite)	07H05	07H32	17H40	
08H00 (Satellite)	12H00 (Satellite)	07H30	07H50	SATURDAY	
08H30 (Headlines)	14H00 (Satellite)	07H34 (Surf)	08H10	08H45	
10H00 (Satellite)	16H00 (Satellite)	08H05	08H32		
12H00 (Satellite)	17H00 (Satellite)	08H31	16H10		
12H30(Headlines)	NEWS TIME	08H33 (Surf)	16H32		
13H00 (Satellite)	SUNDAY	10H05	16H50		
14H00 (Satellite)	05H00 (Zulu)	13H05	17H10		
18H00 (Satellite)	06H00 (Satellite)	16H30	17H32		
18H30 (Headlines)	12H00 (Satellite)	16H40 (Surf)	TRANSPORT		
17H00 (Satellite)	14H00 (Satellite)	17H05	MON - FRIDAY		
17H30 (Headlines)		17H30	06H32		
18H00 (Satellite)		17H35 (Surf)	07H33		
21H00 (Zulu)			16H40		
22H00 (Zulu)			17H34		
FRIDAY					
12H00 (Local News)					

Title	Artist	Composer	Licensor	Len.	Plays
FREE	2ND FLOOR	2ND FLOOR	UNKNOWN	4:35	1
A MAN YOU WOULD WRITE ABOUT	4 HIM	B SIMON	SAREPTA	4:38	1
THE SEASON OF LOVE	4 HIM	M HARRIS / D KOCH	BENSON	4:06	7
(ACA) O FOR A THOUSAND ....	A CAPELLA	BOB KAUFELIN	SAREPTA	3:19	1
(ACA) JOYFUL JOYFUL	A CAPELLA	LARRY MAYFIELD	SAREPTA	1:28	1
(ACA) HOW GREAT IS THE LOVE	A CAPELLA	KEITH LANCASTER	UNKNOWN	2:48	2
GIVE THANKS	A CAPELLA WORSHIP CLASSICS	TWILA PARIS	MARANATHA	4:28	1
I LOVE YOU LORD	A CAPELLA WORSHIP CLASSICS	TWILA PARIS	MARANATHA	5:13	5
THERE IS STILL A DREAM	AARON & RACHAEL	D MULLEN / J STOBER	UNKNOWN	3:47	13
CAPTURED	AARON BENWARD	JASON DAVIS	SPARROW	3:07	9
BY HEART BY SOUL	AARON NEVILLE	AARON NEVILLE	UNKNOWN	4:05	8
I SHALL BE RELEASED	AARON NEVILLE	BOB DYLAN	UNKNOWN	4:04	2
UJESU LO	ABAFANA BODUMO	ABAFANA BODUMO	MOUSE MIX	3:48	1
LUYEZA LOLOSUKU	ABALINDI	UNKNOWN	UNKNOWN	2:41	3
MBONGE UJEHOVA	ABALINDI	UNKNOWN	UNKNOWN	3:29	2
NGAJABULA	ABALINDI	UNKNOWN	UNKNOWN	4:38	4
UNGIHOLA NJALO	ABEL SIMELANE	ABEL SIMELANE	EMI	3:47	10
FATHER	ABEL SIMELANE	ABEL SIMELANE	EMI	4:07	2
IN CHRIST ALONE	ACAPPELLA CONTEMPORARY CLASSICS	D DEAN	MARANATHA	3:55	2
SWEET, SWEET SPIRIT	ACCOUSTIC WORSHIP	D BELLINGTON	UNKNOWN	3:03	1
AH, LORD GOD	ACCOUSTIC WORSHIP	K CHANCE	UNKNOWN	1:49	2
I LOVE YOU LORD	ACCOUSTIC WORSHIP	LAURIE KLEIN	UNKNOWN	2:22	1
COME INTO HIS PRESENCE	ACCOUSTIC WORSHIP	LYNN BAIRD	UNKNOWN	2:25	1
I STAND IN AWE	ACCOUSTIC WORSHIP	M ALTROGGE	UNKNOWN	3:13	5
ALIKH'ELIYNE FUTHI	AFRICAN G.I. HARMONIES	UNKNOWN	UNKNOWN	3:57	13
UNOAH	AFRICAN G.I. HARMONIES	UNKNOWN	UNKNOWN	4:42	25
FOR THINE IS THE KINGDOM	AFRICAN G.I. HARMONIES	UNKNOWN	UNKNOWN	5:40	5
INGONYAMA KAJUDA	AFRICAN G.I. HARMONIES	UNKNOWN	UNKNOWN	6:06	7
COME AND FILL THIS PLACE	AL DENSON	A DENSON / R WHITE / J ROBINSON	UNKNOWN	4:07	1
BECAUSE OF HIM	AL DENSON	AL DENSON	UNKNOWN	4:04	1
LIVING IN THE LIGHT OF YOUR LOVE	AL DENSON	JOHNNY DOUGLAS	BENSON	3:54	2
WAIT ON THE LORD	ALBERTINA WALKER	CALVIN BRIDGES	UNKNOWN	4:55	2
MOVE WITH CLOUDS	ALBERTINA WALKER	DOROTHY JAMES	UNKNOWN	4:33	10
I'M STILL HERE	ALBERTINA WALKER	V MICHAEL / McKAY	UNKNOWN	4:36	6
JESUS YOU ALONE	ALL AROUND THE WORLD	T HUGHES	SPARROW	3:01	1
THEME FROM SUMMER	ALL STAR UNITED	CLO ESKELIN	UNKNOWN	4:14	1
THE SAVIOUR OF THE UNIVERSE	ALL STAR UNITED	J.ESKLELIN	REUNION	3:26	1
TENDERNESS	ALL STAR UNITED	L.ESKELIN	REUNION	4:04	2
IN YOUR EYES	ALVARO LOPEZ	ALVARO LOPEZ	UNKNOWN	3:54	2
LIVE WITHOUT YOUR LOVE	ALVARO LOPEZ & RES-Q-BAND	ALVARO LOPEZ	UNKNOWN	3:52	7
EMNQAMLEZWENI	AMADODANA ASE WESILE	T.MOKHATI	UNKNOWN	3:35	6
WAZITHWAL'IZONO	AMADODANA ASE WESILE	T.MOKHATI	UNKNOWN	5:41	1
BABA BAVUMELE	AMADODANA ASEZULU	UNKNOWN	UNKNOWN	2:54	1
SINOMHLOBO ONGUJESU	AMADODANA ASEZULU	UNKNOWN	UNKNOWN	4:30	4
YEKINJABULA ESIYA KUYO	AMANKUSA KAJESU	AMANKUSA	UNKNOWN	3:04	11
SINAL'IDWALA	AMANKUSA KAJESU	AMANKUSA	UNKNOWN	4:02	16
LINY'ITHEMB	AMAPHOYISA ASOLUNDI	P T MATHONSI	UNKNOWN	5:12	4
MINA KADE NGIPHIL'EZONWENI	AMAPHOYISA ASOLUNDI	UNKNOWN	UNKNOWN	4:20	7
ZULU KHAYA LAMI	AMAPHOYISA ASOLUNDI	UNKNOWN	UNKNOWN	4:29	5
EWE LINAMANDLA	ANDILE	ANDILE	UNKNOWN	4:42	3
UTHANDO LUKABABA	ANDILE	ANDILE	UNKNOWN	4:49	9
HE'S MY HIDING PLACE	ANDILE	ANDILE	UNKNOWN	5:39	1
YOU'RE MY REFUGE	ANDILE	ANDILE	UNKNOWN	5:44	1
UYINGCWELE	ANDILE	ANDILE	UNKNOWN	5:55	4
JESU LIMNANDI IGAMA LAKHO	ANDILE	ANDILE	UNKNOWN	5:56	5
HALLELLUYAH IS THE HIGHEST	ANDILE	ANDILE	UNKNOWN	6:05	1
OH IT'S JESUS	ANDRAE CROUCH	ANDRAE CROUCH	EMI	4:06	5
NOBODY ELSE LIKE YOU	ANDRAE CROUCH	ANDRAE CROUCH	UNKNOWN	5:55	1
IT'S JUST A MATTER OF TIME	ANDRE CROUCH	ANDRE CROUCH	UNKNOWN	4:46	1
LORD I THANK YOU	ANDRE CROUCH	ANDRE CROUCH	UNKNOWN	4:46	2
MEMORIES	ANDRE DE VILLIERS	ANDRE DE VILLIERS	SAREPTA	2:20	1
STAND	ANDRE DE VILLIERS	ANDRE DE VILLIERS	SAREPTA	4:10	10
PRAYER FOR THE LIVING	ANDRE DE VILLIERS	ANDRE DE VILLIERS	SAREPTA	5:12	5
ISN'T IT LOVE	ANDREW PETERSON	ANDREW PETERSON	UNKNOWN	3:13	4
REACH OUT TO HEAVEN	ANDREW PIERCE	UNKNOWN	SAREPTA	4:07	1
THE LORD HAS DONE GREAT THINGS	ANDY PIERCY & DAVE CLIFTON	A PIERCY	HOSANNA	4:50	3
WE WORSHIP & ADORE THEE	ANDY PIERCY & DAVE CLIFTON	ANDY PIERCY	HOSANNA	2:44	2
YOU HAVE SEARCHED ME	ANDY PIERCY & DAVE CLIFTON	ANDY PIERCY	HOSANNA	4:55	2
MY BELOVED ONE	ANDY PIERCY & DAVE CLIFTON	D CLIFTON	HOSANNA	3:32	3
GOD IS OUR REFUGE & OUR STRENGTH	ANDY PIERCY & DAVE CLIFTON	DAVE CLIFTON	HOSANNA	3:12	1
JUST THE TWO OF US	ANGELO & VERONICA	B WITHER/R McDONALD/W SAITER	UNKNOWN	4:07	5
EMOTIONAL	ANGELO AND VERONICA	ANGELO AND VERONICA	BENSON	3:56	1
TOTALLY COMMITTED	ANGELO AND VERONICA	ANGELO AND VERONICA PETRUCCI	BENSON	4:15	2
WAITING FOR YOU	ANGELO AND VERONICA	PERCY BADA AND VERONICA PETRUCCI	BENSON	4:37	1
WHISPER TO ME	ANNALY	ANNALY OLIVIER	UNKNOWN	4:53	9
SHINE LIKE THE STARS	ANNIE HERRING	ANNIE HERRING	MARANATHA	4:55	2
STAND	ANOETIC	R BURGER	BRETTIAN	4:28	1
SEND OUT A PRAYER	ANOINTED	ANOINTED	UNKNOWN	4:07	1
ANYTHING IS POSSIBLE	ANOINTED	KEITH CROUCH	UNKNOWN	4:43	3
GODSPOT	ANOINTED	N C WALLIS/ALLEN / C HARRIS	UNKNOWN	4:48	1
REVIVE US	ANOINTED	S CRAWFORD/M HANAMAN	UNKNOWN	4:02	1
LOVE BY GRACE	ANOINTED	W TESTER/D LOGGINS	UNKNOWN	4:34	2
SHELTER	ANTHONY KEOGH	ANTHONY KEOGH	UNKNOWN	2:45	1
U PETRO	ASSEMBLIES OF GOD	M MOSHEKA	UNKNOWN	4:00	2
ONE LIKE YOU	AUDIO ADRENALINE	B HERDMAN / M STUART	FOREFRONT	3:09	1
BEAUTIFUL SAVIOUR	AUSTRALIA WORSHIP	GEOFF BULLOCK	SAREPTA	4:57	3
LATTER RAIN	AUSTRALIAN WORSHIP	AUSTRALIAN WORSHIP	UNKNOWN	4:40	2
DON'T SAVE IT ALL FOR CHRISTMAS DAY	AVALON	C DION	SPARROW	4:37	13
TESTIFY TO LOVE	AVALON	D MC KELVEY / C PEACOCK	UNKNOWN	4:40	5
WONDER WHY	AVALON	G CUNNINGHAM / M HUGSMANN	SPARROW	3:56	18
ALWAYS HAVE ALWAYS WILL	AVALON	H GONZALEZ/G CUNNINGHAM/T McKECHAN	UNKNOWN	4:13	2
CAN'T LIVE A DAY	AVALON	JANNA POTTER	SPARROW	4:02	7
THE BEST THING	AVALON	M PENNELS / Z PORTER	SPARROW	4:49	10
GIVE IT UP	AVALON	M. HEIMERMANN	SPARROW	4:05	1
KNOCKIN' ON HEAVEN'S DOOR	AVALON	M.HUESMANN	SPARROW	3:31	2
IN NOT OF	AVALON	NICK GONZALES / GRANT CUNNINGHAM	SPARROW	3:55	2
TAKE YOU AT YOUR WORD	AVALON	P FIELD/G CUNNINGHAM	MARANATHA	4:35	6
I'M GOING ON	AWAKE GOSPEL CHOIR	DARIUS BROOKS	UNKNOWN	4:31	1
SOHLABELELA	BABO NGCOBO	B NGCOBO / A MTHEMBU	EMI	3:13	3
SINCEDE SOMANDLA	BABO NGCOBO	B NGCOBO / A MTHEMBU	EMI	3:27	2
AYIKHO INDLELA	BABO NGCOBO	B NGCOBO / A MTHEMBU	EMI	4:13	1
JUST BE YOURSELF	BABO NGCOBO	BABO NGCOBO	UNKNOWN	3:37	6
UYAVUMA UMOYAWAMI	BABO NGCOBO	D A SIBISI	UNKNOWN	4:18	7
MANGISONDELE	BABO NGCOBO	D A SIBISI	UNKNOWN	4:22	14
SHE DOESN'T KNOW JESUS	BASIX	C BOSARGE	UNKNOWN	4:07	9
I'LL TAKE YOU THERE	BEBE & CECE WINANS	A ISBELL	EMI	4:11	3
LOVE OF MY LIFE	BEBE & CECE WINANS	BEBE & CECE WINANS	MARANATHA	4:08	1
ALL BECAUSE	BEBE & CECE WINANS	C WINANS / M STONE	MARANATHA	4:05	1
HE'S ALWAYS THERE	BEBE & CECE WINANS	C WINANS, M STONE	MARANATHA	6:35	3

DON'T WALK THIS ROAD (ALONE)	BEBE & CECE WINANS	D FOSTER, L THOMPSON, K THOMAS	MARANATHA	4:36	2
FOR ALWAYS	BEBE & CECE WINANS	KEITH THOMAS	SPARROW	3:55	3
UP WHERE WE BELONG	BEBE & CECE WINANS	W JENNINGS	EMI	5:00	5
COUNT IT ALL JOY	BEBE AND CECE	BEBE AND CECE	SPARROW	6:06	2
OH HAPPY DAY	BEBE WINANS	E HAWKINS	EMI	5:53	2
BIG BLUE SKY	BEBO NORMAN	B NORMAN / E CASH	SAREPTA	2:47	1
TIP OF MY HEART	BEBO NORMAN	BEBO NORMAN	SAREPTA	3:54	4
STAND	BEBO NORMAN	BEBO NORMAN	SAREPTA	3:55	2
I AM	BEBO NORMAN	BEBO NORMAN	SAREPTA	4:04	3
I AM	BEBO NORMAN	BEBO NORMAN	UNKNOWN	4:03	6
26 LETTERS	BEN GLOVER	B GLOVER / W KIRKPATRICK	UNKNOWN	3:52	4
YOU WILL KNOW	BEN TANKARD	STEVIE WONDER	SAREPTA	5:06	1
GOD IS STILL BUSY	BEN VAN TONDER	BEN VAN TONDER	UNKNOWN	3:43	2
EK KAN NIE STILBLY	BEN VAN TONDER	BEN VAN TONDER	UNKNOWN	4:31	2
DO IT LORD	BENJAMIN DUBE	BENJAMIN DUBE	UNKNOWN	4:58	3
HOLY SPIRIT	BENJAMIN DUBE	BENJAMIN DUBE	UNKNOWN	5:44	5
I DON'T FEEL NO-WAYS TIRED	BENJAMIN DUBE	PUBLIC DOMAIN	UNKNOWN	1:15	1
NGIYAMTHANDA UJESU	BENJAMIN DUBE	TRADITIONAL	UNKNOWN	5:48	2
ADONAI YAWEH	BENJAMIN DUBE	VICTOR MASONDO	UNKNOWN	7:42	2
HOLY SPIRIT THOU ART WELCOME	BENNY HINN	DOTTIE RAMBO / DAVID HUNTSINGER	HOSANNA	3:08	2
ARISE AFRICA	BEREA CHRISTIAN FELLOWSHIP	PETER WATT	UNKNOWN	3:49	3
ROCK OF AGES (MEDLEY)	BESIDE STILL WATERS	AUGUSTUS TOPLADY/ THOMAS HASTING	MARANATHA	4:35	2
GOD WILL TAKE CARE OF YOU	BESIDE STILL WATERS	C D MARTIN, W S MARTIN	MARANATHA	3:45	1
DAY BY DAY	BESIDE STILL WATERS	C S BERB, O AHNEFELT	MARANATHA	4:10	4
MOMENT BY MOMENT	BESIDE STILL WATERS	D W WHITTLE, M W MOODY	MARANATHA	5:51	2
THROUGH THE BLOOD	BESIDE STILL WATERS	ED KEE, D MATHEWS	MARANATHA	3:33	6
GIVE THANKS	BESIDE STILL WATERS	H SMITH, H MITCHELL	MARANATHA	5:41	1
THY LOVING KINDNESS	BESIDE STILL WATERS	HUGH MITCHELL	MARANATHA	4:08	3
WHEN MORNING GILDS THE SKIES	BESIDE STILL WATERS	JOSEPH BARNEY	MARANATHA	4:48	1
MY FAITH HAS FOUND A RESTING PLACE	BESIDE STILL WATERS	L H EDMUNDS	MARANATHA	3:38	3
MORE THAN WONDERFULL	BESIDE STILL WATERS	TRADITIONAL	MARANATHA	3:46	3
AMAZING GRACE	BESIDE STILL WATERS	TRADITIONAL	MARANATHA	4:16	2
FREE	BIG JUMP JOEY	RAY	UNKNOWN	4:43	1
SOMETHIN' BOUT JESUS	BIG TENT REVIVAL	STEVE WIGGINS	FOREFRONT	2:20	1
IF LOVING GOD WAS A CRIME	BIG TENT REVIVAL	STEVE WIGGINS	FOREFRONT	4:06	2
WHAT WOULD JESUS DO	BIG TENT REVIVAL	STEVE WIGGINS	SAREPTA	4:56	1
TOWARDS THE MARK	BILL DRAKE	BILL DRAKE	BRETTIAN	4:07	3
RIGHT HERE AT HOME	BILLY & SARAH GAINES	BILLY GAINES	BENSON	4:56	1
THE SAME ALL THE TIME	BILLY & SARAH GAINES	BILLY GAINES	MARANATHA	4:22	2
YOU ARE FAITHFUL	BILLY AND SARAH GAINES	BILLY AND SARAH GAINES	BENSON	3:49	4
HOW GREAT HIS HEART MUST BE	BILLY AND SARAH GAINES	BILLY AND SARAH GAINES	BENSON	4:10	4
HAIL TO THE KING	BOB BAKER (V)	BOB BAKER	VINEYARD	4:10	1
I AM SO THANKFUL	BOB BAKER (V)	LOREN BIEG	VINEYARD	5:00	3
USE ME	BOB CARLISLE	B CARLISLE, S SCOTT, B MASTERS	MARANATHA	3:47	5
THE REST OF ALL TIME	BOB CARLISLE	BOB CARLISLE	MARANATHA	5:04	2
WE FALL DOWN	BOB CARLISLE	BOB CARLISLE	UNKNOWN	4:39	1
BUTTERFLY KISSES	BOB CARLISLE	BOB CARLISLE	UNKNOWN	5:28	7
GETTING STRONGER	BOB CARLISLE	BOB CARLISLE CHARLIE PEACOCK	MARANATHA	3:05	1
GIVING YOU THE REST OF MY LIFE	BOB CARLISLE	BOB HALLIGAN, SUE SHIFRIN	MARANATHA	4:15	3
BRIDGE BETWEEN TWO HEARTS	BOB CARLISLE	C PEACOCK, M BECKER, T MIRACUS	MARANATHA	3:55	1
GOING HOME	BOB CARLISLE	ERIC NELSON	MARANATHA	4:25	3
NEW MAN	BOBBY MICHAELS	P CARLSON / T AKERS	UNKNOWN	4:32	9
PERFECT HARMONY	BRENT BOURGEOIS	BRENT BOURGEOIS & CHARLIE PEACOCK	SAREPTA	4:54	2
LOVE IS SPELLED TIME	BRENT HENDERSON	BRENT HENDERSON	UNKNOWN	4:12	2
AT THE CROSS	BRENTWOOD JAZZ	BRENTWOOD JAZZ	MARANATHA	2:41	2
WONDERFUL WORDS OF LIFE	BRENTWOOD JAZZ	BRENTWOOD JAZZ	MARANATHA	3:36	2
THIS WORLD IS NOT MY HOME	BRENTWOOD JAZZ	BRENTWOOD JAZZ	MARANATHA	3:47	2
HIS GIFTS	BRENTWOOD JAZZ	BRENTWOOD JAZZ	MARANATHA	3:47	3
I HAVE DECIDED TO FOLLOW JESUS	BRENTWOOD JAZZ	BRENTWOOD JAZZ	MARANATHA	4:24	2
GLORY TO HIS NAME	BRENTWOOD JAZZ	BRENTWOOD JAZZ	MARANATHA	4:26	3
JESUS WALKED THIS VALLEY	BRENTWOOD JAZZ	BRENTWOOD JAZZ	MARANATHA	4:39	2
ONE WAY	BRENTWOOD JAZZ	BRENTWOOD JAZZ	MARANATHA	6:03	3
CHRISTIANS JOIN TO SING	BRENTWOOD JAZZ	BRENTWOOD JAZZ	MARANATHA	6:38	2
AMAZING GRACE	BRENTWOOD JAZZ	SAM LEVINE	MARANATHA	3:13	1
ABIDE WITH ME	BRENTWOOD JAZZ ORCHESTRA	BRENTWOOD JAZZ ORCHESTRA	MARANATHA	2:46	2
IN THE BEGINNING	BRENTWOOD JAZZ ORCHESTRA	BRENTWOOD JAZZ ORCHESTRA	MARANATHA	2:54	2
ROCK OF AGES	BRENTWOOD JAZZ ORCHESTRA	BRENTWOOD JAZZ ORCHESTRA	MARANATHA	5:23	8
MIGHTY FORTRESS	BRENTWOOD JAZZ QUARTET	BRENTWOOD JAZZ QUARTET	MARANATHA	3:17	1
HE'S GOT THE WHOLE WORLD IN HIS HAN	BRENTWOOD JAZZ QUARTET	BRENTWOOD JAZZ QUARTET	MARANATHA	4:14	2
I LOVE TO TELL THE STORY	BRENTWOOD JAZZ QUARTET	JACK JEZZRO	MARANATHA	3:05	3
ALL CREATURES OF OUR GOD AND KING	BRENTWOOD JAZZ QUARTET	JACK JEZZRO	MARANATHA	3:07	4
FAIREST LORD JESUS	BRENTWOOD JAZZ QUARTET	JACK JEZZRO	MARANATHA	3:38	6
LOVE KNOWS	BRENTWOOD JAZZ QUARTET	JACK JEZZRO	MARANATHA	3:53	9
HEAR THE WORD	BRENTWOOD JAZZ QUARTET	JACK JEZZRO	MARANATHA	4:02	1
THIS IS MY FATHERS WORLD	BRENTWOOD JAZZ QUARTET	JACK JEZZRO	MARANATHA	4:19	5
SOAR LIKE AN EAGLE	BRENTWOOD JAZZ QUARTET	JAN DE WET	MARANATHA	3:26	3
LIGHT THE FIRE (SHORT)	BRIAN DOERKSEN (V)	BRIAN DOERKSEN	VINEYARD	3:09	1
LIGHT THE FIRE AGAIN	BRIAN DOERKSEN (V)	BRIAN DOERKSEN	VINEYARD	3:29	1
POUR OUT MY HEART	BRIAN DOERKSEN (V)	CRAIG MUSSEAU	VINEYARD	4:16	7
TIME	BRIDE	BRIDE	MARANATHA	4:17	3
ONLY A LOOK	BROOKLYN TABERNACLE CHOIR	ANNA SHEPERD	MARANATHA	4:55	2
HIGH & LIFTED UP	BROOKLYN TABERNACLE CHOIR	C CYMBALA / O WELLS	UNKNOWN	6:01	2
RAIN ON US	BROOKLYN TABERNACLE CHOIR	CAROL CYMBALA	MARANATHA	3:39	3
FATHER WE ADORE THEE	BROOKLYN TABERNACLE CHOIR	J & C CYMBALA	UNKNOWN	4:04	2
WE ARE UNITED	BROOKLYN TABERNACLE CHOIR	M & J McGREGOR	UNKNOWN	4:56	3
GIVING MY BEST	BROOKLYN TABERNACLE CHOIR	MARK CONDON	MARANATHA	3:26	5
PSALM 150 (PRAISE YE THE LORD)	BROOKLYN TABERNACLE CHOIR	O WELLS	UNKNOWN	5:44	1
RAIN ON	BROTHER'S KEEPER	BROTHER'S KEEPER	SAREPTA	3:42	1
I'LL ALWAYS HAVE JESUS	BRYAN DUNCAN	B DUNCAN / J SCHREINER	SAREPTA	3:56	4
MAYBE I'M AMAZED	BRYAN DUNCAN	P McARTNEY	UNKNOWN	3:36	3
LEFT BEHIND	BRYAN DUNCAN & SHINE	REGIE HAMM	REUNION	4:16	5
ANYBODY OUT THERE?	BURLAP TO CASHMERE	STEVEN DELOPOULOS	UNKNOWN	4:12	1
FROM ABOVE	BURLAP TO CASHMERE	STEVEN DELOPOULOS	UNKNOWN	5:02	2
REVEAL	BY THE TREE	C DENNIE	UNKNOWN	3:34	2
WALK	BY THE TREE	C DENNIE / S HINDALONG	UNKNOWN	3:19	13
NONE LIKE YOU	C KRUIS	RETIEF BURGER	BRETTIAN	4:42	2
THANKFUL	CAEDMAN'S CALL	DEREK WEBB	SAREPTA	4:17	1
PROVE ME WRONG	CAEDMON'S CALL	A TATE	UNKNOWN	2:45	1
THERE YOU GO	CAEDMON'S CALL	A TATE	UNKNOWN	3:19	3
WHO YOU ARE	CAEDMON'S CALL	JOSHUA MOORE	SAREPTA	2:54	4
HOPE TO CARRY ON	CAEDMON'S CALL	RICH MULLINS	UNKNOWN	2:44	2
ABBA FATHER	CALL 2 WORSHIP	CHLOE TIMOTHY	UNKNOWN	4:04	2
JOY IN THE MORNING	CALL 2 WORSHIP	CHLOE TIMOTHY	UNKNOWN	4:50	2
LIVE IN ME JESUS	CALVIN BERNARD RHONE	CALVIN BERNARD RHONE	UNKNOWN	7:38	2
SNAKE IN THE GRASS	CANNED FISH	ANTHONY RIST	FRONTLINE	3:43	1
SPEAK	CANNED FISH	B. BROWN	UNKNOWN	4:32	1
FLOOD	CANNED FISH	CANNED FISH	SAREPTA	3:29	1
LOVE LAID DOWN	CANNED FISH	CANNED FISH	UNKNOWN	3:55	3
BEHOLD BLESS YE THE LORD	CARLTON PEARSON	ALVIN D. FRUGA	MARANATHA	4:36	5
WE WIN	CARLTON PEARSON	ALVIN D. FRUGA	MARANATHA	5:15	2
HALLELUJAH IS THE HIGHEST PRAISE	CARLTON PEARSON	JOHN P. KEE	MARANATHA	3:22	1
WHEN I SEE JESUS (FACE TO FACE)	CARLTON PEARSON	STEVEN FORD	MARANATHA	3:04	3
FAITH ENOUGH	CARMAN	CARMAN	MARANATHA	3:21	6
JESUS IS THE LIGHT	CARMAN	CARMAN	MARANATHA	4:08	8
1955	CARMAN	CARMAN	MARANATHA	4:17	2
I GOT THE JOY	CARMAN	CARMAN	MARANATHA	4:26	4

NO WAY, WE ARE NOT ASHAMED	CARMAN	CARMAN	MARANATHA	4:28	8
CELEBRATING JESUS	CARMAN	CARMAN	MARANATHA	4:29	6
HUNGER FOR HOLINESS	CARMAN	CARMAN	MARANATHA	4:35	2
SERVE THE LORD	CARMAN	CARMAN	MARANATHA	4:46	2
THE CHAMPION	CARMAN	CARMAN	MARANATHA	4:47	4
SHINE THROUGH ME	CARMAN	CARMAN	MARANATHA	4:50	1
FEAR NOT MY CHILD	CARMAN	CARMAN	MARANATHA	4:56	2
HEART OF A CHAMPION	CARMAN	CARMAN	SPARROW	4:07	4
MISSION 3:16	CARMAN	CARMAN	SPARROW	4:07	6
NOW'S THE TIME	CARMAN	CARMAN	UNKNOWN	3:42	3
LET THE FIRE FALL	CARMAN	CARMAN	UNKNOWN	5:30	1
COME INTO THIS HOUSE	CARMAN	CARMAN/GARY OLIVER	MARANATHA	4:25	8
JESUS IS THE WAY	CARMAN	CARMAN/K THOMAS	MARANATHA	2:57	2
HOLY GHOST HOP	CARMAN	CARMAN/KEITH THOMAS	MARANATHA	3:14	2
LEANING ON THE EVERLASTING ARMS	CARMAN	TRADITIONAL	REUNION	3:56	1
PEACE LIKE A RIVER	CARMAN	TRADITIONAL	REUNION	5:00	1
ISN'T HE WONDERFUL (COMPILATION)	CARMAN	TRADITIONAL	REUNION	5:14	3
LORD OF ALL	CARMAN MINISTRIES	CARMAN	MARANATHA	4:30	4
I'VE BEEN DELIVERED	CARMAN MINISTRIES	CARMAN	MARANATHA	5:15	4
WHAT WOULD I DO WITHOUT THE LORD	CARMAN MINISTRIES	DONNIE HARPER	MARANATHA	2:54	4
HOLY, HOLY, HOLY	CARMAN MINISTRIES	GARY OLIVER	MARANATHA	3:21	1
THEY THAT WAIT	CARMAN MINISTRIES	GARY OLIVER	MARANATHA	4:22	2
GREAT IS THE LORD	CARMAN MINISTRIES	GARY OLIVER	MARANATHA	6:08	1
GIVE GOD THE PRAISE	CARMAN MINISTRIES	GEOFFREY DAVIS	MARANATHA	3:49	3
GO WITH GOD	CAROLYN ARENDS	C ARENDS / C HARRINGTON	SAREPTA	3:35	1
NEW YEARS DAY	CAROLYN ARENDS	CAROLYN ARENDS	REUNION	3:26	2
SEIZE THE DAY	CAROLYN ARENDS	CAROLYN ARENDS	REUNION	5:36	2
THEY'LL KNOW WE ARE CHRISTIANS	CAROLYN ARENDS	PETER SHOLTZ	UNKNOWN	3:51	3
SHARE A LITTLE LOVE	CASE & SHEARS	JAMES SHEARS	SAREPTA	4:51	3
PRAY FOR ME	CASE BALL & SHEARS	CLIVE CASE	SAREPTA	3:41	2
SCULPTOR OF MY HEART	CASE BALL & SHEARS	CRAIG SMITH	SAREPTA	3:44	2
THAT KIND OF LOVE	CASE BALL & SHEARS	JAMES SHEARS	SAREPTA	3:40	1
LOVER OF MY SOUL	CATHY MEIJ	ALAN FROW	SAREPTA	4:22	2
COME STILL MY BEATING HEART	CATHY MEIJ	ALAN FROW	SAREPTA	4:47	1
MORE THAN WHAT I WANTED	CECE WINANS	A GURVITS	UNKNOWN	3:22	16
CHRISTMAS STAR	CECE WINANS	CECE WINANS	MARANATHA	4:56	5
IT WAS'NT EASY	CECE WINANS	CECE WINANS	UNKNOWN	4:12	5
ALABASTER BOX	CECE WINANS	JANICE SJSORAM	SPARROW	4:58	6
I AM	CECE WINANS	K CROUCH/J SMITH/C WINANS	SPARROW	4:17	4
HIS STRENGTH IS PERFECT	CECE WINANS	S C CHAPMAN / J SALLEY	UNKNOWN	4:35	5
MAJESTY	CELTIC WORSHIP	J HAYFORD	UNKNOWN	2:29	2
JESUS IS LORD	CHANGE	P KITSON	FRONTLINE	3:08	3
WE NEVA HAFI DEH YAH	CHANGE	P.KITSON	UNKNOWN	4:08	1
BROKENWORLD PERSON	CHARL BOTHA	A WATSON	BRETTIAN	2:41	1
GEBROKENES	CHARL BOTHA	CHARL BOTHA	REA/BRETTI	3:40	2
SAL EK U HERKEN	CHARL BOTHA	CHARL BOTHA	REA/BRETTI	4:00	1
ONCE FOR ALL	CHARLIE HALL	CHARLIE HALL	SPARROW	3:52	20
DEFINITELY	CHERI KEAGGY	CHERI KEAGGY	BRETTIAN	3:07	1
MAKE MY LIFE AN ALTAR	CHERI KEAGGY	CHERI KEAGGY	MARANATHA	4:40	3
KEEP ON SHINING	CHERI KEAGGY	CHERI KEAGGY / RANDY STONEHILL	SPARROW	3:42	2
BLESSED ASSURANCE	CHERI KEAGGY	UNKNOWN	SPARROW	4:37	1
SOMETHING NEW	CHRIS EATON	CHRIS EATON	MARANATHA	4:18	14
ALL OR NOTHING	CHRIS EATON	CHRIS EATON	MARANATHA	4:20	1
WONDERFUL WORLD	CHRIS EATON	CHRIS EATON	MARANATHA	4:20	3
CARTOONS	CHRIS RICE	UNKNOWN	UNKNOWN	3:06	23
SAVED	CHRIS RODRIGUEZ	CHRIS RODRIGUEZ	UNKNOWN	4:21	1
FOREVER	CHRIS TOMLIN	CHRIS TOMLIN	SPARROW	3:45	1
AS THE DEER PANTETH	CHRIST FOR THE NATIONS	MARTIN NYSTROM	UNKNOWN	5:03	1
INSIDE BURNING	CHRISTAFARI	EARTHMAN AND JIMMY CONNOLLY	UNKNOWN	4:01	1
I'LL BE WAITING	CHUCKIE PEREZ	C PEREZ	MARANATHA	4:38	7
BETWEEN BEST FRIENDS	CHUCKIE PEREZ	C PEREZ & M ECKART	MARANATHA	4:08	2
SPEND MY LIFE	CHUCKIE PEREZ	C PEREZ & T HEINTZ	MARANATHA	3:43	1
HIDE ME IN THE SHELTER	CINDY RETHMEIER (V)	S BRENNER, C THOMAS	VINEYARD	6:30	3
GLORIA	CIRCADIAN RHYTHM	U2	UNKNOWN	4:35	2
I'LL BE HOME FOR CHRISTMAS	CLAY CROSSE	B RAMM / K GANNON / W KENT	SAREPTA	3:38	3
MORE LIKE YOU	CLAY CROSSE	CLAY CROSSE	SAREPTA	4:29	1
I WILL FOLLOW CHRIST	CLAY CROSSE	CLAY CROSSE	SAREPTA	5:21	2
HE WALKED A MILE	CLAY CROSSE	DAN MUCKALA	REUNION	4:45	5
HE AIN'T HEAVY	CLAY CROSSE	SIDNEY RUSSELL	SAREPTA	5:19	1
TWO WORLDS	CLIFF RICHARD	C PRUESS / J LAWRENCE	UNKNOWN	4:27	1
FROM A DISTANCE	CLIFF RICHARD	GOLD	MARANATHA	4:35	1
PEACE IN OUR TIMES	CLIFF RICHARD	SINFIELD, HILL	MARANATHA	5:28	1
WILD GEESE	CLIFF RICHARD	TROTT AND SWEET	MARANATHA	4:26	2
AMAZING GRACE	CLIFF RICHARD	UNKNOWN	MARANATHA	4:08	2
MAY THE GOOD LORD BLESS AND KEEP U	CLIFF RICHARD	UNKNOWN	MARANATHA	5:09	3
THE BEST IS YET TO COME	CLIVE HAY	CLIVE HAY	UNKNOWN	3:23	4
SERVING JESUS	CLIVE HAY	CLIVE HAY	UNKNOWN	3:41	4
OPEN UP & LET JESUS IN	CLIVE HAY / LIONEL PETERSON	R BRETTELL / B MILLAR	UNKNOWN	3:40	2
TAKE MY HAND	COLLEEN RAINE	COLLEEN RAINE	UNKNOWN	3:21	1
GOD SAID NOT SO	COLORADO MASS CHOIR	DAVID BLAKELY	UNKNOWN	5:01	1
PRESS	COLORADO MASS CHOIR	DAVID FRAZIER	UNKNOWN	4:22	4
BLESS HIS HOLY NAME	COLORADO MASS CHOIR	JOSEPH PACE	UNKNOWN	5:50	3
AT THE CROSS	COLORADO MASS CHOIR	RUDOLPH STANSFIELD	UNKNOWN	5:54	1
ORDINARY JUST WON'T DO	COMMISSIONED	COMMISSIONED	UNKNOWN	5:00	1
CRUCIFIED WITH CHRIST	COMMISSIONED	MAXX FRANK	BENSON	6:02	1
MORE THAN I	COMMISSIONED	MITCHELL JONES	BENSON	4:58	4
CONSEQUENCES	CONSIDERING LILLY	SERENE AND PEARL	SAREPTA	3:59	1
PRAYER IS THE KEY	CORLI LE ROUX	CORLI LE ROUX	UNKNOWN	4:25	3
HOW FINE YOU ARE TO ME	CORNERSTONE	J W CARR	SAREPTA	4:34	4
WHEREVER WE GO	CORNERSTONE	J W CARR	SAREPTA	4:40	4
SHOW YOUR WONDERS	CORNERSTONE	J W CARR	SAREPTA	6:34	4
I WILL AWAKEN THE DAWN	CORNERSTONE	JAMES WAYNE CARR	SAREPTA	3:55	3
HOLY AND ALMIGHTY GOD	CORNERSTONE	JO-ANNE HOULT	SAREPTA	3:04	3
REDEEMED	CRAIG SMITH	CRAIG SMITH	BENSON	3:46	1
LET YOUR KINGDOM COME	CRAIG SMITH	CRAIG SMITH	HOSANNA	4:12	1
FOOTPRINTS IN THE SAND	CRISTY LANE	UNKNOWN	BENSON	3:00	3
CARRY ME HOME	CROSS BETWEEN	A HERMAN/M BYRD/S HINDALONA	UNKNOWN	3:58	2
REACH OUT TO HEAVEN	CROSS RYTHMS		SAREPTA	6:34	1
CONSUME ME	D C TALK	T MCKEEHAN / M TAIT	UNKNOWN	3:33	1
O HOLY NIGHT	DALLAS HOLM	A ADAM HOLM	UNKNOWN	4:06	7
COME ON, RING THOSE BELLS	DALLAS HOLM	A CULVERWELL	UNKNOWN	2:21	1
I SAW THE LORD	DALLAS HOLM	DALLAS HOLM	SAREPTA	4:16	2
HOLIDAY INN	DALLAS HOLM	DALLAS HOLM	UNKNOWN	3:59	2
YOU ARE THE REASON	DALLAS HOLM	DALLAS HOLM	UNKNOWN	4:08	1
RISE AGAIN	DALLAS HOLM	DALLAS HOLM	UNKNOWN	4:13	2
IMAGE OF A MAN	DALLAS HOLM	DALLAS HOLM	UNKNOWN	4:25	4
MORE THAN WE'VE EVER DREAMED	DALLAS HOLM	DALLAS HOLM	UNKNOWN	4:39	1
I AM WHAT I AM	DALLAS HOLM	DALLAS HOLM	UNKNOWN	4:43	2
WIND OF THE SPIRIT	DALLAS HOLM	DALLAS HOLM	UNKNOWN	5:47	1
WHITE CHRISTMAS	DALLAS HOLM	I BERLIN	UNKNOWN	3:13	4
GO TELL IT ON THE MOUNTAIN	DALLAS HOLM	J WORK	UNKNOWN	3:39	4
HOOR DIE SJOFAR	DANIE BOTHA	DANIE BOTHA	MARANATHA	3:07	1
EK RIG MY OE	DANIE BOTHA	DANIE BOTHA	MARANATHA	3:10	1
ANCIENT OF DAYS	DANIE BOTHA	G SADLER/J HARWILL	MARANATHA	3:35	7
ALL HEAVEN DECLARES	DANIE BOTHA	NOEL RICHARDS	MARANATHA	4:50	3
HELP ME STAND	DANIE BOTHA	PIETER VAN NIEKERK	MARANATHA	4:08	3

TIME OUT	DANIE BOTHA	PIETER VAN NIEKEREK	MARANATHA	4:33	1
KOM ONS BRING HULDE	DANIE BOTHA	TRADITIONAL	MARANATHA	2:53	3
OPEN MY OE HEER	DANIE BOTHA	TRADITIONAL	MARANATHA	3:00	4
SOEK EERS DIE KOININGKRYK VAN GOD	DANIE BOTHA	TRADITIONAL	MARANATHA	3:12	1
DIT IS DIE DAG	DANIE BOTHA	TRADITIONAL	MARANATHA	3:20	1
U GROOTHEID VADER	DANIE BOTHA	TRADITIONAL	MARANATHA	3:30	1
OMDAT HY LEEF	DANIE BOTHA	TRADITIONAL	MARANATHA	3:37	2
SOOS N HERT	DANIE BOTHA	TRADITIONAL	MARANATHA	4:00	1
HOE GROOT IS U	DANIE BOTHA	TRADITIONAL	MARANATHA	4:03	3
ONS IS ALMAL HIER TESAAME	DANIE BOTHA	TRADITIONAL	MARANATHA	4:09	1
JESUS IS DIE HEER	DANIE BOTHA	TRADITIONAL	MARANATHA	4:23	1
HOLY HOLY HOLY	DANIE BOTHA	TRADITIONAL	MARANATHA	4:37	1
BLYE VERSEKERING	DANIE BOTHA	TRADITIONAL	MARANATHA	4:42	1
EK GAAN SY POORTE BINNE	DANIE BOTHA	TRADITIONAL	MARANATHA	4:48	6
NEVER GONNA LET YOU GO	DANIEL WINANS	C CALDWELL / V CALDWELL	UNKNOWN	3:29	5
MY SATISFACTION	DANIEL WINANS	D & D WINANS / G SPEIGHT	UNKNOWN	4:22	2
TRUE TO YOU	DANIEL WINANS	D & S WINANS	UNKNOWN	4:11	2
ON THE INSIDE	DANIEL WINANS	D & S WINANS	UNKNOWN	4:28	2
AFTER ALL	DANIEL WINANS	DAVID WINANS	UNKNOWN	3:44	1
SUPERNATURAL LOVE	DAFNE RADEMAKER (V)	BRIAN DOERKSEN/BRIAN THIESSEN	VINEYARD	3:39	1
WE WILL BOW	DAFNE RADEMAKER (V)	BRIAN THIESSEN	VINEYARD	3:50	2
TRADING MY SORROWS	DARRELL EVANS	DARRELL EVANS	UNKNOWN	5:35	8
WONDERLAND	DARWIN HOBBS	C RODRIGUEZ / T SIMS	MARANATHA	3:47	3
(ACA) PRAISE EVEN ME	DARYL COLEY	DARYL COLEY	UNKNOWN	4:14	2
I WILL BLESS YOUR NAME	DARYL COLEY	DARYL COLEY	UNKNOWN	4:29	1
I CAN	DARYL COLEY	DARYL COLEY	UNKNOWN	5:03	6
DON'T GIVE UP ON JESUS	DARYL COLEY	DARYL COLEY	UNKNOWN	5:37	1
JESUS LOVES ME	DARYL COLEY	DARYL COLEY	UNKNOWN	6:09	2
I WAS MADE FOR YOU	DAVID & THE GIANTS	DAVID & THE GIANTS	UNKNOWN	3:44	2
NO ONE BUT YOU	DAVID & THE GIANTS	DAVID & THE GIANTS	UNKNOWN	4:00	2
PRAISES	DAVID GATE	DAVID GATE	UNKNOWN	5:27	1
INSIDE OUT	DAVID MEECE	D MEECE, D LILES	MARANATHA	3:20	3
ONCE IN A LIFE TIME	DAVID MEECE	DAVID + DEBORAH MEECE, D LILES	MARANATHA	3:56	5
THE REST OF MY LIFE	DAVID MEECE	DAVID MEECE	MARANATHA	3:53	1
WE ARE THE REASON	DAVID MEECE	DAVID MEECE	MARANATHA	4:42	2
LEARNING TO TRUST	DAVID MEECE	DAVID MEECE	MARANATHA	4:58	3
TO THE GLORY OF GOD	DAVID MEECE	DAVID MEECE/MICHAEL HUDSON	MARANATHA	2:10	1
LEARNING TO TRUST	DAVID MEECE	DAVID MEECE/MICHAEL HUDSON	MARANATHA	4:25	2
THE REST OF MY LIFE	DAVID MEECE	DAVID MEECE/MICHAEL HUDSON	MARANATHA	4:39	3
END OF THE BEGINNING	DAVID PHELPS	DAVID PHELPS	UNKNOWN	5:20	26
BREAK DIVIDING WALLS	DAVID RUIS	DAVID RUIS	SAREPTA	3:52	3
ST PATRICK'S BRESTPLATE	DAVID RUIS	DAVID RUIS	UNKNOWN	4:08	7
SHAKE THE HEAVENS	DAVID RUIS	DAVID RUIS	UNKNOWN	5:28	1
WIDE WIDE WORLD	DAVID RUIS	DAVID RUIS	UNKNOWN	5:56	7
LET YOUR GLORY FALL	DAVID RUIS (V)	DAVID RUIS	VINEYARD	3:06	1
LEAN ON ME	DC TALK	B WITHERS	SAREPTA	4:13	1
COLOURED PEOPLE	DC TALK	DC TALK	FOREFRONT	4:12	1
JESUS FREAK	DC TALK	DC TALK	FOREFRONT	4:50	1
WHAT IF I STUMBLE	DC TALK	DC TALK	FOREFRONT	4:59	1
LIKE IT LOVE IT NEED IT	DC TALK	DC TALK	FOREFRONT	5:14	1
GODSEND	DC TALK	DC TALK	MARANATHA	3:09	3
SAY THE WORDS NOW	DC TALK	T McKEEHAM / M HELMERMANN	FOREFRONT	4:02	1
WANNA BE LOVED	DC TALK	T MEEKHAN/M TAIT/K MAX/HEIMERMANN	SAREPTA	4:10	2
UIT U HAND	DE WALD NORVAL	DE WALD NORVAL	BRETTIAN	4:18	1
IMVUSELELO	DEBORAH	D FRASER / L DUBE	UNKNOWN	4:47	14
ABANYE BAYOMBONA	DEBORAH	S D MBHELE / D FRASER	UNKNOWN	4:25	33
UMA KUNGENXA	DEBORAH	S D MBHELE / D FRASER	UNKNOWN	4:55	19
EVERYTHING	DELIRIOUS	DELIRIOUS	UNKNOWN	3:37	2
AWAKEN THE DAWN	DELIRIOUS	DELIRIOUS	SAREPTA	3:27	2
NOT FORGOTTEN	DELIRIOUS	M SMITH	SAREPTA	4:06	1
SEE THE STAR	DELIRIOUS	SMITH/GARRAD	SAREPTA	5:30	3
FIND ME IN THE RIVER	DELIRIOUS/AMY GRANT	MARTIN SMITH	SAREPTA	3:30	4
HE WON'T LET YOU DOWN	DENISE CLARK	DENISE CLARK	UNKNOWN	5:42	1
NGIKULWILE UKULWA	DERRICK NDZIMANDE	DERRICK NDZIMANDE	UNKNOWN	5:48	2
GOD SO LOVED THE WORLD	DICK & MEL TUNNEY	DICK & MEL TUNNEY	UNKNOWN	4:28	3
TO GOD BE ALL THE GLORY	DICK & MEL TUNNEY	DICK & MEL TUNNEY	MARANATHA	3:12	1
PUTTIN ON MY SUNDAY BEST	DICK & MEL TUNNEY	DICK & MEL TUNNEY	MARANATHA	4:11	4
FIND YOUR STRENGTH IN HIM	DICK & MEL TUNNEY	DICK & MEL TUNNEY	MARANATHA	4:20	10
CONSTANT REFUGE	DICK & MEL TUNNEY	DICK & MEL TUNNEY	MARANATHA	4:28	3
I'M PRAYING FOR YOU	DICK & MEL TUNNEY	DICK & MEL TUNNEY	MARANATHA	4:38	5
DON'T THROW AWAY THE LOVE	DICK & MEL TUNNEY	DICK & MEL TUNNEY	MARANATHA	5:18	4
GOD'S LOVE NEVER CHANGES	DICK & MEL TUNNEY	DICK & MEL TUNNEY	MARANATHA	5:21	1
THERE IS PEACE	DICK & MEL TUNNEY	DICK & MEL TUNNEY	MARANATHA	5:41	1
TOUCH YOUR HEART	DILLEY NADESAN	DICK & MEL TUNNEY	MARANATHA	6:24	3
BLESS THE LORD	DILLEY NADESAN	DILLEY NADESAN	UNKNOWN	3:36	2
GRACE	DILLEY NADESAN	DILLEY NADESAN	UNKNOWN	3:39	3
I STAND IN AWE	DILLEY NADESAN	DILLEY NADESAN	UNKNOWN	4:11	1
HIGHEST PRAISE	DILLEY NADESAN	DILLEY NADESAN	UNKNOWN	4:45	2
I LOVE YOU	DILLEY NADESAN	DILLEY NADESAN	UNKNOWN	6:42	1
GOD GAVE ME YOU	DILLY NADASEN	DILLEY NADESAN	UNKNOWN	6:45	1
WHAT'S WRONG WITH MY CHILDREN	DILLY NADASEN	DILLY NADASEN	UNKNOWN	2:58	10
LORD OF THE LAST DAYS	DILLY NADASEN	DILLY NADASEN	UNKNOWN	3:27	1
RAIN OF YOUR PRESENCE	DILLY NADASEN	DILLY NADASEN	UNKNOWN	3:43	1
GOD, JOB AND THE DEVIL	DILLY NADASEN	DILLY NADASEN	UNKNOWN	6:10	1
AND NOAH FOUND GRACE	DON FRANCISCO	DON FRANCISCO	MARANATHA	3:19	2
GOD'S REPLY	DON FRANCISCO	DON FRANCISCO	MARANATHA	3:25	1
BALLADE OF CAIN AND ABEL	DON FRANCISCO	DON FRANCISCO	MARANATHA	3:40	3
COLD COMFORT	DON FRANCISCO	DON FRANCISCO	MARANATHA	3:53	3
STEEPLE SONG	DON FRANCISCO	DON FRANCISCO	MARANATHA	4:31	4
FROM OUT OF THE BLUE	DON FRANCISCO	DON FRANCISCO	SAREPTA	3:07	1
BLESSED IS THE MAN	DON FRANCISCO	DON FRANCISCO	SAREPTA	3:32	4
I LOVE YOUR PRESENCE	DON FRANCISCO	DON FRANCISCO	SAREPTA	3:46	2
ROCK OF AGES	DON FRANCISCO	DON FRANCISCO	SAREPTA	4:06	1
A MIGHTY FORTRESS IS OUR GOD	DON MARSH ORCHESTRA	UNKNOWN	BENSON	1:35	12
I NEED THEE EVERY HOUR	DON MARSH ORCHESTRA	UNKNOWN	BENSON	1:52	1
IN THE GARDEN	DON MARSH ORCHESTRA	UNKNOWN	BENSON	1:55	2
TO GOD BE THE GLORY	DON MARSH ORCHESTRA	UNKNOWN	BENSON	2:03	1
HOLY, HOLY, HOLY	DON MARSH ORCHESTRA	UNKNOWN	BENSON	2:28	1
THE OLD RUGGED CROSS	DON MARSH ORCHESTRA	UNKNOWN	UNKNOWN	2:29	2
HOW GREAT THOU ART	DON MARSH ORCHESTRA	UNKNOWN	UNKNOWN	2:57	2
GLORIOUS GOD	DON MOEN	UNKNOWN	UNKNOWN	3:24	4
I WILL REJOICE	DON MOEN	DAVID BARONI AND BOB FITTS	HOSANNA	2:44	2
I WANT TO BE WHERE YOU ARE	DON MOEN	DON MOEN	HOSANNA	2:21	1
GOD WILL MAKE A WAY	DON MOEN	DON MOEN	HOSANNA	2:52	1
GOD IS GOOD ALL THE TIME	DON MOEN	DON MOEN	HOSANNA	3:37	1
JESUS YOU ARE SO GOOD	DON MOEN	DON MOEN	HOSANNA	3:41	4
YOU MAKE ME TO LIE DOWN IN GREEN PA	DON MOEN	JAMIE HARVILL	HOSANNA	4:20	1
SING FOR JOY	DON MOEN	KATHY ZUZIAK	HOSANNA	2:44	1
YOU ARE THE ONE I LOVE	DON MOEN	LAMONT HIEBERT	HOSANNA	4:06	2
JEHOVAH JIREH	DON MOEN	LENNY LE BLANC	HOSANNA	3:11	3
YOU ARE MY HIDING PLACE	DON MOEN	MERLA WATSON	HOSANNA	2:17	2
JESUS NAME ABOVE ALL NAMES	DON MOEN	MICHAEL LEDNER	HOSANNA	3:37	3
SHOUT TO THE LORD	DON MOEN	NAIDA HEWN	HOSANNA	2:52	2
CELEBRATE THE LORD OF LOVE	DON MOEN	PARLENE ZSCHECH	HOSANNA	5:08	4
JESUS WE ENTHRONE YOU	DON MOEN	PAUL BALOCHE	HOSANNA	3:03	3
JESUS IS ALIVE	DON MOEN	PAUL KYLE	HOSANNA	2:11	2
		R KENOLY	HOSANNA	1:50	3

GLORIFY YOUR NAME	DON MOEN / BENNY HINN	DONNA ADKINS	HOSANNA	3:36	3
JESUS YOUR PRESENCE MAKES ME WHOLE	DON MOEN / BENNY HINN	RICH COOK	HOSANNA	4:17	2
WE FALL DOWN	DONNIE McCLURKIN	K MATTHEWS	UNKNOWN	4:52	9
TESTIFY	DOTTIE PEOPLES	DOTTIE PEOPLES	UNKNOWN	5:06	1
MORE LOVE MORE POWER	DOUG WALKER	JUDE DEL HIERRO	SAREPTA	3:08	27
FRIEND	DQ	DQ	UNKNOWN	3:56	7
UKUBA AWEHLANGA	DUMI MKOKSTAD	DUMI MKOKSTAD	UNKNOWN	4:14	11
UNGALILAHLI ITHEMBA	DUMISANI	D XULU	EMI	4:39	1
AKATHENGWA	DUMISANI	TRADITIONAL	EMI	4:19	1
ANGIMBONANGA	DUMISANI	TRADITIONAL	EMI	4:28	8
NORTH OF THE SKY	EAST TO WEST	DAVE CLARK	BENSON	4:52	1
LIVE LIKE LEAVING	EAST TO WEST	LOWELL ALEXANDER	BENSON	3:34	2
LAY DOWN YOUR LIFE	ED KERR	ED KERR	UNKNOWN	2:48	5
UNEXPECTED TURNS	ED KERR	ED KERR	UNKNOWN	4:29	2
OPEN MY EYES	ED KERR	ED KERR	UNKNOWN	4:41	2
AWAKE AWAKE	ED KERR	ED KERR	UNKNOWN	5:33	12
COVENTRY CAROL	EDEN'S BRIDGE	UNKNOWN	MARANATHA	2:29	2
SUSSEX CAROL	EDEN'S BRIDGE	UNKNOWN	UNKNOWN	1:45	2
THE HORIZON	ELEISON	FRANCOIS AND FRIKKIE MULDER	MARANATHA	4:27	45
GROT VAN GENADE	ELEISON	FRIKKIE/FRANCOIS/FREDIE MULDER	MARANATHA	5:32	2
NOW THE NEWS	ELI	ELI	FOREFRONT	4:34	1
FRIEND	EMINENT CHILD	B PEENS	SAREPTA	3:13	1
WAY OF LOVE	EMINENT CHILD	B PEENS	SAREPTA	3:52	4
STILL LEARNING	EMINENT CHILD	BRAD PEENS	UNKNOWN	3:50	2
I WANT YOU BACK IN MY LIFE	END TIME WARRIORS	E FORBES	UNKNOWN	5:34	1
YOUR LOVE	EOGHAN HAESLIP	E HAESLIP / M GOSS	UNKNOWN	4:50	2
SIZOMBONGA NGANI	ESTCOURT BROTHERS	S SITHOLE	UNKNOWN	3:18	1
EZULWINI	ESTCOURT BROTHERS	S SITHOLE	UNKNOWN	3:39	2
NKOSI SIKELEL'I AFRICA	EVAN SCHOOMBIE	EVAN SCHOOMBIE	REA/BRETTI	4:55	1
POWER OF YOUR LOVE	EVAN SCHOOMBIE	GEOFF BULLOCK	GALLO A	4:47	4
WE SAY YES	EVAN SCHOOMBIE	TOMMY WALKER	REA/BRETTI	3:54	2
WHENEVER GOD SHINES HIS LIGHT	EVAN SCHOOMBIE	VAN MORRISON	REA/BRETTI	4:14	1
GREAT AFFECTION	EVERYBODYDUCK	D Mc WATTERS / M DAY	UNKNOWN	3:13	6
CENTRE OF MY JOY	FAMILY FACTORY	LIONEL RICHIE	UNKNOWN	4:20	3
JESUS IS LOVE	FAMILY FACTORY	UNKNOWN	UNKNOWN	4:45	4
HAVE FAITH	FAMILY FACTORY	MTUNZI NAMBA	UNKNOWN	3:56	3
OH! MARY DON'T YOU WEEP	FAMILY FACTORY	TRADITIONAL	UNKNOWN	5:50	1
THE ROCK	FELICIA MARION	L.HOLLAND	UNKNOWN	4:18	7
GIVE HIM GLORY	FELICIA MARION	L.HOLLAND AND FELICIA MARION	UNKNOWN	4:44	7
WATCHING OVER ME	FFH	J DEIBLER	UNKNOWN	3:04	19
WHEN I PRAISE	FFH	JEREMY DEIBLER	SAREPTA	3:47	2
FLY AWAY	FFH	SCOTT WILLIAMSON	UNKNOWN	3:58	9
LONG WAY HOME	FORTY DAYS	UNKNOWN	BENSON	4:20	3
BAYANGIBUZA	FOUNDATION OF GOD	CYRIL MBONGWE	UNKNOWN	3:37	3
AMAZWI OMLOMO WAMI	FOUNDATION OF GOD	CYRIL MBONGWE	UNKNOWN	3:58	7
DUMISANI	FOUNDATION OF GOD	CYRIL MBONGWE	UNKNOWN	4:10	1
THEMBA UJESU	FOUNDATION OF GOD	UNKNOWN	UNKNOWN	3:18	6
THE WHOLE NINE YARDS	FOUR DAYS NOTICE	M ALLISON	SAREPTA	4:02	2
NOT ANOTHER LOVE SONG	FOUR DAYS NOTICE	MATT ALLISON	UNKNOWN	3:59	1
EK HET VANDAG VIR JOU GEBIED	FRANCOIS & ELIZABETH	HELEN STEINER RICE	MARANATHA	2:33	1
BREATHE INTO ME OH LORD	FRED HAMMOND	F HAMMOND / D IVEY	BENSON	4:40	4
PRODIGAL SON	FRED HAMMOND	M PARKER	BENSON	5:40	1
ACHY BREAKY HEART	FREDDY WESSELS	D VON TRESS / GOOSEN	BRETTIAN	3:19	1
VIR ALTYD VIR EWIG	FREDDY WESSELS	G HALBACH / N KALOGJERA	BRETTIAN	3:04	2
LEI MY O HEER	FREDDY WESSELS	M VAN DER KEVIE	BRETTIAN	4:14	5
(ACA) IT'S SO HARD TO SAY	FRENZ	UNKNOWN	GALLO A	2:48	4
BABA WETHU	FRIENDS FIRST	J ARTHUR	REA/BRETTI	1:06	11
KHULULEKA	FRIENDS FIRST	J.B.ARTHUR	UNKNOWN	4:12	3
FOUNTAINS OF MERCY	FRIENDS FIRST	M DU PLESSIS	REA/BRETTI	4:10	3
RE A HO LEBOHA	FRIENDS FIRST	TRADITIONAL	REA/BRETTI	7:43	4
SIYAKUDUMISA	G EFFECT	UNKNOWN	UNKNOWN	4:30	18
HAMBA KAHLE	G EFFECT	UNKNOWN	UNKNOWN	4:50	1
HEART OF EVERY MAN	GABRIEL'S HARP	S MIZELL / M WEST	UNKNOWN	4:25	1
GOOD GOOD NEWS	GAITHER VOCAL BAND	SUZANNE JENNINGS	UNKNOWN	4:08	4
JERUSALEM	GE KORSTEN & RINA HUGO	UNKNOWN	MARANATHA	5:06	2
THE GREAT SOUTHLAND	GEOFF BULLOCK	GEOFF BULLOCK	MARANATHA	5:06	1
JUBELLIED	GERT BUYS	C.HAVENSTEIN	GRACE	2:25	1
REAL LOVE	GINA	BOBBY ROSS AVILA	UNKNOWN	4:08	2
HIGHER LOVE	GINA	G FOLILO/A DE LA CRUZ	UNKNOWN	4:22	1
CLOSE TO YOU	GINA	GINA	UNKNOWN	5:03	1
FREE	GINNY OWENS	GINNY OWENS	UNKNOWN	3:24	2
(ACA) ROCK OF AGES	GLAD	AUGUSTUS TOPLADY	SAREPTA	3:00	2
(ACA) BLESSED ASSURANCE	GLAD	FANNY CROSBY	SAREPTA	4:27	1
(ACA) YOU PUT THIS LOVE	GLAD	KEITH GREEN	SAREPTA	2:56	1
(ACA) GLORIA	GLAD	N & C NOCKELS	SAREPTA	3:41	1
(ACA) HALLELUJAH	GLAD	P DOMAIN	SAREPTA	2:39	1
(ACA) AWESOME GOD	GLAD	RICH MULLINS	SAREPTA	3:13	2
WINGS OF THE WIND	GLEN KAISER	GLEN KAISER	SAREPTA	3:35	1
UNTIL THE STARS FALL	GOFISH	J SATEMA / B SPRAGUE	UNKNOWN	3:33	15
SEKWANELE	GOOD NEWS	S NTULI / X MVUBU	UNKNOWN	3:54	2
FROM A DISTANCE	GOSPEL GUITAR	JULIE GOLD	MARANATHA	2:53	1
SHINE JESUS SHINE	GRAHAM KENDRICK	GRAHAM KENDRICK	HOSANNA	3:45	2
TO YOU O LORD	GRAHAM KENDRICK	GRAHAM KENDRICK	SAREPTA	4:30	3
SAY THE NAME OF LOVE	GRAHAM KENDRICK	GRAHAM KENDRICK	SAREPTA	5:16	1
SUFFICIENCY OF GRACE	GREG LONG	G POPE	UNKNOWN	3:09	1
MARCHING ON	GREG X VOLZ	DALE GARRATT	MARANATHA	3:51	6
STANDIN'	GREG X VOLZ	MIKE SCMITZ	MARANATHA	4:51	1
THULA MAMA	GUMBI & SOS CHOIR	PASTOR GUMBI	UNKNOWN	4:00	2
UMKHULEKO	GUMBI & SOS CHOIR	PASTOR GUMBI	UNKNOWN	4:22	4
I SEE IN YOU	HANLI	BRENTON G BROWN	REA/BRETTI	4:09	3
SAFE	HANLI	HELEN JAYNE	REA/BRETTI	4:15	2
I FOUND LOVE	HANLI	JUDY MILLER	REA/BRETTI	5:40	2
YOUR KINDNESS	HANLI	L PHILLIPS	REA/BRETTI	3:49	1
WITHOUT YOU	HANLI	NIC COETZEE	REA/BRETTI	3:43	2
CIRCLE OF FRIENDS	HANLI	R CLINTON	REA/BRETTI	4:05	2
STIR MY HEART	HANLI	S RINALDI/S BASSETT	REA/BRETTI	3:40	2
DUMISA PRAISE	HANLI	SHLOMO BAT EIN/D ANTILL	REA/BRETTI	5:05	1
MY ROSE	HAROLD	HAROLD	UNKNOWN	4:24	3
WHY	HAROLD	HAROLD	UNKNOWN	4:46	6
BE GLORIFIED	HATFIELD CHURCH	JOHN ROEBERT	MARANATHA	4:27	1
YOUR LOVE	HATFIELD CHURCH	KARL TRUSLER	MARANATHA	4:05	2
GIVE ME A HEART OF WORSHIP	HATFIELD CHURCH	WAYNE DALZIEL	MARANATHA	3:42	2
INCEBA YAVEL'EGOLGOTHA	HEALING MELODIES	SBU NKANTSU	UNKNOWN	4:56	4
NXA EBIZWA	HEALING MELODIES	TRADITIONAL	UNKNOWN	5:08	4
ONE SACRIFICE	HEAT	J GREGORY	UNKNOWN	4:05	1
ARMS OF LOVE	HEAT	JAMES GREGORY	UNKNOWN	4:17	4
SOJABULA	HEAVENLY DEPUTIES	HEAVENLY DEPUTIES	UNKNOWN	4:03	4
UTHANDO LWAKHE	HEAVENLY DEPUTIES	HEAVENLY DEPUTIES	UNKNOWN	4:35	2
EMNQAMULEZWENI	HEIRS OF GRACE	M MALUSI	UNKNOWN	4:10	1
MINISTERS OF DEFENSE	HELEN BAYLOR	B MASON / R PHILLIPS	UNKNOWN	4:37	4
MUSIC IS THE VOICE OF GOD	HELEN BAYLOR	BILLY PRESTON	UNKNOWN	4:14	3
WHATEVER IT TAKES	HELEN BAYLOR	H BAYLOR / T MAIDEN	UNKNOWN	4:42	1
HELEN'S TESTIMONY	HELEN BAYLOR	HELEN BAYLOR	UNKNOWN	3:34	1
MORE THAN JUST A FEELING	HELEN BAYLOR	HELEN BAYLOR	UNKNOWN	4:31	1
HET JY PLEK VIR JESUS	HENDRIKA & ANNELIE	B FOTGIETER	BRETTIAN	3:45	1
CHRIST DID IT ALL	HEZEKIAH WALKER	HEZEKIAH WALKER	UNKNOWN	3:56	2

THIS IS THE GOSPEL JESUS	HEZEKIAH WALKER	HEZEKIAH WALKER	UNKNOWN	4:20	1
LOVE LIFTED ME	HEZEKIAH WALKER	HEZEKIAH WALKER	UNKNOWN	5:32	3
FINALLY	HEZEKIAH WALKER	T RILEY/L KAFFI/H WALKER	UNKNOWN	4:54	2
THANK YOU LORD	HILLSONG	D JERNIGAN	UNKNOWN	4:43	4
REJOICE	HILLSONG	D MAKEDONEZ	UNKNOWN	3:24	7
HALLLHUJAH	HILLSONG	D ZSCHECH	UNKNOWN	5:02	5
THE POTTERS HAND	HILLSONG	D ZSCHECH	UNKNOWN	5:09	5
IRRESISTIBLE	HILLSONG	D ZSCHECH	UNKNOWN	6:06	2
WORTHY IS THE LAMB	HILLSONG	D ZSCHECH	UNKNOWN	6:14	2
TO YOU	HILLSONG	D ZSCHECH	UNKNOWN	6:47	8
PERFECT LOVE	HILLSONG	D ZSCHECH / R FLAGAR	UNKNOWN	3:55	4
SHOUT TO THE LORD	HILLSONG	DARLENE ZSCHECH	UNKNOWN	3:51	5
FREE TO DANCE	HILLSONG	DARLENE ZSCHECH	UNKNOWN	4:10	4
LET THE PEACE OF GOD REIGN	HILLSONG	DARLENE ZSCHECH	UNKNOWN	4:46	4
I WILL NEVER BE	HILLSONG	GEOFF BULLOCK	HOSANNA	4:08	3
LORD I GIVE MYSELF	HILLSONG	HILLSONG	UNKNOWN	2:28	3
OVERWHELMED	HILLSONG	HILLSONG	UNKNOWN	5:49	3
EVERY DAY	HILLSONG	HILLSONG YOUTH	UNKNOWN	3:25	5
JESUS, LOVER OF MY SOUL	HILLSONG	J. EZZY, D. GRUL, S. MCPETERSON	HOSANNA	3:27	2
SAVIOR OF THE WORLD	HILLSONG	K BOWLER	UNKNOWN	4:00	8
BREATHE ON ME	HILLSONG	L FISHER	UNKNOWN	4:33	4
GOD IS GREAT	HILLSONG	M SAMPSON	UNKNOWN	4:48	3
ALL OF MY DAYS	HILLSONG	M STEVENS	UNKNOWN	4:51	3
YOU STAND ALONE	HILLSONG	M STEVENS / S McPHERSON	UNKNOWN	4:49	2
FALL UPON YOUR KNEES	HILLSONG	M WEBSTER	UNKNOWN	5:09	2
BY YOUR SIDE	HILLSONG	MARTY SAMPSON	UNKNOWN	4:40	3
THE REASON WHY	HILLSONG	R FLAGAR	UNKNOWN	4:06	7
LOVE YOU SO MUCH	HILLSONG	R FRAGAR	UNKNOWN	5:37	2
YOUR LOVE IS BEAUTIFUL	HILLSONG	R MORGAN	UNKNOWN	3:55	5
EVERYTHING THAT HAS BREATH	HILLSONG	R MORGAN	UNKNOWN	4:21	1
MY HEART WILL TRUST	HILLSONG	R MORGAN	UNKNOWN	4:57	2
GLORY TO GOD	HILLSONG	R MORGAN	UNKNOWN	5:13	6
SHADOW OF YOUR WINGS	HILLSONG	R MORGAN	UNKNOWN	5:19	1
GOD SO LOVED	HILLSONG	R MORGAN	UNKNOWN	5:29	1
HEAR OUR PRAISES	HILLSONG	R MORGAN	UNKNOWN	5:35	4
I FEEL LIKE I'M FALLING	HILLSONG	RAYMOND BADHAM	UNKNOWN	5:23	1
EMMANUEL	HILLSONG	RAYMOND BADHAM	UNKNOWN	6:35	3
THIS IS HOW WE OVERCOME	HILLSONG	REUBEN MORGAN	UNKNOWN	3:35	1
MY REDEEMER LIVES	HILLSONG	REUBEN MORGAN	UNKNOWN	3:48	2
ONE DAY	HILLSONG	REUBEN MORGAN	UNKNOWN	4:00	5
MORE	HILLSONG	REUBEN MORGAN	UNKNOWN	4:26	2
EAGLE'S WINGS	HILLSONG	REUBEN MORGAN	UNKNOWN	4:26	16
YOUR UNFAILING LOVE	HILLSONG	REUBEN MORGAN	UNKNOWN	6:12	2
I GIVE YOU MY HEART	HILLSONG	REUBEN MORGAN	UNKNOWN	6:15	3
ALL THE POWER YOU NEED	HILLSONG	RUSSELL FRAGAR	HOSANNA	3:25	2
PEOPLE JUST LIKE US	HILLSONG	RUSSELL FRAGAR	HOSANNA	4:20	1
I BELIEVE THE PRESENCE	HILLSONG	RUSSELL FRAGAR	HOSANNA	4:28	2
SHOW ME YOUR WAYS	HILLSONG	RUSSELL FRAGAR	HOSANNA	4:51	4
CAN'T STOP TALKING	HILLSONG	RUSSELL FRAGAR	UNKNOWN	1:55	1
O COME ALL YE FAITHFUL	HILLSONG	TRADITIONAL	UNKNOWN	5:11	8
ALL THINGS ARE POSSIBLE	HILLSONGS	D ZSCHECH	UNKNOWN	4:16	2
IZIGI	HLENGIWE MHLABA	HLENGIWE MHLABA	UNKNOWN	3:06	3
KHETH'YAKHO	HLENGIWE MHLABA	HLENGIWE MHLABA	UNKNOWN	4:34	2
WHAT A FRIEND	HLENGIWE MHLABA	HLENGIWE MHLABA	UNKNOWN	4:50	2
UMOYA OHLANZEKILE	HOLY CROSS CHOIR	B.MKETHI	UNKNOWN	3:28	3
THOU ART WORTHY	HOMEFRONT	HOMEFRONT	UNKNOWN	3:02	4
OH HOW HE LOVES YOU AND ME	HOMEFRONT	HOMEFRONT	UNKNOWN	3:16	17
FATHER I ADORE YOU	HOMEFRONT	HOMEFRONT	UNKNOWN	3:29	4
GIVE THANKS	HOMEFRONT	HOMEFRONT	UNKNOWN	3:29	10
TURN YOUR EYES UPON JESUS	HOMEFRONT	HOMEFRONT	UNKNOWN	4:10	1
GREAT IS THE LORD	HOMEFRONT	HOMEFRONT	UNKNOWN	4:11	3
WE WILL GLORIFY	HOMEFRONT	HOMEFRONT	UNKNOWN	4:52	4
O HOLY NIGHT	HOSANNA	ADOLPHE ADAM / JOHN DWIGHT	HOSANNA	4:27	7
BE GLORIFIED	HOSANNA	BILLY FUNK	HOSANNA	3:48	2
WE ARE MARCHING	HOSANNA	BILLY FUNK	UNKNOWN	4:36	2
BETHLEHEM'S TREASURE	HOSANNA	BOB FITTS	HOSANNA	3:07	7
THE LORD OUR GOD IS WITH US	HOSANNA	BRENT CHAMBERS	HOSANNA	2:58	1
BE EXALTED O GOD	HOSANNA	BRENT CHAMBERS	HOSANNA	5:26	6
YOU ARE EMMANUEL	HOSANNA	C CLONINGER / P BALOCHE	HOSANNA	3:45	5
FOREVER	HOSANNA	C COMLIN	HOSANNA	5:36	4
HIS EYE IS ON THE SPARROW	HOSANNA	C MARTIN / C GABRIEL	UNKNOWN	1:48	1
BLESSED BE THE NAME OF THE LORD	HOSANNA	CATHY RISCO AND MARK LEVANG	HOSANNA	5:17	3
GOD IS MY REFUGE	HOSANNA	CHARLIE LE BLANC	HOSANNA	3:02	1
SING TO GOD	HOSANNA	CHRIS CHRISTENSEN	HOSANNA	3:45	1
ALL HONOUR	HOSANNA	CHRIS FALSON	HOSANNA	4:36	4
HOLY GROUND	HOSANNA	CHRISTOPHER BEATTY / GERON DAVIS	HOSANNA	5:30	1
SPIRIT OF THE LIVING GOD	HOSANNA	D IVERSON/E HARCH/W MacKAY/T HUSBAN	HOSANNA	3:20	3
THE LORD REIGNS	HOSANNA	DAN STRADWICK	HOSANNA	3:21	3
WHOM SHALL I FEAR	HOSANNA	DARRELL EVANS	UNKNOWN	5:34	2
WE WILL EMBRACE YOUR MOVE	HOSANNA	DARRELL EVANS	UNKNOWN	5:42	2
AWESOME IN THIS PLACE	HOSANNA	DAVE BILLINGTON	HOSANNA	5:08	1
ALL HAIL KING JESUS	HOSANNA	DAVE MOODY	HOSANNA	4:08	3
YOU ARE MY ALL IN ALL	HOSANNA	DENNIS JERNIGAN	HOSANNA	4:00	1
HEAR MY CRY	HOSANNA	DON HARRIS	HOSANNA	3:18	1
MORE OF YOU	HOSANNA	DON HARRIS, NYSTROM	HOSANNA	4:54	1
COME AND REJOICE	HOSANNA	DON MOEN	HOSANNA	2:56	1
EMMANUEL HAS COME	HOSANNA	DON MOEN	HOSANNA	4:02	8
HERE IN YOUR PRESENCE	HOSANNA	DON MOEN	HOSANNA	4:22	1
I LIFT UP MY EYES	HOSANNA	ED KERR / GEORGE SEARCY	HOSANNA	4:06	1
O COME ALL YE FAITHFUL	HOSANNA	G F HANDEL / I WATTS	HOSANNA	3:11	19
JOY TO THE WORLD	HOSANNA	G F HANDEL / I WATTS	HOSANNA	5:40	12
ANCIENT OF DAYS	HOSANNA	G SADLER / J HARVIL	UNKNOWN	4:57	1
YOU REIGN	HOSANNA	GARY SADLER	HOSANNA	3:31	2
I REJOICE IN YOUR LOVE	HOSANNA	GARY SADLER	HOSANNA	4:36	2
HOLY LAMB OF GOD	HOSANNA	GARY SADLER / STEVEN V TAYLOR	HOSANNA	4:54	5
MAKING WAR IN THE HEAVENLIES	HOSANNA	GEARGE SEARCY	HOSANNA	3:51	2
TEACH ME YOUR WAYS	HOSANNA	GERRIT GUSTAFSON	HOSANNA	3:28	2
INTO YOUR COURTS	HOSANNA	GERRIT GUSTAFSON	HOSANNA	4:32	1
LET US REJOICE AND BE GLAD	HOSANNA	GERRIT HANSEN	HOSANNA	2:08	2
JOYFUL JOYFUL WE ADORE THEE	HOSANNA	HENRY VAN DYKE	UNKNOWN	3:24	1
IT IS WELL WITH MY SOUL	HOSANNA	HORATIO SPAFFORD	UNKNOWN	3:59	4
GOD IS THE STRENGTH OF MY LIFE	HOSANNA	HOSANNA	HOSANNA	5:28	1
GIVE GOD THE GLORY	HOSANNA	HOSANNA INTEGRITY	HOSANNA	6:03	4
SILENT NIGHT	HOSANNA	J MOHR / F GRUBER	HOSANNA	4:57	7
PRAISE THE LORD	HOSANNA	JEFF HAMLIN	HOSANNA	2:15	10
ALL NATIONS	HOSANNA	JOHN CHISUM, GEORGE SEARCY	HOSANNA	3:43	1
BEHOLD HIM MEDLEY	HOSANNA	K BIBLE / J CHISUM / G SEARCY	HOSANNA	3:00	6
O LORD YOU'RE BEAUTIFUL	HOSANNA	KEITH GREEN	HOSANNA	2:03	2
I HAVE LOVED YOU	HOSANNA	KENT HENRY	HOSANNA	6:42	5
ALL CREATION WORSHIPS YOU	HOSANNA	KIRK DEARMAN	HOSANNA	3:56	3
I NEED YOU MORE	HOSANNA	L COOLEY / J B HAYNES	UNKNOWN	5:38	1
ANCIENT WORDS	HOSANNA	L DE SHAZO	HOSANNA	3:27	1
I CHOOSE TO WORSHIP	HOSANNA	L DE SHAZO / G SADLER	HOSANNA	4:10	3
THERE IS NONE LIKE YOU	HOSANNA	LENNY LE BLANC	UNKNOWN	3:26	1
CROWN HIM WITH MANY CROWNS	HOSANNA	MATTHEW BRIDGES	UNKNOWN	3:06	2
BETHLEHEM MORNING	HOSANNA	MORRIS CHAPMAN	HOSANNA	4:53	3

FIRM FOUNDATION	HOSANNA	NANCY GORDON & JAMIE HARVELL	HOSANNA	3:23	5
BE BRAVE, BE STRONG	HOSANNA	P BALOCHE / E KERR	UNKNOWN	4:31	1
RISE UP & PRAISE HIM	HOSANNA	P BALOCHE / G SADLER	UNKNOWN	3:44	2
MY HEART REJOICES	HOSANNA	PAUL BALOCHE/ED KERR	HOSANNA	3:03	3
SING HALLELUJAH	HOSANNA	PAUL WILBUR	HOSANNA	4:23	2
COME, THOU LONG EXPECTED JESUS	HOSANNA	R H PRITCHARD / C WESLEY	HOSANNA	2:20	1
WHAT THE LORD HAS DONE IN ME	HOSANNA	R MORGAN	HOSANNA	4:10	3
ON BENDED KNEE	HOSANNA	ROBERT GAY	HOSANNA	3:03	2
I PRAISE YOUR MAJESTY	HOSANNA	ROBERT GAY	HOSANNA	3:52	1
NO ONE LIKE YOU LORD	HOSANNA	ROBIN MARK	HOSANNA	3:51	2
TAKE US TO THE RIVER	HOSANNA	ROBIN MARK	HOSANNA	5:03	1
NOT BY MIGHT	HOSANNA	ROBIN MARK	HOSANNA	5:43	6
A KING IS BORN	HOSANNA	S GARALEB / T HOSMAN	HOSANNA	3:54	11
GREAT IS THE LORD	HOSANNA	S McEWAN	HOSANNA	4:20	1
IN CHRIST ALONE	HOSANNA	SHAEN CRAIG, DON KOCH	HOSANNA	2:09	2
MORE THAN CONQUERORS	HOSANNA	STEVE FRY	HOSANNA	3:30	1
THE BATTLE IS THE LORDS	HOSANNA	T BROOKS, D MOEN, M NYSTROM	HOSANNA	4:58	1
GREAT IS THY FAITHFULNESS	HOSANNA	THOMAS CHISHOLM	UNKNOWN	5:21	2
INFANT HOLY, INFANT LOWLY	HOSANNA	TRADITIONAL	HOSANNA	2:26	3
THE FIRST NOEL	HOSANNA	TRADITIONAL	HOSANNA	2:41	4
O LITTLE TOWN OF BETHLEHEM	HOSANNA	TRADITIONAL	HOSANNA	3:21	2
CELEBRATE HIM MEDLEY	HOSANNA	VARIOUS	HOSANNA	4:17	2
WHAT CHILD IS THIS	HOSANNA	WILLEM C DIX	HOSANNA	2:53	5
MEDLEY: ONE SMALL CHILD	HOSANNA - WOMEN OF FAITH	DAVID MEECE / LYNN DE SHAZO	HOSANNA	4:00	2
MEDLEY: THOU DID'ST LEAVE YOUR THRO	HOSANNA - WOMEN OF FAITH	EMILY E S ELLIOTT	HOSANNA	4:18	1
SILENT NIGHT	HOSANNA - WOMEN OF FAITH	JOSEPH MOHR	HOSANNA	4:15	1
MEDLEY: YOU ARE EMMANUEL	HOSANNA - WOMEN OF FAITH	MICHAEL W SMITH	HOSANNA	3:41	3
ANGELS WE HAVE HEARD ON HIGH	HOSANNA - WOMEN OF FAITH	TRADITIONAL	HOSANNA	4:08	6
MEDLEY: THE BIRTHDAY OF A KING	HOSANNA - WOMEN OF FAITH	W H NEIDLINGER	HOSANNA	5:17	4
TIMES OF REFRESHING	HOSANNA INTEGRITY	N NYLSTROM/D HARRIS	HOSANNA	3:53	1
UVUKILE UJESU	HOUSE OF PRAISE	TRADITIONAL	UNKNOWN	3:54	3
NKOSI YAMI	HOUSE OF PRAISE	TRADITIONAL	UNKNOWN	5:21	5
ALL GLORY LAUD & HONOUR	HYMNMAKERS	J M NEALE	SAREPTA	3:41	1
TO BE FREE	IAN	E BOOTHE	REUNION	3:43	2
NGELINYE ILANGA	IKETANGA	IKETANGA	UNKNOWN	2:36	5
UMPHEME WOKUPHEPHELA	IKETANGA	IKETANGA	UNKNOWN	2:45	1
OPHE'ETHE IMPILO YAMI	IKETANGA	IKETANGA	UNKNOWN	3:09	20
KHUMBULA UMENZI	IKETANGA	IKETANGA	UNKNOWN	3:23	4
AKOMI QHA	IKETANGA	IKETANGA	UNKNOWN	3:45	8
EGAZINI LEMVANA	IMIZWILILI YETHEKU	K SIMELANE	UNKNOWN	4:04	1
ANGIMBONI OMUNYE	IMIZWILILI YETHEKU	N R SIMELANE	UNKNOWN	3:49	12
MORE LOVE, MORE POWER	INSTR (DOUG WALKER)	J DEL HIERRO	SAREPTA	3:07	6
MIGHTY RULER	INSTR (ELIS NEVITT)	D WOODMAN	SAREPTA	4:24	28
JESUS CHRIST ONCE AGAIN	INSTR (M REDMAN)	MATT REDMAN	SAREPTA	4:16	10
LORD HAVE MY HEART	INSTR (MARTIN SMITH)	MARTIN SMITH	SAREPTA	3:30	50
INSTR THE HEART OF WORSHIP	INSTR (MATT REDMAN)	MATT REDMAN	SAREPTA	5:03	25
O SACRED KING	INSTR (MATT REDMAN) O SACRED KING	MATT REDMAN	SAREPTA	4:20	11
I FALL DOWN	INSTR (SARAH ERASMUS)	S BARNES	SAREPTA	4:26	19
INSTR KA MALI	INSTR DUMISANI	TRADITIONAL	EMI	3:42	2
INSTR STAR OF BETHLEHEM	INSTR HILLSONG	D MOYSE	UNKNOWN	4:56	18
INSTR WALLIN' MAN	INSTR INGRID & THE SWING KATS	BARRIE GLEDDEEN	EMI	2:38	1
INSTR FUN TIME	INSTR INGRID & THE SWING KATS	ED COLLINS	EMI	2:03	12
INSTR I AM A TREASURE	INSTR JODY-ANN	JODY-ANN	BRETTIAN	4:52	11
INSTR ISLE OF SKYE	INSTR KEAGGY, KING & DENTE	W KING / P KEAGG / S DENTE	SPARROW	4:21	1
INSTR ALL HAIL THE POWER	INSTR LINDA McKECHNIE	PURCELL	SAREPTA	4:00	3
INSTR AS THE DEER	INSTR LINDA McKECHNIE	SAINT-SAENS	SAREPTA	5:26	42
INSTR RINCE DE	INSTR M W SMITH	M W SMITH	UNKNOWN	1:30	1
INSTR CEUD MILE FAILTE	INSTR MICHAEL GETTEL CEUD MILE FAIL	MICHAEL GETTEL	SPARROW	4:28	4
INSTR PRAISE THE LORD THE ALMIGHTY	INSTR NATHAN	NATHAN	UNKNOWN	3:15	1
INSTR WE BRING THE SACRIFICE	INSTR PRAISE HOUSE WE BRING THE SAC	KIRK DEARMAN	UNKNOWN	3:41	13
(INSTR) ITHEMBA LAMI	INSTR VISION	VISION	UNKNOWN	4:39	2
ALLES WAT U IS	INSTRUMENTAL	WANDA DE KOCK	SAREPTA	4:45	6
IRISH DAY	IONA	DAVE BAINBRIDGE	SPARROW	5:07	1
NGENZE JESU	ISIZIBA	ISIZIBA	UNKNOWN	3:38	8
EZULWINI	ISIZIBA	ISIZIBA	UNKNOWN	3:57	4
KEEP ON SINGIN	ISLAND PRAISE	AUSTEN EZENWA	MARANATHA	4:12	1
MOURNING INTO DANCING	ISLAND PRAISE	TOMMY WALKER	MARANATHA	4:05	1
BLESSED JESUS	ISLAND PRAISE	UNKNOWN	MARANATHA	4:29	1
NGIZOLIBONGA	ITHEMBA GOSPEL GROUP	TRADITIONAL	UNKNOWN	3:47	2
CHASE THE WIND	J C CULTURE	NICOS / ALIKI VAIRIS	SAREPTA	4:01	4
REYATSAMAYA	J.B.S.NEWCASTLE BRANCH	THANDI MADI	UNKNOWN	2:32	1
PHAKATHI KWAMI NOTHIXO	J.B.S.NEWCASTLE BRANCH	THANDI MADI	UNKNOWN	2:51	4
NEVER ALONE (DREAM MIX)	J.C. CULTURE	NICOS & ALIKI VOIRIS	SAREPTA	4:47	3
PRESSURE	J.C.CULTURE	NICOS AND ALIKI VOIRIS	SAREPTA	3:24	2
KODWA NGEKE	JABU HLONGWANE	G M HLONGWANE/M NAMBA	UNKNOWN	4:34	1
MOY ONGCWELE	JABU HLONGWANE	G M HLONGWANE/M NAMBA	UNKNOWN	5:29	1
ISPHEPHO	JABU HLONGWANE	JABU HLONGWANE	UNKNOWN	5:35	5
MARANATHA - INKOSI YETHU	JABU HLONGWANE	M NAMBA	UNKNOWN	5:03	3
MHLENGI WAM'	JABU HLONGWANE	M NAMBA / J HLONGWANE	UNKNOWN	4:08	2
KHAYA LAM'	JABU HLONGWANE	M NAMBA / J HLONGWANE	UNKNOWN	4:23	2
ZIWELE LE!	JABU HLONGWANE	M NAMBA / L MKHIZE	UNKNOWN	3:37	2
IZWE LASEKHENANA	JABU HLONGWANE	M NAMBO	UNKNOWN	4:46	2
UMBU'SOZAYO	JABU HLONGWANE	MTHUNZI NAMBA	UNKNOWN	4:12	4
HOLD ON TO YOUR DREAMS	JABU HLONGWANE	MTHUNZI NAMBA	UNKNOWN	4:43	3
NQIZOHAMBA NO JESU	JABU HLONGWANE	MTHUNZI NAMBA	UNKNOWN	4:49	1
FLOWER IN THE RAIN	JACI VALESQUEZ	CHRIS EATON	UNKNOWN	3:33	3
GOD LOVES YOU	JACI VALESQUEZ	M HEIMERMANN/W KIRKPATRICK	UNKNOWN	3:29	3
I WILL REST IN YOU	JACI VALESQUEZ	M TUMES / B BOURGEOIS	UNKNOWN	5:01	1
COLOUR OF THE HEART	JACI VALESQUEZ & OLETTA	WENDY WILLS	SAREPTA	4:34	1
THE ANGEL SONG	JACI VELASQUEZ	CHRIS EATON	UNKNOWN	4:42	1
EVERYTIME I FALL	JACI VELASQUEZ	J BOSE / P EVANS	UNKNOWN	3:22	5
UN LUGAR CELESTIAL	JACI VELASQUEZ	JACI VELASQUEZ	UNKNOWN	4:01	1
FELIZ NAVIDAD	JACI VELASQUEZ	JOSE FELICIANO	UNKNOWN	3:02	8
CRYSTAL CLEAR	JACI VELASQUEZ	M STANFIELD/T ARBUCKLE	UNKNOWN	3:45	3
SEASON OF LOVE	JACI VELASQUEZ	P ORTA/G COCCHINI/H DAVIS/C FAULK	UNKNOWN	4:17	8
JUST A PRAYER AWAY	JACI VELASQUEZ	R & E PEREZ / M PORTMAN	MARANATHA	4:23	6
THE CHRISTMAS SONG	JACI VELASQUEZ	ROBERT WELLS	UNKNOWN	3:15	1
THE FIRST NOEL	JACI VELASQUEZ	TRADITIONAL	UNKNOWN	3:15	6
O LITTLE TOWN OF BETHLEHEM	JACI VELASQUEZ	TRADITIONAL	UNKNOWN	5:27	3
CHRISTMAS DON'T BE LATE	JACI VELASQUEZ (& CHIPMUNKS)	ROSS BAGDHARSAN	UNKNOWN	2:30	11
I'LL BE THERE	JACKSON SOUTHERNAIRES	F & H WILLIAMS	UNKNOWN	5:59	5
NO TEARS IN HEAVEN	JACKSON SOUTHERNAIRES	F WILLIAMS	UNKNOWN	5:17	1
OLD SHIP	JACKSON SOUTHERNAIRES	F WILLIAMS/H WILLIAMS/L JENNINGS	UNKNOWN	6:16	7
HOW FAR IS HEAVEN	JACKSON SOUTHERNAIRES	P DIXON	UNKNOWN	4:56	1
YOU NEED ME	JACQUES	C. GOODRUM	REA/BRETTI	2:53	2
LEAD ME THERE	JACQUES	J. JACOBS/ D. ANTILL	REA/BRETTI	3:42	1
HALLELUJAH/ HOLY, HOLY, HOLY	JACQUES	TRAD. ARR D.T. ANTILL	REA/BRETTI	5:11	1
BELIEVER	JAKE	JAKE	REUNION	4:56	4
ARMY OF LOVE	JAKE	TOBY PENNER	REUNION	3:35	20
GIVE IT TO ME	JAMES CLEVELAND	ISIAH JONES / ALBERT HAILEY	UNKNOWN	5:01	5
ONE MORE TIME (PART II)	JAMES MOORE (REV)	JAMES MOORE (REV)	UNKNOWN	5:13	4
HE'S A SHELTER	JAMES MOORE (REV)	JAMES MOORE (REV)	UNKNOWN	6:28	3
YAHWEH	JAMES MOORE (REV)	KIRK FRANKLIN	UNKNOWN	6:05	1
NEVER GONNA LET YOU GO	JAMIE SLOCUM	J SLOCUM / P McCANN	UNKNOWN	3:40	36
CAN'T DO IT ALONE	JAMIE SLOCUM	JAMIE SLOCUM	SPARROW	3:29	6
WAKA, WAKA	JAN DE WET	JAN DE WET	UNKNOWN	2:54	1

WIE SAL	JAN DE WET	JAN DE WET	UNKNOWN	3:51	1
NOG 'N KINDJIE OM TE DRA	JAN DE WET & WANDA DE KOCK	STEVE MILIKAN / R BOLTZ	MARANATHA	4:23	1
LORD OF HOSTS	JANINE PRICE	JANINE PRICE	UNKNOWN	3:41	1
U IS ALTYD DAAR	JANITA CLAASSEN	J CLAASEN / B FRETORIUS	MARANATHA	3:17	3
UNFORGETFUL YOU	JARS OF CLAY	JARS OF CLAY	UNKNOWN	3:26	5
WITH EVERY BREATH	JARS OF CLAY	M BYRD	UNKNOWN	4:24	1
ONE REASON	JASON UPTON	JASON UPTON	UNKNOWN	4:49	16
MBONGE	JAY HLUNGWANI	JAY HLUNGWANI	UNKNOWN	4:03	8
MASANGO	JAY HLUNGWANI	JAY HLUNGWANI	UNKNOWN	4:08	13
REIGN SPIRIT	JAY HLUNGWANI	JAY HLUNGWANI	UNKNOWN	6:45	4
SECRET PLACE	JEFFREY PETERSON (V)	JEFFREY PETERSON (VINEYARD 22)	VINEYARD	4:15	10
WHOLE AGAIN	JENNIFER KNAPP	JENNIFER KNAPP	UNKNOWN	3:40	2
WHERE DO I GO FROM HERE	JIM REEVES	RAY GREEFF	UNKNOWN	2:29	2
TAKE MY HAND PRECIOUS LORD	JIM REEVES	THOMAS A DORSEY	UNKNOWN	2:20	5
THIS WORLD IS NOT MY OWN	JIM REEVES	TRADITIONAL	UNKNOWN	2:43	4
HALLOWED BE THY NAME	JIMMY SWAGGART	D WILLIAMS	UNKNOWN	5:34	3
LET YOUR LIVING WATER FLOW	JIMMY SWAGGART	J WATSON	UNKNOWN	5:13	3
WITH GOD, WE'LL GAIN VICTORY	JOEL CHERNOF	JOEL CHERNOF	SAREPTA	4:12	1
DIED FOR ME	JOHN CAMERON	JOHN CAMERON	UNKNOWN	5:42	4
I LOOK TO YOU	JOHN CHISUM - INTEGRITY	GARY SDALER	HOSANNA	3:11	2
GIVE IT ALL AWAY	JOHN ELIFONTE	JOHN & DINO ELIFONTE	UNKNOWN	4:23	3
I WILL SET MY EYES	JOHN ELLIS	WAYNE SANDERS	UNKNOWN	4:19	4
ONE FAITH	JOHN MICHAEL TALBOT	JOHN MICHAEL TALBOT	MARANATHA	3:46	1
COMMUNION SONG	JOHN MICHAEL TALBOT	JOHN MICHAEL TALBOT	MARANATHA	3:47	8
LET US SING TO THE LORD	JOHN MICHAEL TALBOT	JOHN MICHAEL TALBOT	MARANATHA	4:25	5
THE PRAYER OF JABEZ	JOHN WALLER	J WALLER / S JOHNSON	UNKNOWN	4:03	6
JESUS LOVE YA	JON GIBSON	JON GIBSON	FRONTLINE	6:25	1
SERIOUS	JOY WILLIAMS	D MUCKALA/C BUTTER/S SMITH	SAREPTA	3:51	19
I BELIEVE IN YOU	JOY WILLIAMS	D MUKULA / T LACY	REUNION	4:13	4
2000 DECEMBERS AGO	JOY WILLIAMS	R HAMM / J LINDSEY	REUNION	3:29	4
PHIND'UKHULUME	JOYOUS CELEBRATION	B HALL / L CONTROL	UNKNOWN	5:20	2
NDIKHOKHELE	JOYOUS CELEBRATION	G HLONGWANE	UNKNOWN	3:13	5
NGAPHESHEYA	JOYOUS CELEBRATION	JOYOUS CELEBRATION	UNKNOWN	4:08	1
JOKO EA HAO	JOYOUS CELEBRATION	JOYOUS CELEBRATION	UNKNOWN	4:20	2
NGOKULANDELE MSINDISI	JOYOUS CELEBRATION	JOYOUS CELEBRATION	UNKNOWN	4:40	4
AMAZING GRACE	JOYOUS CELEBRATION	JOYOUS CELEBRATION	UNKNOWN	5:22	2
THE REHEARSAL	JOYOUS CELEBRATION	JOYOUS CELEBRATION	UNKNOWN	5:50	3
IT IS WELL	JOYOUS CELEBRATION	JOYOUS CELEBRATION	UNKNOWN	6:50	1
ENTABENI EKUDE	JOYOUS CELEBRATION	JOYOUS CELEBRATION	UNKNOWN	8:59	7
GLORY! NOTHING BUT THE BLOOD	JOYOUS CELEBRATION	M NAMBA	UNKNOWN	3:37	2
IZETHEMBISO	JOYOUS CELEBRATION	M NAMBA	UNKNOWN	3:43	3
KEEP THE FAITH	JOYOUS CELEBRATION	M NAMBA	UNKNOWN	4:34	1
BECAUSE HE LIVES	JOYOUS CELEBRATION	M NAMBA	UNKNOWN	4:48	4
ZIYOSULWA	JOYOUS CELEBRATION	M NAMBA	UNKNOWN	5:02	11
I LOVE YOU	JOYOUS CELEBRATION	M NAMBA	UNKNOWN	5:43	7
SILIWELILE	JOYOUS CELEBRATION	M NAMBA / L MKHIZE	UNKNOWN	5:04	6
LET NOT YOUR HEART	JOYOUS CELEBRATION	MTHUNZI NAMBE	UNKNOWN	4:39	9
BLESSED ASSURANCE	JOYOUS CELEBRATION	TRADITIONAL	UNKNOWN	5:46	1
LORD I CAN FEEL	JOYOUS CELEBRATION	WILLIAMS	UNKNOWN	6:15	4
SOMETIMES ALLELUIA	JULIUS MAGAN	C GIRARD	MARANATHA	5:47	5
COME, LORD JESUS	JULIUS MAGAN	FLIP VAN DER MERWE	MARANATHA	4:08	6
LORD OF ALL	JULIUS MAGAN	JULIUS MAGAN	MARANATHA	4:13	3
YOU ARE MY HERO	JULIUS MAGAN	JULIUS MAGAN	MARANATHA	4:35	2
STAND UP FOR JESUS MEDLEY	JULIUS MAGAN	JULIUS MAGAN	MARANATHA	5:30	2
THINE IS THE KINGDOM	JULIUS MAGAN	PHIL DROSCOL	MARANATHA	5:11	8
ENKAZIMULWENI	JUSTICE MHLONGO	JUSTICE MHLONGO	UNKNOWN	3:48	1
THANK YOU FOR THE RAIN	JUSTIN THOMAS	PENNELLOS/PORTER/THOMAS	SAREPTA	3:34	1
FOUR DAYS LATE	KAREN PECK & NEW RIVER	C A WILBURN	UNKNOWN	4:16	10
YOU ARE MY PEACE OF MIND	KAREN PECK & NEW RIVER	C BOSARGE	UNKNOWN	3:51	2
REST IN HIM	KAREN PECK & NEW RIVER	J D ROWSEY / P HALL	UNKNOWN	4:07	8
MY GOD WILL ALWAYS BE ENOUGH	KAREN PECK & NEW RIVER	K GARDEN / K STOKES	UNKNOWN	4:35	2
A TASTE OF GRACE	KAREN PECK & NEW RIVER	K T WEST	UNKNOWN	3:17	3
HIS LOVE RUNS DEEP	KAREN PECK & NEW RIVER	R FORSHEE	UNKNOWN	2:57	1
GO LIGHT YOUR WORLD	KATHY TROCCOLI	CHRIS RICE	REUNION	4:02	2
GOD SAID IT	KATHY TROCCOLI	K TROCCOLI / J FRANZEL	SAREPTA	3:48	7
COUNT ON ME	KATHY TROCCOLI	K TROCCOLI / J FRANZEL / R WITKOWSH	SAREPTA	4:53	8
LOVE HAS A NAME	KATHY TROCCOLI	K TROCCOLI / T BOOTH	SAREPTA	4:16	1
LOVE ONE ANOTHER	KATHY TROCCOLI	KATHY TROCCOLI	BENSON	4:13	1
JUST YOU	KATHY TROCCOLI	KATHY TROCCOLI	REUNION	4:26	1
I WANT TO KNOW WHAT LOVE IS	KATHY TROCCOLI	MICK JONES	SAREPTA	4:36	1
SEARCH ME	KATY HUDSON	K HUDSON / T COLLIER / S FAIRCLOFF	UNKNOWN	4:56	7
THE VICTOR	KEITH GREEN	JAMIE OWENS-COLLINS	MARANATHA	3:35	2
UNLESS THE LORD BUILDS THE HOUSE	KEITH GREEN	K & M GREEN	UNKNOWN	3:55	1
YOUR LOVE BROKE THROUGH	KEITH GREEN	K GREEN/T FISHKIND/R STONEHILL	MARANATHA	5:20	1
STAINED GLASS	KEITH GREEN	KEITH AND MELODIE GREEN	MARANATHA	2:39	2
GO TO THE HUNGRY ONES	KEITH GREEN	KEITH AND MELODIE GREEN	MARANATHA	3:52	3
YOU PUT THIS LOVE IN MY HEART	KEITH GREEN	KEITH GREEN	MARANATHA	3:58	3
BECAUSE OF YOU	KEITH GREEN	KEITH GREEN	MARANATHA	4:28	3
JESUS IS LORD OF ALL	KEITH GREEN	KEITH GREEN	UNKNOWN	2:31	1
GLORY LORD JESUS	KEITH GREEN	KEITH GREEN	UNKNOWN	3:16	2
YOU PUT THIS LOVE IN MY HEART	KEITH GREEN	KEITH GREEN	UNKNOWN	3:40	4
O LORD, YOU'RE BEAUTIFUL	KEITH GREEN	KEITH GREEN	UNKNOWN	5:32	2
HE'LL TAKE CARE OF THE REST	KEITH GREEN	L GREEN / W BURTON	UNKNOWN	3:59	1
THERE IS A REDEEMER	KEITH GREEN	M GREEN	UNKNOWN	3:10	2
THERE IS A REDEEMER	KEITH GREEN	MELODIE GREEN	MARANATHA	4:51	5
ENVY, JEALOUSY	KEITH J	KEITH J	UNKNOWN	4:12	8
Y NO GREATER LOVE	KEITH ROBERTSON	T WALKER	UNKNOWN	4:05	5
THE PERFECT TREE	KELLY HOWARD-BROWNE	RAY BOLTZ	UNKNOWN	4:10	5
I SURRENDER	KELLY WILLARD	S RINALDI / S BESSETT	MARANATHA	3:55	3
WHY ME LORD	KEN MULLAN	K KRISTOFFERSON	UNKNOWN	3:27	1
I STAND IN AWE OF YOU	KENNETH COPELAND	M. ALTROGGE	REA/BRETTI	4:36	1
WITHOUT HIM	KENNETH COPELAND	M. LEFEVRE	REA/BRETTI	2:50	4
MARY DID YOU KNOW?	KENNY ROGERS	M LOWRY/B GREENE	UNKNOWN	3:43	16
PRETTY LITTLE BABY CHILD	KENNY ROGERS & THE KATINAS	J JARVIS/B&C RICE	UNKNOWN	3:39	9
EXISTENCE	KEVIN MAX	K MAX / M TOWNSEND	FOREFRONT	4:04	10
GREAT IS THY FAITHFULNESS	KHANYI MNGADI	TRADITIONAL	UNKNOWN	4:09	5
TEARS IN THE DUST	KHANYISA	GAVIN MARSHALL	MARANATHA	4:12	3
GOD HOLDS THE FUTURE	KHANYISA	KHANYISA	MARANATHA	4:53	7
PRAY	KHANYISA	L JAFTHA / N DEMUS	UNKNOWN	4:58	1
WON BY ONE	KHANYISA	ROLF WEICHARDT	MARANATHA	6:35	3
UPSIDE DOWN	KHANYISA	ROLE/KHUKAI/DEON	MARANATHA	4:09	3
ABBA FATHER	KHANYISA	WESLEY VAN GRAAN	MARANATHA	5:03	1
SAWULA	KHUZIZONO GOSPEL GROUP	F DLAMINI	UNKNOWN	4:23	25
UMHLAB'UYAKHULUMA	KHUZIZONO GOSPEL GROUP	F DLAMINI	UNKNOWN	4:26	4
SIMAKADE	KHUZIZONO GOSPEL GROUP	F DLAMINI / K G G	UNKNOWN	4:04	4
NGUBANI NA?	KHUZIZONO GOSPEL GROUP	FRANS	UNKNOWN	3:46	1
SAMBONA LE	KHUZIZONO GOSPEL GROUP	JETHRO / FRANZ	UNKNOWN	3:13	1
UYEN' UBABA WETHU	KHUZIZONO GOSPEL GROUP	KHUZIZONO GOSPEL GROUP	UNKNOWN	3:46	14
HE IS THE IMAGE	KHUZIZONO GOSPEL GROUP	MANDLA / FRANZ	UNKNOWN	4:33	1
WANYAMALALA	KHUZIZONO GOSPEL GROUP	TRADITIONAL	UNKNOWN	4:03	6
ALL HAIL THE POWER OF JESUS	KIM HILL	D HARRIS	UNKNOWN	3:08	4
I WILL RISE UP	KIM HILL	J LOWDEN	UNKNOWN	2:19	1
FOR SUCH A TIME AS THIS	KIM HILL	KIM HILL / JAMEY KENNY	SPARROW	4:21	5
SO FAR SO GOOD	KIM HILL	SCOTT PARKER/DENNIS WINSLOW	REUNION	3:56	2
TOUCH THE FIRE	KING JAMES	REX CARROL	MARANATHA	3:35	1
ANYTHING FOR YOU	KIRK FRANKLIN	K FRANKLIN/BUSTER	UNKNOWN	5:04	1

MELODIES FROM HEAVEN	KIRK FRANKLIN	KIRK FRANKLIN	UNKNOWN	4:29	4
KINGDOM COME	KIRK FRANKLIN & JILL SCOTT	KIRK FRANKLIN	UNKNOWN	4:25	13
THE HARDWAY	KJ52	KJ52	UNKNOWN	4:00	3
LIBONGWE ABANTU	KNOWLEDGE SIMELANE	KNOWLEDGE SIMELANE	UNKNOWN	6:11	5
AMAZING GRACE	KOBUS BLOMERUS	UNKNOWN	UNKNOWN	5:45	4
ANGINAMAHLONI	KWAMASHU TRIO	N OWEN	UNKNOWN	3:07	1
INKOSIKAZI YASE SAMARIYA	KWAMASHU TRIO	N OWEN	UNKNOWN	4:19	1
NGIHLALA NGITHANAZA	KWAMASHU TRIO	N OWEN	UNKNOWN	4:24	1
IKKERUBI	KWAMASHU TRIO	NONSTIKELELO OWEN	UNKNOWN	3:22	1
LOVE LIFTED ME	L.A.MASS CHOIR	L.A.MASS CHOIR	UNKNOWN	7:01	1
FLY	LA RUE	P & N LA RUE	REUNION	3:37	1
REASON	LA RUE	P & N LA RUE	SAREPTA	3:56	3
SOMEDAY	LA RUE	PHILIP & NATALIE LA RUE	SAREPTA	4:52	3
IGAZI LIKAJESU	LADY DIANA	N P MADONDO	UNKNOWN	4:23	2
NGOBA YINI?	LADYSMITH SPIRITUAL MELODY	SBUSISO MLOTSHWA	UNKNOWN	4:13	1
HE'S ABLE	LAMAR CAMPBELL & SPIRIT OF PRAISE	LAMAR CAMPBELL	UNKNOWN	3:33	1
IT'S ALL ABOUT THE LOVE	LAMAR CAMPBELL & SPIRIT OF PRAISE	LAMAR CAMPBELL	UNKNOWN	5:07	1
I'LL ALWAYS BE THERE FOR YOU	LAMAR CAMPBELL & SPIRIT OF PRAISE	LAMAR CAMPBELL	UNKNOWN	5:48	1
MORE THAN WONDERFUL	LARNELLE HARRIS	LANNY WOLFE	SAREPTA	5:28	1
I MISS MY TIME WITH YOU	LARNELLE HARRIS	LARNELLE HARRIS	BENSON	4:33	2
HERE COMES THE KING	LARRY NORMAN	LARRY NORMAN	SAREPTA	3:36	3
SITTING IN MY KITCHEN	LARRY NORMAN	LARRY NORMAN	SAREPTA	4:21	1
PRECIOUS JESUS	LEIGH NASH	S HINDALONG	SAREPTA	4:32	2
DON'T SHOOT THE WOUNDED	LEON FERREIRA	C GIRALD	BRETTIAN	3:07	2
GOD IS SO GROOT	LEON FERREIRA	D BILBROUGH	BRETTIAN	4:24	2
DIE WENNER IN JOU	LEON FERREIRA	H FLETCHER / L FERREIRA	BRETTIAN	2:40	3
WEES JY NET JY	LEON FERREIRA	LEON FERREIRA	BRETTIAN	3:31	1
USEDUZE	LIGHT FOR AFRICA	LIGHT FOR AFRICA	UNKNOWN	4:21	5
BABA UMUHLE	LIGHT FOR AFRICA	LIGHT FOR AFRICA	UNKNOWN	4:43	1
NGEZINSUK ZOBUMNANDI	LIHLE MTHIMKHULU	GOODNESS MTHIMKHULU	UNKNOWN	2:51	3
WANGIPHAKAMISA	LIHLE MTHIMKHULU	GOODNESS MTHIMKHULU	UNKNOWN	2:52	2
WENA ONDINDA KUDE	LIHLE MTHIMKHULU	GOODNESS MTHIMKHULU	UNKNOWN	3:13	2
IGAMA LENKOSI	LIHLE MTHIMKHULU	GOODNESS MTHIMKHULU	UNKNOWN	3:40	4
UTHANDO LUKA BABA	LIHLE MTHIMKHULU	TRADITIONAL	UNKNOWN	2:29	1
THERE'S A GUIDE	LIL' RASKUL	LIL' RASKUL/S THOMAS	UNKNOWN	4:27	3
LIFT HIM UP	LIL' RASKUL	LIL' RASKUL/S THOMAS	UNKNOWN	4:43	2
HOLD ON	LISA BEVILL	TOMMY SIMMS	UNKNOWN	4:20	1
NO CONDEMNATION	LISA BEVILL	CHRIS EATON	MARANATHA	4:33	1
FARTHER	LISA BEVILL	GEOFF THURMAN	UNKNOWN	3:54	1
HOW STRONG HE IS	LISA BEVILL	LISA BEVILL	UNKNOWN	3:51	3
DON'T KEEP HEAVEN	LISA BEVILL	TOMMY SIMS	MARANATHA	4:30	2
HUNGER FOR HOLINESS	LISBE VISSER	CARMAN	MARANATHA	5:38	1
HE'S BEEN FAITHFUL	LISBE VISSER	CAROL CYMBALA	MARANATHA	4:51	1
MY GOD IS KONING	LISBE VISSER	L VISSER	MARANATHA	9:38	3
GAAN ONS DIT MAAK	LISBE VISSER	LISBE VISSER	MARANATHA	3:29	3
KOM JESUS KOM	LISBE VISSER	LISBE VISSER	MARANATHA	3:36	1
PASSIE	LISBE VISSER	LISBE VISSER	MARANATHA	5:04	1
JY IS MYNE	LISBE VISSER	N BOTHA/L VISSER	MARANATHA	4:46	6
THERE'S A QUIET UNDERSTANDING	LISBE VISSER	T SMITH	MARANATHA	7:37	3
NET SOOS EK IS	LISBE VISSER	TRADITIONAL	UNKNOWN	2:42	1
ANGISOZE NGADEDAKUWE	LIVING IN CHRIST	REV VUSI GAMA	UNKNOWN	3:21	4
UNGITHATHA LA	LIVING IN CHRIST	REV VUSI GAMA	UNKNOWN	3:27	9
NGAPHA NANGAPHA	LONDIWE	LONDIWE	UNKNOWN	3:52	1
IZIVUNGUVUNGU	LONDIWE	LONDIWE	UNKNOWN	3:55	5
INTANDO YAKHO	LONDIWE	L MPANZA / LOWDIWE	UNKNOWN	3:36	4
Y LOVE TO SING YOUR PRAISES	LONDON C L C	GRIFFITHS/GALANTI / MUNDEY	UNKNOWN	4:52	1
PRaise MY SOUL THE KING OF HEAVEN	LONDON PHILHARMONICAL ORCHESTRA	GOSS	SAREPTA	3:03	1
UBUKHULU BAKHO	LORD COMFORTERS	S MLENZE	UNKNOWN	4:25	12
MANDILUV'UFEFE LWAKHO	LORD COMFORTERS	V MOKOENA / S ZAKO	EMI	4:31	1
I LOVE JESUS	LORD COMFORTERS	V MOKOENA / S ZUKO	EMI	4:31	1
U-JES'UTHEMBEKILE	LORD COMFORTERS	V MOKOENA / S ZUKO	EMI	5:03	3
WE! BANI YIZWA	LORD COMFORTERS	V MOKOENA / S ZUKO	EMI	5:27	3
MIGHTY IS OUR GOD	LOUIS BRITZ	DON MOEN	BRETTIAN	2:28	1
HI HO - THE JOSHUA SONG!	LOUIS BRITZ	LOUIS BRITZ	BRETTIAN	3:32	1
NOTHING COMPARES TO YOUR LOVE	LUCY BRITTEN	LUCY BRITTEN	SAREPTA	4:37	4
THE HEART OF WORSHIP (DANCE)	LUCY BRITTEN	MATT REDMAN	SAREPTA	4:06	1
BULELANI KU JEHOVA	LUNDI	L TYAMARA	EMI	4:13	2
ONGQONGQOZAYO	LUNDI	L TYAMARA / S MBELE	EMI	4:18	1
NGIYAKWAZI UKUKHANYA	LUNDI	L TYAMARA / S MBHELE	UNKNOWN	4:40	7
NGENZE BABA	LUNDI	L TYAMARA / T NZIMANDE	UNKNOWN	3:49	2
MOY'OYINGCWELE	LUNDI	MBELE / NZIMANDE . NDLOVU	EMI	4:26	1
USIGCINE	LUNDI	S MBELE	EMI	5:20	3
MPHEFUMULO WAMI	LUNDI	S MBELE / T NZIMANDE	EMI	5:21	1
TUMELO KE THEBE	LUNDI	TRADITIONAL	EMI	4:05	3
NGAPHA NA NGAPHA	LUNDI	TRADITIONAL	EMI	4:24	2
MVULELENI ANGENE	LUNDI	TRADITIONAL	EMI	4:27	1
MINA NGITHEMB'U JESU	LUNDI	TRADITIONAL	EMI	4:30	1
LUNGISA INDAVA YAKHO	LUNDI	TRADITIONAL	UNKNOWN	3:57	3
BROKEN PIECES	LUSHE KILLIAN	BENSON	BRETTIAN	3:01	1
I CALL HIM LORD	LUSHE KILLIAN	LUSHE KILLIAN	BRETTIAN	3:00	2
MEER EN MEER SOOS JESUS	LUSHE KILLIAN	PIET SMIT	BRETTIAN	3:24	1
FOLLOW THE WORD	MAIRE BRENNAN	M BRENNAN / T JARVIS / D WOODS	UNKNOWN	5:11	1
BROKEN WORLD	MAJESTY	H STEYN	REA/BRETTI	4:10	1
HOLY GHOST FIRE BURN	MAJESTY	HANSIE STEYN	BRETTIAN	4:15	2
FREE TO SING - MEDLEY	MAJESTY	HANSIE STEYN	BRETTIAN	4:29	3
NO OTHER GOD LIKE HIM	MAJESTY	HANSIE STEYN	BRETTIAN	4:35	1
HIS LOVE	MAJESTY	HANSIE STEYN	UNKNOWN	2:49	2
PRaise MEDLEY	MAJESTY	HANSIE STEYN	UNKNOWN	4:20	1
MIRACLE MAN	MAJESTY	HANSIE STEYN	UNKNOWN	4:22	2
IMVANA KA JUDA	MANESI CELE	MANESI CELE	EMI	4:28	3
YEHLA MOYA	MANESI CELE	MANESI CELE	EMI	5:33	1
ITHEMBA LUMI	MANESI CELE	TRADITIONAL	EMI	5:08	1
UNFAILING LOVE	MARC NELSON (V)	MARC NELSON (VINEYARD 22)	VINEYARD	2:50	1
THULA MOYA	MARGARET	MEHUNZI NAMBA	UNKNOWN	4:30	1
GLORY	MARGARET	MTHUNZI	UNKNOWN	4:35	3
THIS I KNOW	MARGARET BECKER	M BECKER	MARANATHA	3:50	3
I WILL BE WITH YOU	MARGARET BECKER	M BECKER	MARANATHA	4:23	16
ALL THAT I AM	MARGARET BECKER	M BECKER	MARANATHA	5:13	1
THIS FLAME	MARGARET BECKER	MARGARET BECKER	MARANATHA	3:48	4
FRIEND FOR LIFE	MARGARET BECKER	MARGARET BECKER	UNKNOWN	4:12	5
YOUR HAND O GOD HAS GUIDED ME	MARGARET BECKER / MAIRE BRENNAN	K GETTY	KINGSWAY	3:08	13
WE HAVE A VISION	MARK CONNER	C FALSON	HOSANNA	3:03	1
LOOKING FOR LOVE	MARK DANIEL	MARK DANIEL	UNKNOWN	3:53	5
I AM THE WAY	MARK SCHULTZ	MARK SCHULTZ	UNKNOWN	3:45	3
YOUR LOVE	MARLENE CARR	MARLENE CARR	SAREPTA	4:07	2
LORD YOU HAVE MY HEART	MARTIN SMITH	MARTIN SMITH	SAREPTA	3:30	1
YOU'LL GET THROUGH THIS	MARTINA McBRIDE	TY LACY	UNKNOWN	4:06	6
KING JESUS, I BELIEVE	MARTYN LAYZELL	MARTYN LAYZELL	SAREPTA	3:54	3
SHACKLES (PRAISE YOU)	MARY MARY	MARY MARY	UNKNOWN	3:11	10
MASIQHUBEKE	MATHONSI	MATHONSI	BMG (RCA)	4:06	1
MINA NGINO JESU	MATHONSI	MATHONSI	BMG (RCA)	5:17	4
A NEW SONG	MATT BROUWER	MATT BROUWER	SAREPTA	2:51	2
SANITY	MATT BROUWER	MATT BROUWER	UNKNOWN	3:59	1
TURNED ME AROUND	MATT REDMAN	MARTIN SMITH	SAREPTA	5:02	1
YOU LET ME TO THE CROSS	MATT REDMAN	MATT REDMAN	KINGSWAY	4:33	1
THE CROSS HAS SAID IT ALL	MATT REDMAN	MATT REDMAN	SAREPTA	3:39	1

THE HAPPY SONG	MATT REDMAN	MATT REDMAN	SAREPTA	4:08	2
JESUS CHRIST (DANCE)	MATT REDMAN	MATT REDMAN	SAREPTA	4:23	2
THANK YOU FOR THE BLOOD	MATT REDMAN	MATT REDMAN	SAREPTA	4:41	3
I WILL OFFER UP MY LIFE	MATT REDMAN	MATT REDMAN	SAREPTA	4:54	2
KING OF THIS HEART	MATT REDMAN	MATT REDMAN	SAREPTA	5:14	1
BETTER IS ONE DAY	MATT REDMAN	MATT REDMAN	SAREPTA	5:35	3
IT'S RISING UP	MATT REDMAN	MATT REDMAN	SAREPTA	6:54	6
THERE IS A LOUD SHOUT	MATT REDMAN	MATT REDMAN	UNKNOWN	5:19	3
BHEKA NANG'UJESU	MBALI	E MBABSO / M NAMBA	UNKNOWN	3:52	3
THEMBA LAMA THEMBA	MBALI	M NAMBA	UNKNOWN	4:11	1
PHIND' UKHULUME	MBALI	S MTHIMKHULU	UNKNOWN	5:08	2
ALL THE WORLD	MELANIE	D ROBERTS	MARANATHA	3:24	19
WAG 'N BIETJIE	MELANIE	JOHAN KEBLER	MARANATHA	2:10	2
1 + 1 = 3	MELANIE	KOOS VAN DER MERWE	MARANATHA	4:23	1
TEL JOU NEENINGE EEN VIR EEN	MELANIE	LOUI BRAVO	MARANATHA	2:49	1
JESUS IS MY HERO	MELANIE	M STEENKAMP	MARANATHA	2:43	1
I AM A PROMISE	MELANIE	WILLIAM & GLORIA GAITHER	MARANATHA	2:49	1
SHOW A LITTLE LOVE	MELANIE PHILLIPS	MELANIE PHILLIPS	UNKNOWN	3:19	2
PAGES	MELANIE PHILLIPS	MELANIE PHILLIPS	UNKNOWN	4:17	1
KNOWING YOU	MELANIE PHILLIPS	MELANIE PHILLIPS	UNKNOWN	5:09	3
MESS KUMAH ADONAI	MESS GALILEE OF THE NATIONS	ZIPPORAH BENNETT	SAREPTA	4:29	4
GREAT IS THE LORD	MESS KING OF KINGS	CHUCK KING	SAREPTA	4:28	3
MESS KI ANI YADATI	MESS KING OF KINGS	CHUCK KING	SAREPTA	4:30	1
MESS MI KAMOCHA ADONAI	MESS KING OF KINGS	SHELI MYERS	SAREPTA	2:51	3
MESS HAL LI NAFSHI	MESS KING OF KINGS	SHELI MYERS	SAREPTA	4:48	4
PRAISE YOUR NAME	MESS KING OF KINGS ASSEMBLY	DAVID CARUSO	UNKNOWN	3:34	2
KE AYAI TA'AROG	MESS KING OF KINGS ASSEMBLY	E SHAMRON	UNKNOWN	2:34	3
BLESSED BE THE LORD GOD	MESS KING OF KINGS ASSEMBLY	MESS KING OF KINGS ASSEMBLY	UNKNOWN	5:42	2
WHO IS LIKE THEE	MESS KING OF KINGS ASSEMBLY	PAUL WILBUR	UNKNOWN	3:05	4
IN MY HEART I HAVE HIDDEN	MESS NOMI PRITZ / ROY KENDALL	DAVID TEL-TZUR	SAREPTA	4:03	4
EVER WONDER WHY	MESSAGE	G WATERSON	UNKNOWN	4:23	2
GOD BLESS AFRICA	MGWAKHE MBULI	MGWAKHE MBULI	EMI	6:04	3
CAFE LATTE	MIC	DR CYBERMACK	SAREPTA	3:53	1
PICTURE	MIC	G SCHROEDER	SAREPTA	3:32	9
BLASTER	MIC	G SCHROEDER	SAREPTA	3:55	4
GIVE YOU LOVE	MIC	G SCHROEDER / S ROTHQUEL	SAREPTA	3:05	10
CATCH ME	MIC	GUNTHER	SAREPTA	4:05	3
I'LL SEEK YOUR FACE	MIC	MANDY HENDERSON	SAREPTA	3:33	9
KNOWN BY THE SCARS	MICHAEL CARD	MICHAEL CARD	MARANATHA	1:33	2
HOME	MICHAEL CARD	MICHAEL CARD	MARANATHA	2:36	1
LOWDENS PRAYER	MICHAEL CARD	MICHAEL CARD	MARANATHA	3:54	2
SEARCH ME AND KNOW ME	MICHAEL CARD	MICHAEL CARD	MARANATHA	3:59	10
THE POEM OF YOUR LIFE	MICHAEL CARD	MICHAEL CARD	MARANATHA	4:27	2
DON'T YOU KNOW	MICHAEL CARD	MICHAEL CARD	UNKNOWN	3:42	1
SUNRISE OF YOUR SMILE	MICHAEL CARD	MICHAEL CARD & PHIL NASH	MARANATHA	4:21	1
HEALING	MICHAEL ENGLISH	GLEN ALLEN KILTE REVEES	UNKNOWN	3:52	1
TILL THE END	MICHAEL NARANJO/NATASJA	MICHAEL NARANJO/NATASJA	BRETTIAN	4:35	3
FOREVER YOURS	MICHAEL SWEET	G FULKERSON	SAREPTA	4:18	1
ALWAYS THERE FOR YOU	MICHAEL SWEET	MICHAEL SWEET	BENSON	4:02	2
ALL YOU GOT	MICHAEL TAIT	M TAIT / C CHAPIN / T McKEEHAN	FOREFRONT	3:38	13
HEY YOU IT'S ME	MICHAEL W SMITH	M W S / NIK KERSHAW	SAREPTA	3:59	1
DON'T GIVE UP	MICHAEL W SMITH	M W SMITH / B BOURGEOIS	UNKNOWN	4:17	3
MISSING PERSON	MICHAEL W SMITH	M W SMITH / W KIRKPATRICK	SAREPTA	4:39	1
I'LL LEAD YOU HOME	MICHAEL W SMITH	MICHAEL W SMITH	REUNION	5:13	2
I WILL BE YOUR FRIEND	MICHAEL W SMITH	MICHAEL W SMITH	SAREPTA	3:17	3
PURIFIED	MICHAEL W SMITH	MICHAEL W SMITH	SAREPTA	4:01	8
ABOVE ALL	MICHAEL W SMITH	MICHAEL W SMITH	SAREPTA	4:09	37
THIS IS YOUR TIME	MICHAEL W SMITH	MICHAEL W SMITH	SAREPTA	4:25	2
LET IT RAIN	MICHAEL W SMITH	MICHAEL W SMITH	SAREPTA	5:52	2
CRY FOR LOVE	MICHAEL W SMITH	MICHAEL W SMITH	UNKNOWN	4:18	2
AWESOME GOD	MICHAEL W SMITH	RICH MULLINS	SAREPTA	4:29	11
GLORIA	MICHAEL W SMITH	TRADITIONAL	SAREPTA	2:56	2
TURN YOUR EYES UPON JESUS	MICHAEL W SMITH	UNKNOWN	SAREPTA	2:59	2
FRIENDS	MICHAEL W. SMITH	M&D SMITH	SAREPTA	4:12	7
MY HEART IS A STONE	MICHELLE PILLAR	MICHELLE PILLAR	UNKNOWN	4:11	1
FEEL	MICHELLE TUMES	MICHELLE TUMES	SPARROW	3:06	1
DREAM	MICHELLE TUMES	MICHELLE TUMES	SPARROW	3:30	30
PLEASE COME BACK	MICHELLE TUMES	MICHELLE TUMES	SPARROW	4:21	1
HEAVEN'S HEART	MICHELLE TUMES	MICHELLE TUMES	UNKNOWN	3:17	2
AMAZULU	MIGHTY G SOUND	MIGHTY G SOUND	UNKNOWN	4:26	9
IT'S GOOD TO KNOW JESUS	MISSISSIPPI MASS CHOIR	F WILLIAMS	UNKNOWN	3:39	2
SECOND CHANCE	MONIQUE WALKER	D FRAZIER	UNKNOWN	5:31	8
YIZWE UMTHANDAZO	MPUMALANGA	D SIBISI	UNKNOWN	4:29	3
THE ONE I LOVE	MTHUNZI NAMBA	A BOCELLI / T & M NAMBA	UNKNOWN	4:43	2
LET YOUR SPIRIT FOLLOW ME	MTHUNZI NAMBA	M L WINANS	UNKNOWN	5:51	3
MABUTHO KA KRESTU	MTHUNZI NAMBA	MTHUNZI NAMBA	UNKNOWN	4:16	3
LE SATHANE !	MTHUNZI NAMBA	MTHUNZI NAMBA	UNKNOWN	4:54	8
I NEED TO HEAR	MTHUNZI NAMBA	MTHUNZI NAMBA	UNKNOWN	5:58	4
GREAT IS THY FAITHFULNESS	MTHUNZI NAMBA	TRADITIONAL	UNKNOWN	4:46	5
UPHAKEME	MTHUNZI NAMBA & FRIENDS	MTHUNZI NAMBA & FRIENDS	SAREPTA	4:38	6
NGIYABADABUKELA	MTUBA FLOWERS OF GOD	M MBOKAZI / B MHLALU	UNKNOWN	3:33	3
QAPHELA IZINSUKU ZIYEZA	MTUBA FLOWERS OF GOD	M MBOKAZI / B MHLALU	UNKNOWN	3:45	1
UMQHELE MAMEVA	MTUBA FLOWERS OF GOD	M MBOKAZI / B MHLALU	UNKNOWN	4:22	2
OH HAPPY DAY	N'SOUL	EDWIN HAWKINS	FRONTLINE	5:06	1
DANCING WITH THE WORLD	NAKED LYRIC	B. BROWN	UNKNOWN	4:03	2
THE WAY IT IS WITH LOVE	NATALIE GRANT	NATALIE GRANT	UNKNOWN	4:56	1
LIGHT THE FIRE AGAIN	NATASHA ANDREWS	BRIAN DOERKSEN	SAREPTA	3:17	3
CALLING ON LOVE	NATASJA	NATASJA	BRETTIAN	4:01	2
I'M PACKING UP	NATIONAL MASS CHOIR	K. FRANKLIN	UNKNOWN	5:33	1
USE ME	NATIONAL MASS CHOIR	K. FRANKLIN	UNKNOWN	5:58	1
CONFESSION	NATIONAL MASS CHOIR	P.M.BRITT	BENSON	4:44	1
JESUS HE IS THE ROCK	NATIONAL MASS CHOIR	R.R GRUDY	UNKNOWN	6:51	1
I'VE GOT JESUS	NATIONAL MASS CHOIR	R.R.GRUDDY	UNKNOWN	5:41	1
ANTICIPATION	NATIONAL MASS CHOIR	R.R.GRUDDY	UNKNOWN	9:24	7
SEWUKUPHI ADAM?	NCANDWENI	TIMOTHY, BEN & THABILE	UNKNOWN	4:20	12
UMOYA WENKOSI	NCANDWENI CHRIST AMBASSADORS	TIMOTHY	UNKNOWN	4:19	5
IZINDLELA	NCANDWENI CHRIST AMBASSADORS	TIMOTHY	UNKNOWN	4:21	11
KEPHA NGALE	NCANDWENI CHRIST AMBASSADORS	TIMOTHY	UNKNOWN	4:21	27
THEMB' UJESU	NDUVO DUNA	BIGBOY MKHIZE	EMI	4:36	7
NKOSI NGIFIHLE	NDUVO DUNA	SIVUYILE BATALA	EMI	4:26	1
SENGIKHUMBUL' EKHYA	NDUVO DUNA	SIZWE ZAKO	EMI	4:16	1
NGCWELE NGCWELE	NDUVO DUNA	SIZWE ZAKO	EMI	4:28	2
I LOVE JESUS	NEW BIRTH CHOIR	SPENCER WIGGINS	UNKNOWN	5:44	3
LEAD ME ON	NEW DIRECTION	A GRANT / M W SMITH / W KIRKPATRICK	UNKNOWN	4:35	2
I'LL TELL IT	NEW JERSEY MASS CHOIR	NEW JERSEY MASS CHOIR	UNKNOWN	4:55	1
HIDING PLACE	NEW JERSEY MASS CHOIR	NEW JERSEY MASS CHOIR	UNKNOWN	5:30	1
JOY	NEWSBOYS	NEWSBOYS	SPARROW	4:05	6
WHO	NEWSBOYS	S TAYLOR / P FURLER	MARANATHA	3:23	2
BE STILL	NEWSBOYS	STEVE TAYLOR	MARANATHA	3:15	1
THE CHRISTMAS SHOES	NEWSONG	E CARSWELL / L AHLSTROM	REUNION	4:47	22
CAN'T KEEP A GOOD MAN DOWN	NEWSONG	E CARSWELL/L AHLSTROM/R LEE	SAREPTA	3:54	3
WONDERFUL ONE	NEWSONG	L AHLSON	BENSON	3:28	7
RED LETTER DAY	NEWSONG	L AHLSTROM / E CARSWELL	BENSON	3:40	3
MY HEART IS ALREADY THERE	NEWSONG	NEWSONG	BENSON	3:39	2
LOVE REVOLUTION	NEWSONG	NEWSONG	BENSON	4:18	1
THANK YOU LORD	NEWSONGS	ANDY PARK	VINEYARD	2:38	2

YOUR PRESENCE	NEWSONGS	CINDY RETHMEIER	VINEYARD	4:34	1
I LOVE LOVING YOU	NEWSONGS	DAVE CHUMCHAR	VINEYARD	2:44	2
EVERYTHING WILL GIVE YOU PRAISE	NEWSONGS	DAVE CHUMCHAR	VINEYARD	3:07	2
PASSION FOR JESUS	NEWSONGS	JEFF SEARLES	VINEYARD	5:01	3
I HAVE COME TO WORSHIP	NEWSONGS	JEFF SEARLES	VINEYARD	5:22	3
SING LORD SING	NEWSONGS	KELLY CARPENTER	VINEYARD	5:05	1
I COULD SING OF YOUR LOVE FOREVER	NEWSONGS	MARTIN SMITH	VINEYARD	4:17	3
COME LORD	NEWSONGS	MICHAEL HANSEN	VINEYARD	3:45	1
OUR FATHER	NEWSONGS	NORM STRAUSS	VINEYARD	4:50	1
YOU DIRECT MY STEPS	NEWSONGS	SCOTT UNDERWOOD	VINEYARD	3:13	2
TO HIM BE THE GLORY	NEWSONGS	SCOTT UNDERWOOD	VINEYARD	5:32	1
JESUS ROEP VIR 'N SOUSTRAL	NICO	NICO	UNKNOWN	2:12	1
TALK ABOUT IT	NICOLE C MULLEN	N MULLEN / B DOZIER	UNKNOWN	3:05	4
CALL ON JESUS	NICOLE C MULLEN	NICOLE C MULLEN	UNKNOWN	4:56	28
IT'LL BE ALRIGHT	NIKKI LEONTI	J & D ELEFANTE	UNKNOWN	4:39	1
TILL I SEE YOU AGAIN	NIKKI LEONTI	J BERK / B SPRAGUE	UNKNOWN	4:09	6
I WILL CELEBRATE	NITRO PRAISE II		SAREPTA	4:56	1
CREATE IN ME A CLEAN HEART	NITRO PRAISE III		UNKNOWN	4:35	2
THOKOZA ERUSHENI BAKHO	NKANDLA REVIVAL GOSPEL GROUP	B C MABASO	UNKNOWN	3:12	1
SHUMAYELA IVANGENI	NKANDLA REVIVAL GOSPEL GROUP	B C MABASO	UNKNOWN	3:38	2
UKUTHULA	NKANDLA REVIVAL GOSPEL GROUP	B C MABASO	UNKNOWN	4:15	2
ABELUSI	NKANDLA REVIVAL GOSPEL GROUP	B C MABASO	UNKNOWN	4:31	2
ISIKHATHI SOMKHULEKO	NKANDLA REVIVAL GOSPEL GROUP	B C MABASO	UNKNOWN	4:34	3
ARISE AND SHINE	NKANDLA REVIVAL GOSPEL GROUP	B C MABASO	UNKNOWN	5:15	1
SOYIHLANZA KANJANI I'NDELELA	NKANDLA REVIVAL GOSPEL GROUP	B C MABASO	UNKNOWN	3:11	1
SWEET HOME	NKILILJI	B C MABASO	UNKNOWN	4:24	1
EMIHLENI KA NOAH	NKILILJI	M P NENE	UNKNOWN	4:43	5
SENGINKOKUTHULA	NKILILJI ACE CHOIR	M P NENE	UNKNOWN	3:05	1
AMAGASASI	NO LIMITS	NO LIMITS	UNKNOWN	2:56	5
HAMBA VANGELI	NO LIMITS	NO LIMITS	UNKNOWN	3:47	8
ABANTWANA	NO LIMITS	NO LIMITS	UNKNOWN	3:51	3
KHULUMA MOYA	NOBUHLE MNYAKA	NOBUHLE MNYAKA	EMI	4:04	3
NGIYAMTHAND' UJESU	NOBUHLE MNYAKA	NOBUHLE MNYAKA	EMI	4:26	3
WALIHLEWULA ICALA	NOBUHLE MNYAKA	NOBUHLE MNYAKA	EMI	4:36	4
I WALK BY FAITH	NOEL RICHARDS	CHRIS FALSON	KINGSWAY	4:37	2
WE WANT TO SEE JESUS LIFTED HIGH	NOEL RICHARDS	DOUG HORLEY	KINGSWAY	4:24	8
I BELIEVE	NOEL RICHARDS	JAMES TAYLOR	SAREPTA	4:18	2
ALL I WANT IS YOU	NOEL RICHARDS	N & T RICHARDS	SAREPTA	3:41	3
BY YOUR SIDE	NOEL RICHARDS	NOEL / TRISHA RICHARDS	KINGSWAY	4:40	2
KEEP ON PRAYING	NOEL RICHARDS	NOEL RICHARDS	SAREPTA	4:13	3
COME NOW IS THE TIME	NOEL RICHARDS	NOEL RICHARDS	SAREPTA	5:10	5
OVERWHELMED BY LOVE	NOEL RICHARDS	NOEL RICHARDS	SAREPTA	5:55	2
UKUKHOLWA	NOKUTHULA	DUMISANI SIBISI	UNKNOWN	3:15	4
AYOVULEKA AMASANGO	NOKUTHULA	DUMISANI SIBISI	UNKNOWN	3:36	5
UTHANDO OLUNGAKA	NOKUTHULA MASANGO	TRADITIONAL	UNKNOWN	3:57	6
SATHANE	NOKWAZI	C THWALA	UNKNOWN	3:33	5
MANGIZILAHLELE KUWE	NOKWAZI	C THWALA	UNKNOWN	4:07	7
LET'S MAGNIFY THE LORD	NORTH CAROLINA MASS CHOIR	NORTH CAROLINA MASS CHOIR	UNKNOWN	4:55	1
MORE LOVE MORE POWER	NOW THATS WHAT I CALL WORSHIP	JUDE DEL HIERRO	SAREPTA	4:10	1
UMMELI WETH'UKHONA	NQOBILE	NQOBILE	UNKNOWN	4:05	1
IKHON'IMIN'ENKULU	NQOBILE	NQOBILE	UNKNOWN	4:16	1
I KNOW WHAT LIES AHEAD	OAK RIDGE BOYS	JEAN CANTER	UNKNOWN	3:11	4
THE MYSTERY OF SACRIFICE	ONE 80	A SHERMAN	BRETTIAN	4:11	12
HYPERSUPERNATURAL	ONE 80	A SHERMAN	BRETTIAN	4:24	20
GLORY TO GOD	OSLO GOSPEL CHOIR	T.AAS	UNKNOWN	3:25	1
MORE THAN YOU KNOW	OUT OF EDEN	L & M BRAGG/T COLLINS	UNKNOWN	4:07	1
GET TO HEAVEN	OUT OF EDEN	L & M BRAGG/T COLLINS/D PAICH	UNKNOWN	3:59	1
SPIRIT MOVES	OUT OF EDEN	L KIMMEY / M LINNEY	UNKNOWN	4:11	10
HERE'S MY HEART	OUT OF EDEN	L KIMMEYDEN	UNKNOWN	4:24	3
BETTER WAY TO FALL	OUT OF THE GREY	C & S DENTE	MARANATHA	4:34	2
HOPE IN SIGHT	OUT OF THE GREY	C & S DENTE / C PEACOCK	SPARROW	3:54	1
WHEN LOVE COMES TO LIFE	OUT OF THE GREY	C & S DENTE / C PEACOCK	SPARROW	4:09	2
WRITE MY LIFE	OUT OF THE GREY	C & S DENTE / C PEACOCK	MARANATHA	4:08	3
THE ONLY MOMENT	OUT OF THE GREY	C & S DENTE/C PEACOCK	MARANATHA	4:26	2
ALL WE NEED	OUT OF THE GREY	C & S DENTE/C PEACOCK	MARANATHA	4:30	2
IF I KNOW YOU	OUT OF THE GREY	C & S DENTE/C PEACOCK	MARANATHA	4:36	1
TIME WILL TELL	OUT OF THE GREY	C & S DENTE/C PEACOCK	MARANATHA	5:01	6
WISHES	OUT OF THE GREY	C & S DENTE/C PEACOCK	MARANATHA	5:53	2
BRAVE	OUT OF THE GREY	CHRISTINE S DENTE	UNKNOWN	3:02	11
THE ONE I'VE BEEN WAITING FOR	OUT OF THE GREY	OUT OF THE GREY	MARANATHA	6:08	2
EVERYWHERE THAT YOU GO	OUT OF THE GREY	SCOTT AND CHRISTINE DENTE	MARANATHA	3:13	1
BIGGER THAN LIFE	OUT OF THE GREY	SCOTT AND CHRISTINE DENTE	MARANATHA	3:54	1
STEADY ME	OUT OF THE GREY	SCOTT AND CHRISTINE DENTE	MARANATHA	4:40	2
O HOLY NIGHT	OUT OF THE GREY	TRADITIONAL	UNKNOWN	4:25	5
LONG FOR YOU	OUTSIDERS	S VEGER / J BAILEY	SAREPTA	4:27	1
THERE'S A FUTURE FOR THIS WORLD	PAM THUM	PAM THUM	SAREPTA	5:28	5
FREEDOM SONG	PASSION	CHARLIE HALL	UNKNOWN	3:36	3
YOU'RE WORTHY OF MY PRAISE	PASSION	D RUIS	UNKNOWN	5:20	2
BE GLORIFIED	PASSION	L CIGLIO / C TOMLIN	UNKNOWN	5:24	3
AGNUS DEI	PASSION	M W SMITH	UNKNOWN	5:38	5
SHOUT TO THE NORTH	PASSION	MARTIN SMITH	SPARROW	5:19	4
I'VE FOUND JESUS	PASSION	MARTIN SMITH	UNKNOWN	2:53	2
THE HEART OF WORSHIP	PASSION	MATT REDMAN	UNKNOWN	5:33	3
BUHLE BAKHO	PASTOR MONICA	PASTOR MONICA	UNKNOWN	2:57	1
LIKHON'IKHOYA	PASTOR MONICA	PASTOR MONICA	UNKNOWN	3:40	1
JABULANI BAZALWANE	PASTOR PHOKU	P PHOKU / P INGLE	UNKNOWN	4:01	22
IMPI KAJEHOVA	PASTOR PHOKU	PASTOR PHOKU	UNKNOWN	3:27	1
HERE I AM	PAUL OAKLEY	PAUL OAKLEY	UNKNOWN	5:44	2
PREPARE THE WAY	PAUL WILBUR	D EVANS / E NUZUM	HOSANNA	4:35	7
IN YOUR PRESENCE	PAUL WILBUR	LYN DE SHAZO	HOSANNA	3:25	1
DAYS OF ELIJAH	PAUL WILBUR	ROBIN MARK	HOSANNA	5:03	3
GREATER LOVE	PDI MUSIC	M ALTROGGE	UNKNOWN	4:28	2
DAY PLAY	PECULIAR PEOPLE	PECULIAR PEOPLE	SAREPTA	3:08	2
THE MOMENT	PECULIAR PEOPLE	PECULIAR PEOPLE	SAREPTA	3:21	1
WALKING INTO YOU	PECULIAR PEOPLE	PECULIAR PEOPLE	SAREPTA	3:32	1
WATER OF LOVE	PECULIAR PEOPLE	PECULIAR PEOPLE	SAREPTA	5:00	3
THE MESSAGE	PECULIAR PEOPLE	PECULIAR PEOPLE	UNKNOWN	3:34	2
ITHEMBA LAMI	PERFECT CHOICE	B SHANDU / L MADIBE	UNKNOWN	4:32	1
IKHENANA	PERFECT CHOICE	PERFECT CHOICE	UNKNOWN	4:37	4
FOR THE CROSS	PETE WILSON	M REDMAN / B VICKERS	SAREPTA	5:02	4
FOREVER	PETE WILSON	RICHARD CIMINO	SAREPTA	4:43	2
IF I HAD TO DIE FOR SOMEONE	PETRA	BOB HARTMAN	UNKNOWN	4:35	1
THE LONGING	PETRA	J HANSON/T WOOD	UNKNOWN	2:53	1
LOVELY LORD	PETRA PRAISE 2	BOB HARTMAN	MARANATHA	4:05	2
SHOW YOUR POWER	PETRA PRAISE 2	KEVEN PROSCH	MARANATHA	3:59	1
I LOVE YOU LORD	PETRA PRAISE 2	Laurie Klein	MARANATHA	3:26	3
LORD I LIFT YOUR NAME ON HIGH	PETRA PRAISE 2	rick founds	MARANATHA	2:47	2
UNGABOTHULA	PHELELANI & CHOIR	P MNOMIYA	UNKNOWN	3:28	3
UYANGIHLABELELISA	PHELELANI & CHOIR	P MNOMIYA	UNKNOWN	5:16	5
SEKUYAKHANYA	PHELELANI & CHOIR	P MNOMIYA	UNKNOWN	5:27	2
BABA	PHELELANI & CHOIR	P MNOMIYA	UNKNOWN	5:34	4
ONGIHOLOYO	PHELELANI MNOMIYA	PHELELANI MNOMIYA	UNKNOWN	4:15	2
FIRE	PHELELANI MNOMIYA	PHELELANI MNOMIYA	UNKNOWN	4:42	2
UM'UNKULUNKUL'ENGAKITHI	PHELELANI MNOMIYA	PHELELANI MNOMIYA	UNKNOWN	5:00	5
HEAVEN	PHELELANI MNOMIYA	PHELELANI MNOMIYA	UNKNOWN	5:54	2
NGIBONGA WENA	PHELELANI MNOMIYA & UMLAZI OASIS	N NYNTHIKAZI	UNKNOWN	3:59	3

MERCY CAME RUNNING	PHIL CRAIG AND DEAN	PHIL CRAIG AND DEAN	UNKNOWN	4:18	1
GOD IS WATCHING OVER YOU	PHIL JOEL	PHIL JOEL	UNKNOWN	3:13	3
FREEDOM'S NEVER FREE	PHILIPS CRAIG & DEAN	PHILIPS CRAIG & DEAN	UNKNOWN	5:21	1
I WANT TO BE JUST LIKE YOU	PHILIPS, CRAIG & DEAN	D DEAN / J BECKER	UNKNOWN	5:31	1
HE'LL DO WHAT EVER IT TAKES	PHILLIPS, CRAIG & DEAN	D DEAN	MARANATHA	5:20	3
I WANT TO BE JUST LIKE YOU	PHILLIPS, CRAIG & DEAN	J BECKER & D DEAN	MARANATHA	3:55	2
RESTORATION	PHILLIPS, CRAIG & DEAN	JOE BECK / ED NICHOLSON	SPARROW	3:07	3
LET MY WORDS BE FEW	PHILLIPS, CRAIG & DEAN	PHILLIPS, CRAIG & DEAN	SPARROW	3:14	5
BUILD A BRIDGE OF LOVE	PHILLIPS, CRAIG & DEAN	R PHILLIPS & J SWITZER	MARANATHA	3:39	5
WILL YOU LOVE JESUS MORE	PHILLIPS, CRAIG & DEAN	S CRAIG, J MANDEVILLE	MARANATHA	5:14	4
WHEN THE WALLS COME DOWN	PHILLIPS, CRAIG & DEAN	S CRAIG, T LACY, HJ MANDEVILLE	MARANATHA	4:11	3
NGINECONO	PHUMLANI MGABHOZI	PHUMLANI MGABHOZI	UNKNOWN	3:21	5
AL JUL VOLKE Klap JUL HANDE	PIET & DANIE	B HANEKOM	MARANATHA	1:54	1
JESUS GROOT BO ALMAL	PIET & DANIE	N HEARN	MARANATHA	2:04	2
LOOF HOM MET DIE TROMME	PIET & DANIE	TRADITIONAL	MARANATHA	0:55	2
SING HELLELUJAH LOOF DIE HEER	PIET & DANIE	TRADITIONAL	MARANATHA	2:08	1
SAAIER SAAI DIE SAAID	PIET SMIT	PIET SMIT	MARANATHA	4:20	2
PLOEGLAND	PIET SMIT	PIET SMIT	MARANATHA	5:21	3
WOORDE EN DADE	PIET SMIT	PIET SMIT	MARANATHA	8:54	1
EK WEET VERSEKER	PIET SMIT & DANIE BOTHA	OF VAN DER COLF	MARANATHA	2:48	1
ONS BELY	PIET SMIT & LISBE VISSER	PIET SMIT	MARANATHA	3:51	3
COME LORD JESUS	PIETER MCKARTHY	PIETER MCKARTHY	SAREPTA	3:51	1
UJES'UYAPHILA	PINKY V	J NKABINDE	UNKNOWN	4:32	6
ZINIKELE	PINKY V	P VILAKAZI	UNKNOWN	3:52	23
EZULWINT	PINKY V	P VILAKAZI	UNKNOWN	4:22	7
NANGU'MTHOKOZISI	PINKY V	P VILAKAZI/JNKABINDE	UNKNOWN	3:41	2
JESU BAMBINO	PLANKEYE	P YON / F MARTINS	MARANATHA	3:53	1
STRANDED	PLUMB	M BRONLEEWE / T ARBUCKLE	SAREPTA	3:37	1
HERE WITH ME	PLUMB	M BRONLEEWE / T ARBUCKLE	SAREPTA	4:03	5
GOD SHAPED HOLE	PLUMB	W KIRKPATRICK/T ARBUCKLE	UNKNOWN	3:50	1
MY LIFE	PLUS ONE	L BROWN / S PARKER	UNKNOWN	3:27	5
STEADY ON	POINT OF GRACE	GRANT CUNNINGHAM	UNKNOWN	4:47	2
HE SENDS HIS LOVE	POINT OF GRACE	J BASE / P EVANS	UNKNOWN	4:28	7
YOU WILL NEVER WALK ALONE	POINT OF GRACE	L ALEXANDER	UNKNOWN	4:23	12
KUNOMAYE	PONGOLA GOSPEL WAGON	T MATHE	UNKNOWN	4:08	3
NGEGAMA LIKA JESU	PONGOLA GOSPEL WAGON	T MATHE	UNKNOWN	4:31	9
OH TIXO	PONGOLA GOSPEL WAGON	T MATHE	UNKNOWN	4:33	4
NGENHLIZIYO	PONGOLA GOSPEL WAGON	T MATHE	UNKNOWN	4:49	8
JESUS IN ME	PONGOLA GOSPEL WAGON	UNKNOWN	UNKNOWN	3:19	12
NGIKHALA KUWEJESU	PONGOLA GOSPEL WAGON	UNKNOWN	UNKNOWN	3:45	5
INHIZIYO YAMI NOJABULA	PONGOLA GOSPEL WAGON	UNKNOWN	UNKNOWN	4:03	2
BAYAKHALA BAYALILA	PONGOLA GOSPEL WAGON	UNKNOWN	UNKNOWN	4:08	3
INVITATION	PPS	T MTWATHI	UNKNOWN	4:39	1
UPHAKEME	PPS	T SHEZI	UNKNOWN	5:12	4
MAKABONGWE	PPS	T SHEZI	UNKNOWN	5:15	2
GREAT IS THE LORD	PRAISE AFRICA	C MUNDY	UNKNOWN	3:56	1
PRAISE AFRICA	PRAISE AFRICA	D & T KLASSEN	UNKNOWN	5:08	2
BE GLORIFIED	PRAISE AFRICA	DAVID KLASSEN	UNKNOWN	3:52	2
YOU ARE MY TREASURE	PRAISE BAND	CHRIS TOMLIN	MARANATHA	3:28	2
LIFE GOES ON	PRAY FOR RAIN	GORDON KENNEDY	MARANATHA	4:48	1
DO YOU WANT TO KNOW LOVE	PRAY FOR RAIN	JOAL HANSON	MARANATHA	3:20	10
MERCY MAN	PRAY FOR RAIN	JOEL HANSON	MARANATHA	2:38	3
SHINE	PRAY FOR RAIN	JOEL HANSON	MARANATHA	3:09	4
WALK AWAY FROM LOVE	PRAY FOR RAIN	JOEL HANSON	MARANATHA	3:17	2
LET GO	PRAY FOR RAIN	JOEL HANSON	MARANATHA	3:36	2
YOU LORD	PRAY FOR RAIN	JOEL HANSON	MARANATHA	3:51	1
ON AND ON	PRAY FOR RAIN	JOEL HANSON	MARANATHA	3:53	5
THE GRACE OF GOD	PRAY FOR RAIN	JOEL HANSON/ MARK NASH	MARANATHA	3:06	4
TRIALS TURN TO GOLD	PRAY FOR RAIN	KEITH GREEN	MARANATHA	2:27	2
GREAT LENGTHS	PRAY FOR RAIN	PATRICK ANDREW/ JIMMIE LEE SLOAS	MARANATHA	3:30	3
THE LOVE I KNOW	PRAY FOR RAIN	PRAY FOR RAIN	MARANATHA	2:36	3
GOD BLESS AFRICA	PROCLAIM	REGGIE KASAVAL	UNKNOWN	3:54	1
MINA ANGEKE	PROGRESS OF THE SOLDIERS	S MBHELE / S DUMA	EMI	3:53	5
NANG'U JESU	PROGRESS OF THE SOLDIERS	S MBHELE/ P NGOBENI	EMI	3:54	2
RUKKIE SE RUKLEIDJIE	PROPHET	KOOS VAN DER MERWE	BRETTIAN	2:29	1
GOTTA GIVE IT TO YA	PROPHET	KOOS VAN DER MERWE	MARANATHA	4:02	2
52-WEKE-IN-JULIELIEDJIE	PROPHET	PROPHET	MARANATHA	4:43	1
CAN YOU HEAR THE ECHOES	PROPHET	SCOTT WESLEY-BROWN/KOOS V D MERWE	MARANATHA	5:28	1
UDUMO	PURE GOLD	PURE GOLD	UNKNOWN	4:25	2
NGOKOLA NJANI?	PURE GOLD	PURE GOLD	UNKNOWN	4:27	1
UZOPHENDULA	PURE GOLD	PURE GOLD	UNKNOWN	4:28	1
MANDENI	PURE MAGIC	PURE MAGIC	EMI	4:39	3
WE BATHANDWA	PURE MAGIC	PURE MAGIC	EMI	4:58	3
NGIYOKUKHONZA	PURE MAGIC	PURE MAGIC	EMI	5:33	2
JERUSALEMA	PURE MAGIC	S.ZAKO	EMI	3:53	3
AYIKHWI'NDLELA	PURE MAGIC	S.ZAKO	EMI	4:41	1
MSUNDUZI RIVER	PURE MAGIC	S.ZAKO	EMI	4:50	7
WORK IT OUT	R TROUTMAN	R TROUTMAN	UNKNOWN	3:56	2
GOD LOVES YOU	RACHAEL LAMPA	B BOURGEOIS / J PHILLIPS	UNKNOWN	3:04	5
BLESSED	RACHAEL LAMPA	C MORGAN / G OWENS	UNKNOWN	3:56	10
I'VE GOT THE VICTORY	RANDY BOUWER	RANDY BOUWER	GRACE	3:33	3
THANK YOU	RAY BOLTZ	R BOLTZ	MARANATHA	5:11	4
THE ALTAR	RAY BOLTZ	R BOLTZ	MARANATHA	5:13	1
ALWAYS BE A CHILD IN MY EYES	RAY BOLTZ	RAY BOLTZ	UNKNOWN	4:05	8
DARE TO BELIEVE	RAY BOLTZ	RAY BOLTZ	UNKNOWN	4:54	4
IT'S YOUR BLOOD	RAYMOND CILLIERS	D T ANTIL	BRETTIAN	3:47	1
LET ME SHINE	RAYMOND CILLIERS	D T ANTIL	BRETTIAN	3:54	2
I WILL COME TO YOU	RAYMOND CILLIERS	I & J HANSON	BRETTIAN	3:41	1
YOUR MAJESTY	RAYMOND CILLIERS	J COOPER	BRETTIAN	3:52	6
JESUS IS THE ROCK	RAYMOND CILLIERS	P DRISCOL	BRETTIAN	2:40	1
LOVING YOU	RAYMOND CILLIERS	RAYMOND CILLIERS	BRETTIAN	4:48	5
GLORYLAND	RAYMOND CILLIERS	TRADITIONAL	BRETTIAN	4:32	3
BETTER GET READY	REAL	EON HART	UNKNOWN	3:57	1
LIFE	REAL	ESTHER / ABIGAIL COETZEE	UNKNOWN	2:25	7
KHANYISA NKOSI	REAL VISION	REAL VISION	UNKNOWN	3:53	3
NO PEAS	REANA	R NEL	MARANATHA	3:38	9
ISANDLA	REBECCA	R MALOPE / T MOTAUNG	UNKNOWN	4:54	17
NGOZIXOLISA NGAWE	REBECCA	REBECCA MALOPE	UNKNOWN	5:02	8
UYINGCWELE	REBECCA	S KHANYILE	UNKNOWN	4:33	13
BLESS THE LORD	REBECCA MALOPE	REBECCA MALOPE	EMI	3:57	1
IZEMBE	REBECCA MALOPE	REBECCA MALOPE	EMI	5:18	2
DON'T LET ME DIE	REBECCA MALOPE	REBECCA MALOPE	UNKNOWN	4:30	2
NGIBE MUHLE NAM	REBECCA MALOPE	SELLO TWALA	EMI	4:15	5
HLOLA NKOSI	REBECCA MALOPE	V MOKOENG	EMI	4:07	3
HAPPY CHRISTMAS	REBECCA ST JAMES	J LENNON / Y ONO	MARANATHA	3:35	3
DON'T WORRY	REBECCA ST JAMES	R ST JAMES / M BRONLEENE	FOREFRONT	3:40	7
REBORN	REBECCA ST JAMES	REBECCA ST JAMES	FOREFRONT	3:57	9
EVERYTHING I DO	REBECCA ST JAMES	REBECCA ST JAMES	SAREPTA	3:27	2
GO & SIN NO MORE	REBECCA ST JAMES	REBECCA ST JAMES	UNKNOWN	4:30	1
SILENT NIGHT	REBECCA ST JAMES	TRADITIONAL	MARANATHA	5:39	1
JESUS LOVES THE LITTLE CHILD	REBECCA ST JAMES	UNKNOWN	SAREPTA	3:03	3
NEW LIFE	REIGNING MERCY	S RON / M GARDS	BRETTIAN	4:25	8
WHAT LOVE	RENATA WHAITS	RENATA WHAITS	BRETTIAN	4:18	2
SING YOUR PRAISE TO THE LORD	RICH MULLINS	RICH MULLINS	REUNION	5:31	3
THANK YOU JESUS	RICHARD JON SMITH	RICHARD JON SMITH	UNKNOWN	3:53	3
OH LORD, STAND BY ME	RICHARD SMALLWOOD	JAMES CLEVELAND	UNKNOWN	4:55	2

I GIVE YOU PRAISE	RICHARD SMALLWOOD	RICHARD SMALLWOOD	UNKNOWN	4:07	2
WHAT HE'S DONE FOR ME	RICHARD SMALLWOOD	RICHARD SMALLWOOD	UNKNOWN	5:10	1
HIS MERCY ENDURETH FOREVER	RICHARD SMALLWOOD	RICHARD SMALLWOOD	UNKNOWN	5:39	1
WAT 'N VRIEND HET ONS IN JESUS	RICK MOSER	TRADITIONAL	MARANATHA	2:32	2
DAAR'S 'N DIERBARE	RICK MOSER	TRADITIONAL	MARANATHA	2:54	2
O SOETSTE UURTJIE VAN GEBED	RICK MOSER	TRADITIONAL	MARANATHA	3:13	3
STROMME VAN SEEN VAN BOWE	RICK MOSER	TRADITIONAL	MARANATHA	3:17	3
PROMISE	RIVULETS & VIOLETS	JEN & MASAKI	UNKNOWN	3:21	1
DOESN'T ANYBODY PRAY IN THIS TOWN	ROB FRAZIER	ROB FRAZIER	SAREPTA	4:35	1
LOVE KNOCKED	ROB WARREN	ROB WARREN	SAREPTA	2:52	1
EVERY DAY	ROBIN MARK	ROBIN MARK	KINGSWAY	5:02	8
HE IS LORD	RODNEY HOWARD BROWNE	UNKNOWN	UNKNOWN	6:36	4
HAVE YOURSELF A MERRY LITTLE CHRIST	RODNEY HOWARD-BROWNE	R BRADLEY / H MARTIN / R BLANE	UNKNOWN	3:50	2
WE WISH YOU A MERRY CHRISTMAS	RODNEY HOWARD-BROWNE	UNKNOWN	UNKNOWN	1:54	3
CLOTHE ME IN WHITE	RON BELCHER	R BELCHER	BRETTIAN	5:15	7
SHOUT OUT WITH ISIAH	RON BELCHER	RON BELCHER	BRETTIAN	2:59	3
SPIRITUAL STORM	RON DAVID MOORE	RON D MOORE & CHUCK E LEONARD	SAREPTA	4:33	7
MY HOUSE	RON DAVID MOORE	RON DAVID MOORE & DAN MOORE	SAREPTA	6:35	3
I BOW MY KNEE	RON KENOLY	BONNIE DEYSHCLE	HOSANNA	5:35	3
JESUS	RON KENOLY	D KERNER-RETTINO	UNKNOWN	3:04	1
HE'S BEEN GOOD TO ME	RON KENOLY	DAVID BARONI	UNKNOWN	5:15	3
LORD I MAGNIFY	RON KENOLY	R & T KENOLY	HOSANNA	5:03	2
HELLELUJAH REPRIS	RON KENOLY	R KENOLY / R MULGREW	HOSANNA	4:21	3
IT IS GOOD	RON KENOLY	RON KENOLY	UNKNOWN	3:53	3
JOSHUA GENERATION	RON KENOLY	RON KENOLY	UNKNOWN	4:44	2
MIGHTY GOD	RON KENOLY	RON KENOLY	UNKNOWN	5:14	2
USE ME	RON KENOLY	RON KENOLY / D JONES	MARANATHA	5:59	2
I LOVE YOU LORD	RON KENOLY	RON KENOLY / L SMITH	HOSANNA	4:49	1
NGAMTHOLA	ROSES OF GOD	ROSES OF GOD	UNKNOWN	3:46	1
HLOMANINI	ROSES OF GOD	ROSES OF GOD	UNKNOWN	4:58	1
LIVE WHAT I BELIEVE	RUS LEE	RUS LEE	SPARROW	3:33	2
I SMILE	RUSS LEE	RUSS LEE	SPARROW	3:46	2
YOUR LOVE BROKE THROUGH	RUSS TAFF WITH PHIL KEAGGY	RUSS TAFF WITH PHIL KEAGGY	MARANATHA	4:06	1
PRAYSE MY SOUL THE KING OF HEAVEN	SABC CHOIR	GOSS	SAREPTA	3:03	1
HALLELUJAH CHORUS	SABC CHOIR	NOVELLO	SAREPTA	3:51	5
ALL HAIL THE POWER	SABC CHOIR	PERRONE / ELLOR	SAREPTA	3:59	2
O FOR A THOUSAND TONGUES	SABC CHOIR	WESLEY / JARMAN	SAREPTA	4:14	2
GUIDE ME O THOU GREAT REDEEMER	SABC CHOIR	WILLIAMS	SAREPTA	2:35	1
DUMISANI	SABELO	SABELO	UNKNOWN	4:08	4
AMEN	SABELO	SABELO	UNKNOWN	4:30	1
AMEN ALLELUA	SACRED BROTHERS	ELVIS MNCWABE	UNKNOWN	4:31	2
UJESU UMHLOBO WETHU	SACRED BROTHERS	M ZAKWE	UNKNOWN	5:13	1
KANYE NAME	SACRED BROTHERS	SACRED BROTHERS	UNKNOWN	4:20	1
AIN'T IT GOOD	SALVADOR	D MULLEN	HOSANNA	4:59	1
DAVID DANCED	SALVADOR	UNKNOWN	UNKNOWN	3:00	9
KHULUMA NAMI	SAMBULO NKWANYANA	SBU NXASANA	SAREPTA	3:13	1
VUMELA UJESU	SAMBULO NKWANYANA	SBU NXASANA	SAREPTA	3:31	3
AMEN HALLELUJAH	SAMBULO NKWANYANA	SBU NXASANA	SAREPTA	4:05	1
CANDLES	SANDI PATTY	T LACY / B COOPER	UNKNOWN	4:29	2
I FEEL LIKE PRAISING HIM	SANDRA CROUCH	SANDRA CROUCH	UNKNOWN	4:50	5
THE WORD	SARA GROVES	SARA GROVES	UNKNOWN	3:47	5
ALL I WANT IS YOU	SARAH ERASMUS	HOWARD WILLIAMS	SAREPTA	3:20	1
ALL FALL DOWN	SARAH MASEN	SARAH MASEN	REA/BRETTI	3:37	5
JY IS KOSBAAR	SARINA	ANDRE VENTER	SAREPTA	5:07	7
CHAMPIONS	SARINA	J D BROWN	SAREPTA	5:33	2
SING TOT SY EER	SARINA	TRICIA WALKER	SAREPTA	6:30	5
I'M NOT LEAVING NOW	SATELLITE SOUL	TIM SUTTLE	SAREPTA	4:05	1
ZILUNGISELELE	SBU NXASANA	SBU NXASANA	SAREPTA	3:32	2
(INSTR) KWASUKA LOKHO	SBU NXASANA	SBU NXASANA	SAREPTA	4:08	18
DEEPER STILL	SCOTT KRIPPAYNE	J DEIBLER / S KRIPPAYNE	UNKNOWN	3:32	3
GREATER GRACE	SCOTT UNDERWOOD (V)	SCOTT UNDERWOOD (VINEYARD 22)	VINEYARD	2:31	1
NEEN EVERY MORNING	SCOTT UNDERWOOD (V)	SCOTT UNDERWOOD (VINEYARD 22)	VINEYARD	4:03	1
LORD I LOVE YOU	SCOTT UNDERWOOD (V)	SCOTT UNDERWOOD (VINEYARD 22)	VINEYARD	4:15	3
TAKE MY LIFE	SCOTT UNDERWOOD (V)	SCOTT UNDERWOOD (VINEYARD 22)	VINEYARD	5:55	1
THIS IS THE DAY	SCOTT WESLEY BROWN	SCOTT W BROWN	MARANATHA	3:08	2
THIS LITTLE CHILD	SCOTT WESLEY BROWN	SCOTT W BROWN	MARANATHA	4:07	3
OUT ON A LIMB	SCOTT WESLEY BROWN	SCOTT W BROWN	MARANATHA	5:22	4
I WISH YOU JESUS	SCOTT WESLEY BROWN	SCOTT W BROWN	MARANATHA	5:46	1
PRAY FOR ME	SCOTT WESLEY BROWN	SCOTT W BROWN	MARANATHA	6:13	2
LOOK WHAT GOD IS DOING	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	MARANATHA	3:24	4
JESUS I LOVE YOU	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	MARANATHA	3:42	1
COUNT IT ALL JOY	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	MARANATHA	3:45	6
ALL RISE	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	MARANATHA	3:56	3
PLEASE DONT SEND ME TO AFRICA	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	MARANATHA	4:00	1
MARVELOUS	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	MARANATHA	4:07	4
YESHUA HA MASHIACH	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	MARANATHA	4:23	3
THE LORD WHO LOVES	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	MARANATHA	4:25	2
WHEN ANSWERS ARENT ENOUGH	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	MARANATHA	4:34	1
CHRIST THE LORD IS RISEN TODAY	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	MARANATHA	4:46	1
YOU ARE LORD	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	SPARROW	2:46	3
WHERE THERE IS LOVE	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	SPARROW	3:46	2
THE LANGUAGE OF JESUS IS LOVE	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	SPARROW	4:51	1
WE CRY HOLY	SCOTT WESLEY BROWN	SCOTT WESLEY BROWN	UNKNOWN	3:26	1
RIGHT HERE, RIGHT NOW	SEVEN DAY STORY	MICHAEL NARANJO	UNKNOWN	3:20	1
EVERYBODY NEEDS LOVE	SEVENDAY JESUS	BRIAN MC SWEENEY	FOREFRONT	4:41	2
UZONGITHOLA KHONA	SFISO	TRADITIONAL	UNKNOWN	4:08	11
MAKADUNYISWE	SFISO	TRADITIONAL	UNKNOWN	4:39	20
UHLALE EHLELI	SFISO	TRADITIONAL	UNKNOWN	4:51	2
GET READY	SHADONNA	SHADONNA PADEN	UNKNOWN	3:54	8
GET TO KNOW HIM	SHARON RILEY	S LEWIS	UNKNOWN	5:43	1
GOD HAS COME TO US	SHELLA WALSH	J HARTLEY/D NEELY/S WALSH	UNKNOWN	4:23	2
BLESSINGS FLOW	SHELLA WALSH	SHELLA WALSH	UNKNOWN	3:27	1
THATHUMAUDULA	SHIBA & THE TRAVELLERS	V SHIBA	UNKNOWN	4:16	32
INDABA YESPHAMBANO	SHIBA & THE TRAVELLERS	V SHIBA	UNKNOWN	5:01	9
I FEEL GOOD	SHINE		UNKNOWN	3:18	2
HIGHER LOVE	SHINE		UNKNOWN	3:30	1
ISIPHAMBANO	SHONGWE	UNKNOWN	UNKNOWN	4:49	2
UZOIDEL'INKANI	SHONGWE & KHUPHUKA	E SHONGWE	UNKNOWN	3:28	3
HLALA NATHI BABA	SHONGWE & KHUPHUKA	E SHONGWE	UNKNOWN	4:33	6
NINGAZIBULALI	SHONGWE & KHUPHUKA	UNKNOWN	UNKNOWN	4:50	5
EKUFENI	SHONGWE & KLUPHUKA	E SHONGWE	UNKNOWN	4:02	1
UNKULUNKULU	SHONGWE & KLUPHUKA	E SHONGWE	UNKNOWN	4:02	5
SIYOHLANGANA	SHONGWE & KLUPHUKA	E SHONGWE	UNKNOWN	4:37	3
LINAMANDLA	SHONGWE & KLUPHUKA	E SHONGWE	UNKNOWN	4:54	3
INKAZIMULO	SHONGWE & KLUPHUKA	E SHONGWE	UNKNOWN	5:02	3
I KNOW YOU KNOW	SIERRA	SIERRA	UNKNOWN	3:59	1
I'VE GOT THE JOY	SIERRA	WENDI JOY GREEN	UNKNOWN	3:22	3
HOLD ON TO LOVE	SIERRA	WENDI JOY GREEN	UNKNOWN	4:04	3
COMMON GROUND	SIERRA	WENDI JOY GREEN & CONNIE HARRINGTON	MARANATHA	3:52	13
CHASING AFTER THE WIND	SIERRA	WENDY JOY GREEN & CONNIE HARRINGTON	MARANATHA	4:14	4
NEVER HAD A REASON	SILVERWIND	B.HERNANDEZ	SAREPTA	3:00	1
ONLY JESUS	SILVERWIND	G.BANOV	SAREPTA	3:23	2
I WILL GIVE HIM GLORY	SILVERWIND	G.BANOV	SAREPTA	3:29	2
ELYA	SILVERWIND	G.BANOV	SAREPTA	3:37	2
I NEED YOUR TOUCH	SIPHO MAKHABANE	B DUBE	EMI	3:31	1
OWAHLATSHWA	SIPHO MAKHABANE	S MAKHABANE	UNKNOWN	4:47	20

SENGINEKELA	SIPHO MAKHABANE	S MAKHABANE / J NKABINDE	EMI	4:29	1
KUBO BONK'OTHIXO	SIPHO MAKHABANE	S MAKHABANE / J NKABINDE	EMI	4:29	7
SIPHETH' UMBIKO	SIPHO MAKHABANE	SIPHO MAKHABANE	EMI	3:13	8
AMAZWI AKHO	SIPHO MAKHABANE	SIPHO MAKHABANE	EMI	3:41	2
INJABULO	SIPHO MAKHABANE	SIPHO MAKHABANE	EMI	3:45	4
AKHONA MANDLA	SIPHO MAKHABANE	SIPHO MAKHABANE	EMI	4:32	2
QHAWELASE CALVARY	SIPHO MAKHABANE	SIPHO MAKHABANE	EMI	4:40	4
BUYELE KHAYA	SIPHO MAKHABANE	SIPHO MAKHABANE	EMI	4:41	8
BAMB' ISANDLA SAMI	SIPHO MAKHABANE	SIPHO MAKHABANE	EMI	5:18	2
DWALALAMI	SIPHO MAKHABANE	SIPHO MAKHABANE	UNKNOWN	3:14	4
HALELUYA	SIPHO MAKHABANE	SIPHO MAKHABANE	UNKNOWN	4:13	1
CALVARY	SIPHO MAKHABANE	SIPHO MAKHABANE	UNKNOWN	4:21	5
EGOLGOTHA	SISTERS OF JOY	H DLAMINI	TUSK	3:43	2
UMTHWALO	SISTERS OF JOY	H DALMINI	TUSK	5:47	1
BREATHE	SIXPENCE NONE THE RICHER	M TUMES/J MALLORY/L NASH	UNKNOWN	4:00	1
SIZOJABULA SONKE	SKHULU & GCILIMA VOICES	N T MIYA	UNKNOWN	4:20	1
VUMANINI KUYE U JESU	SKHULU & GCILIMA VOICES	N T MIYA	UNKNOWN	4:38	3
THERE IS ONLY YOU	SMALLTOWN POETS	D STEPHENS / K BREUNER	SAREPTA	3:44	1
HOLD IT UP TO THE LIGHT	SMALLTOWN POETS	D WILCOX	SAREPTA	4:18	1
MAKE ME A BLESSING	SOLID FOUNDATION	OXFORD	UNKNOWN	5:21	1
HOPE SET HIGH	SONGS FROM THE LOFT	AMY GRANT	SAREPTA	3:18	2
RESONATE	SONIC FLOOD	J INGRAM / R HEIL	UNKNOWN	3:09	26
VUKA JONAH	SONTO & LUCKY	L MOFOKENG / S NTHINGILA	BMG (RCA)	4:07	2
SAMANDLA	SOSHANGUVE EBENEZER	SIBUSISO MBATHA	UNKNOWN	3:47	2
KUTHIMANGI GIYE	SOSHANGUVE EBENEZER	SIBUSISO MBATHA	UNKNOWN	3:47	4
THIS IS THE DAY	SOSHANGUVE EBENEZER	SIBUSISO MBATHA	UNKNOWN	4:07	11
USATHANE	SOSHANGUVE EBENEZER	SIBUSISO MBATHA	UNKNOWN	4:11	1
INTRO, BE TRUE	SOZO	SOZO	UNKNOWN	6:20	14
IT'S NOT OVER TILL I WIN	STACI MICHAELS	M HEIMERMANN & CHARITY	UNKNOWN	3:44	4
STAY TRUE	STACIE ORRICO	S ORRICO / T TJORNHOM / B HOISTON	FOREFRONT	3:16	4
WITH A LITTLE FAITH	STACIE ORRICO	WILSON	FOREFRONT	3:48	4
M	STEVE	GREG NELSON & JON MOHR	FOREFRONT	4:13	16
SING CHILDREN SING	STEVE GREEN	JOHN MOHR / PHIL NAISH	MARANATHA	3:52	4
ANSWER THE CALL	STEVE GREEN	JON MOHR & PHIL NASH	UNKNOWN	4:41	2
ANSWER THE CALL	STEVE GREEN	JON MOHR & RANDALL DENNIS	MARANATHA	4:07	8
HEAVEN	STEVE GREEN	MICHAEL KELLY BLANCHARD	MARANATHA	4:42	1
GREAT IS THE LORD GOD	STEVE GREEN	PHIL McHUGH & GREG NELSON	MARANATHA	3:45	6
THATS WHERE HIS MERCY BEGINS	STEVE GREEN	STEVE GREEN	MARANATHA	4:55	2
THE MISSION	STEVE GREEN	STEVE GREEN & STEVE C CHAPMAN	MARANATHA	4:56	5
GOD CAUSES ALL THINGS TO GROW	STEVE GREEN	STEVEN CURTIS CHAPMAN	MARANATHA	4:05	2
WE TRUST IN THE NAME OF THE LORD	STEVE GREEN	STEVE AND MARIJEAN GREEN	MARANATHA	4:19	4
HOUSEHOLD OF FAITH	STEVEN GREEN AND M GREEN	J M NEAL / M S COFFIN	MARANATHA	3:48	1
O COME EMMANUEL	STEVEN CURTIS CHAPMAN	S C CHAPMAN	UNKNOWN	3:26	4
STILL CALLED TODAY	STEVEN CURTIS CHAPMAN	S C CHAPMAN	MARANATHA	3:05	5
GOT TO B TRU	STEVEN CURTIS CHAPMAN	S C CHAPMAN	MARANATHA	3:58	9
GO THERE WITH YOU	STEVEN CURTIS CHAPMAN	S C CHAPMAN	MARANATHA	5:03	1
WHERE WE BELONG	STEVEN CURTIS CHAPMAN	S C CHAPMAN	MARANATHA	5:55	3
SPEECHLESS	STEVEN CURTIS CHAPMAN	S C CHAPMAN / G MOORE	EMI	4:02	2
LIVE OUT LOUD	STEVEN CURTIS CHAPMAN	S C CHAPMAN / G MOORE	SPARROW	3:47	3
THAT'S PARADISE	STEVEN CURTIS CHAPMAN	S C CHAPMAN, GEOFF MOORE	MARANATHA	4:09	1
THE GREAT ADVENTURE	STEVEN CURTIS CHAPMAN	S C CHAPMAN, GEOFF MOORE	MARANATHA	5:54	8
LOVE AND LEARN	STEVEN CURTIS CHAPMAN	STEVEN C CHAPMAN	MARANATHA	3:42	5
THE MOUNTAIN	STEVEN CURTIS CHAPMAN	STEVEN C CHAPMAN/ GEOFF MOORE	MARANATHA	4:03	1
TREASURE OF YOU	STEVEN CURTIS CHAPMAN	STEVEN C CHAPMAN/ GEOFF MOORE	MARANATHA	4:28	4
FOR THE SAKE OF THE CALL	STEVEN CURTIS CHAPMAN	STEVEN CURTIS CHAPMAN	MARANATHA	3:28	3
WHEN YOU ARE A SOLDIER	STEVEN CURTIS CHAPMAN	STEVEN CURTIS CHAPMAN	MARANATHA	3:37	1
LOST IN THE SHADOW	STEVEN CURTIS CHAPMAN	STEVEN CURTIS CHAPMAN	MARANATHA	5:12	5
JESUS IS LIFE	STEVEN CURTIS CHAPMAN	STEVEN CURTIS CHAPMAN	SPARROW	3:31	5
DIVE	STEVEN CURTIS CHAPMAN	STEVEN CURTIS CHAPMAN	SPARROW	3:55	1
HEAVEN IN A REAL WORLD	STEVEN CURTIS CHAPMAN	STEVEN CURTIS CHAPMAN	SPARROW	4:37	3
YOU KNOW BETTER	STEVEN CURTIS CHAPMAN	STEVEN CURTIS CHAPMAN/BOB SAUER	MARANATHA	4:22	3
OVER THE EARTH	STONELEIGH	BRENTON BROWN	SAREPTA	5:14	3
CELEBRATE THE LORD	STONELEIGH	E ROGERS	SAREPTA	4:18	2
POWER OF YOUR LOVE	STONELEIGH	GEOFF BULLOCK	SAREPTA	4:12	4
AMAZING GRACE MEDLEY	STONELEIGH	J NEWTON / R MARK / REV. EA HOFFMAN	SAREPTA	8:45	5
O GOD OF LOVE	STONELEIGH	L & N FELINGHAM	SAREPTA	5:15	4
BE THOU MY VISION	STONELEIGH	MARY E BYRNE	SAREPTA	4:32	2
I SEE THE LORD	STONELEIGH	P OAKLEY	SAREPTA	4:55	3
JESUS LOVER OF MY SOUL	STONELEIGH	PAUL OAKLEY	SAREPTA	4:10	3
PRaise HIM, YOU HEAVENS	STONELEIGH	R FRAGAR	SAREPTA	3:36	1
YOU SAID	STONELEIGH	R MORGAN	SAREPTA	4:41	3
OUR GOD IS STRONG & MIGHTY	STONELEIGH	S TOWNEND / G SADLER	SAREPTA	4:10	2
HOW GREAT THOU ART	STONELEIGH	TRADITIONAL	UNKNOWN	5:01	7
WHAT A WONDERFUL SAVIOUR	STONELEIGH	UNKNOWN	SAREPTA	5:01	8
FACE TO FACE	STONELEIGH INTERNATIONAL	STONELEIGH INTERNATIONAL	SAREPTA	3:18	3
WHO PAINTS THE SKIES	STONELEIGH INTERNATIONAL	STONELEIGH INTERNATIONAL	SAREPTA	3:38	1
FIRE	STONELEIGH INTERNATIONAL	STONELEIGH INTERNATIONAL	SAREPTA	4:18	3
THERE'S A PLACE	STONELEIGH INTERNATIONAL	STONELEIGH INTERNATIONAL	SAREPTA	4:23	2
MY FIRST LOVE	STONELEIGH INTERNATIONAL	STONELEIGH INTERNATIONAL	SAREPTA	4:34	4
MY HEART WILL SING TO YOU	STONELEIGH/ROBIN MARK	ROBIN MARK	SAREPTA	5:31	6
PEOPLE	STORM	M & B REDMAN	SAREPTA	3:54	1
LOOK AT THE LIFE	STORM	REDMAN / ROSS	SAREPTA	2:30	1
SO EXCITED	STRAIGHT COMPANY	BILL BAUMGART	SAREPTA	3:05	1
(ACA) PUT A LITTLE LOVE	STRAIGHT COMPANY	DE SHANNON / HOLIDAY / MYERS	SAREPTA	4:08	1
(ACA) TAFE ZALI	STRAIGHT COMPANY	E & G GEE	SAREPTA	3:22	1
HOW COULD YOU SAY NO	STUART BALL	MICKEY COTES	SAREPTA	3:09	2
SPARROW WATCHER	STUART BALL	STUART BALL	SAREPTA	3:38	2
WINDSONG	STUART BALL	STUART BALL	SAREPTA	5:29	1
WHEN LOVE CAME DOWN	STUART TOWNEND	STUART TOWNEND	KINGSWAY	4:25	4
HERE IS LOVE (GAELIC)	SUE RINALDI	UNKNOWN	SAREPTA	4:42	6
HALLELUJAH	SUPERTONES	SUPERTONES	SAREPTA	3:37	1
OLD FRIEND	SUPERTONES	T TERUSA / D METTLER	SAREPTA	3:26	2
RESOLUTION	SUPERTONES	THE SUPERTONES	UNKNOWN	4:38	3
SUFFER IN SILENCE	SUSAN ASHTON	APRIL MCCLEAN	MARANATHA	5:00	2
ALL KINDS OF PEOPLE	SUSAN ASHTON	SUSAN ASHTON	SPARROW	4:19	1
STAND	SUSAN ASHTON	SUSAN ASHTON	SPARROW	4:19	1
UNRELENTING LOVE	SUSAN ASHTON	SUSAN ASHTON	UNKNOWN	4:20	4
NO REMEDY FOR LOVE	SUSAN ASHTON	WAYNE KIRKPATRICK	MARANATHA	3:21	3
DOWN ON MY KNEES	SUSAN ASHTON	WAYNE KIRKPATRICK	MARANATHA	5:26	4
I HEAR YOU	SUSAN ASHTON	WAYNE KIRKPATRICK	MARANATHA	5:39	1
BENEDICTION	SUSAN ASHTON	WAYNE KIRKPATRICK	MARANATHA	5:57	1
STARTED AS A WHISPER	SUSAN ASHTON	WAYNE KIRKPATRICK/BILLY SIMON	MARANATHA	3:21	1
LET ME GO	SUSAN ASHTON	WES KING/WAYNE KIRKPATRICK	MARANATHA	2:53	1
LORD MY GOD	T D JAKES	G ROBINSON	UNKNOWN	5:42	1
LET'S GIVE HIM PRAISE	T D JAKES	S LAWRENCE	UNKNOWN	5:47	1
EVEN THOUGH	TAKE 6	C McNIGHT III, B McNIGHT	MARANATHA	4:50	2
(ACA) FLY AWAY	TAKE 6	CEDRIC DENT	UNKNOWN	3:26	1
ALL I NEED (IS A CHANCE)	TAKE 6	D THOMAS, L PIERCE, A CHEA	MARANATHA	4:28	2
JESUS MAKES ME HAPPY	TAKE 6	H HILTON HILL	UNKNOWN	4:09	2
(ACA) A FEW MORE	TAKE 6	KIBBLE / HILL / McKNIGHT	UNKNOWN	3:30	2
(ACA) SO COOL	TAKE 6	KIBBLE / THOMAS / HILL	UNKNOWN	3:51	2
RUNNIN'	TEMPLEYARD	J GUERERO	UNKNOWN	5:36	1
MEET WITH ME	TEN SHEKEL SHIRT	L HIEBERT	UNKNOWN	3:35	1
I'LL SERVE YOU	TERRY BUTLER (V)	JEF REYNOLDS	UNKNOWN	4:23	2
ALL OVER ME	THE BENJAMIN GATE	M THEODOSIOU / A LIESCHING	UNKNOWN	3:55	9
GOD IS A PRAYER AWAY	THE COURAGIOUS GOSPEL GROUP	THE COURAGIOUS GOSPEL GROUP	UNKNOWN	4:15	2

LINAMANDLA	THE COURAGIOUS GOSPEL GROUP	UNKNOWN	4:30	3	
HOLD ON	THE COURAGIOUS GOSPEL GROUP	UNKNOWN	4:39	1	
DESTINATION HEAVEN	THE EMERALDS	UNKNOWN	4:28	1	
IT'S TIME	THE INSPIRATIONS	M & G WINANS	MARANATHA	3:44	1
IT'S REAL	THE KATINAS	J KATINA / M LINNEY	UNKNOWN	3:19	17
THANK YOU	THE KATINAS	J KATINA / T COLLINS	UNKNOWN	4:08	4
ONE MORE TIME	THE KATINAS	S KATINA	UNKNOWN	3:42	6
TAKIN' ME HIGHER	THE KATINAS	T McKEEHAN / G COCHINI	UNKNOWN	3:43	2
EMPTY HEART	THE KRY	THE KRY	SAREPTA	3:31	1
WHAT GOD'S GONNA DO	THE MARTINS	A FOSTER/N BOROP/J & H MCCOLLOUGH	UNKNOWN	3:06	2
MAY WE NEVER FORGET	THE MARTINS	J McCULLOUGH/M HUESMAN/G CUNNINGHAM	UNKNOWN	3:39	1
BECAUSE GOD'S GOOD	THE MARTINS	K P JOHNSON / D LIES / P JOHNSON	UNKNOWN	3:55	1
HIGHER THAN MY WAYS	THE MARTINS	SAM MIZELL	UNKNOWN	3:56	1
HUNGRY FOR YOU	THE PARACHUTE BAND	BONNIE LAW	SAREPTA	4:10	1
I STAND IN AWE	THE PARACHUTE BAND	L COLLINS	SAREPTA	4:59	4
ALL MY LIFE	THE PARACHUTE BAND	LIBBY & WAYNE HUIRVA/MARK DE JONG	SAREPTA	4:13	5
YOU MEAN EVERYTHING	THE PARACHUTE BAND	S.R.AND A.SU'A	SAREPTA	4:37	3
LORD OF THE HEAVENS	THE PARACHUTE BAND	SHAUN & MEL GRIFFITHS	SAREPTA	4:18	5
YOU ARE MY KING	THE PILGRIMAGES GOSPEL GROUP	Z MKHIDO	UNKNOWN	4:47	4
SISEBUSWENI BAKHO	THE POWER OF GOD	ABEL MHLANGA	UNKNOWN	3:13	4
AMEN	THE POWER OF GOD	ABEL MHLANGA	UNKNOWN	3:22	3
MORE LOVE	THE RICKEY GRUNDY CHORALE	PATRICK HENDERSON	MARANATHA	3:06	2
SURELY THIS MAN	THE RUPPES	C BALLAD / B SMITH	UNKNOWN	4:35	2
THE SHEPHERD'S VOW	THE RUPPES	D KIGHT	UNKNOWN	6:13	2
THE LOVE OF GOD	THE RUPPES	F M LEHMAN	UNKNOWN	3:54	3
NEAR THE CROSS	THE RUPPES	J CROSBY	UNKNOWN	4:37	1
JESUS, YOU ARE HIM	THE RUPPES	J FOSKEY	UNKNOWN	5:02	1
TEN THOUSAND ANGELS	THE RUPPES	R OVERHOLT	UNKNOWN	4:17	2
HIGHER GROUND	THE RUPPES	REV J OATMAN JNR.	UNKNOWN	3:20	1
THERE YOU ARE	THE RUPPES	S DAY / P ROBINSON / M BRADY	UNKNOWN	4:34	2
HOLD ON TO HOPE	THE RUPPES	S LAFONTAINE	UNKNOWN	3:12	1
SHOW US THE WAY	THE TOMMIES	D PRINGLE	UNKNOWN	3:58	2
ONLY YOU CAN MAKE ME HAPPY	THE TRIBE	R KELLY	SAREPTA	3:50	4
GODSQUAD	THE TRIBE	UNKNOWN	UNKNOWN	4:34	3
SPEAK	THE WAITING	B OLSEN / B CHIARVALLIE	EMI	3:48	2
AND YOU WILL BE FREE	THE WILL DERRYBERRY BAND	WILL DERRYBERRY	UNKNOWN	4:08	1
IN THIS PLACE	THE WILLIAMS BROTHERS	D WILLIAMS	UNKNOWN	5:34	2
SO GOOD	THE WILLIAMS BROTHERS	THE WILLIAMS BROTHERS	UNKNOWN	5:21	1
LOVE WILL NEVER DIE	THE WINANS	CARVIN WINANS	MARANATHA	3:51	2
IF HE DOESNT COME TONIGHT	THE WINANS	MARVIN L. WINANS	MARANATHA	3:48	3
OUR FATHER	THEMBINKOSI	R MALOPE	UNKNOWN	4:25	5
MBONGE	THEMBINKOSI	R MALOPE	UNKNOWN	4:57	7
KUSUKA AMAPHEPHA	THEMBINKOSI	S D MBHELE / R MALINGA	UNKNOWN	4:17	15
SHOW ME YOUR GLORY	THIRD DAY	M LES / M BYRD	SAREPTA	3:14	17
COME TOGETHER	THIRD DAY	M POWELL	UNKNOWN	4:27	2
LOVE SONG	THIRD DAY	MAC POWELL	UNKNOWN	3:50	1
THESE THOUSAND HILLS	THIRD DAY	S ATWELL / M BLACKBURN / J DAVISON	UNKNOWN	3:04	1
THE STORM	THREE STRAND	K WILLIAMS / D PASSANTE	UNKNOWN	3:36	3
JESUS I WILL	THREE STRAND	THREE STRAND	FOREFRONT	4:19	2
GLORY	THULANI SHEZI	THULANI SHEZI	MOUSE MIX	4:59	20
HALLELUA	THULANI SHEZI	THULANI SHEZI	MOUSE MIX	5:01	8
BY FAITH	THULANI SHEZI	THULANI SHEZI	MOUSE MIX	5:27	4
COSOLOLO	THULANI SHEZI	THULANI SHEZI	MOUSE MIX	5:31	2
JESUS YOU ALONE	TIM HUGHES	TIM HUGHES	SAREPTA	4:08	4
GOD WILL TAKE CARE OF YOU	TIMOTHY WRIGHT	TIMOTHY WRIGHT	UNKNOWN	6:42	1
ONLY YOUR LOVE	TOMMY COOMES	B BATSTONE / P KRISTIANSO	HOSANNA	3:54	2
HOW GOOD & PLEASANT	TOMMY WALKER	TOMMY WALKER	HOSANNA	5:21	4
I JUST WANT TO LOVE YOU	TORONTO AIRPORT	C SINNOTT	SAREPTA	5:54	2
POUR OUT MY HEART	TORONTO AIRPORT	CRAIG MUSSEAU	VINEYARD	4:24	4
YOUR LOVE OH LORD	TORONTO AIRPORT	P CASWELL	SAREPTA	4:09	2
WHAT A FAITHFUL GOD	TORONTO AIRPORT	R & D CRITCHLEY	VINEYARD	5:23	6
YOUR LOVE IS BETTER THAN WINE	TORONTO AIRPORT	R CRITCHLEY	SAREPTA	6:10	2
LOST IN THE SHUFFLE	TORONTO AIRPORT	W DRAIN	SAREPTA	4:30	2
HERE IS LOVE	TORONTO AIRPORT	W REEF / W EDWARDS	VINEYARD	5:25	2
ALL HAIL THE POWER	TORONTO AIRPORT CHURCH	E PERRONETT	SAREPTA	4:11	1
I WILL DANCE, I WILL SING	TORONTO AIRPORT CHURCH	MATT REDMAN	UNKNOWN	3:19	5
ISHESH'IDLULE	TOTAL PRAISE	M NTOMBELA	MOUSE MIX	4:58	2
YIMA NAMI	TOTAL PRAISE	M ZONDI	MOUSE MIX	4:09	5
KHOLWA	TOTAL PRAISE	MONDLI ZONDI	UNKNOWN	5:30	4
BEVUYA	TOTAL PRAISE	S ZONDI	MOUSE MIX	4:58	14
AMAGUGU	TOTAL PRAISE	TRADITIONAL	UNKNOWN	4:24	2
MANDINGENE	TOTAL PRAISE	TRADITIONAL	UNKNOWN	4:32	2
MAWUNGANGIDLULI	TOTAL PRAISE	TRADITIONAL	UNKNOWN	4:50	3
101	TREE	JOHN ELLIS	EMI	4:24	2
JOY (JUNGLE CAT REMIX)	TREE	JOHN ELLIS	UNKNOWN	3:40	2
TREASURE	TREE	JOHN ELLIS	UNKNOWN	3:42	10
A MILLION LIGHTS	TREE	JOHN ELLIS	UNKNOWN	4:04	9
LOOK WHAT YOU'VE DONE	TREE	JOHN ELLIS	UNKNOWN	4:27	7
THANK YOU MOTHER	TREVOR SAMPSON	TREVOR SAMPSON	UNKNOWN	5:20	3
SIBONG'UJEHOVA	TRINITY	ITHEMBELISHA	UNKNOWN	3:13	5
MUFUNENI UJEHOVA	TRINITY	ITHEMBELISHA	UNKNOWN	3:26	2
LET HIM IN	TRUE SOLACE	ERROL HENRY	UNKNOWN	3:17	1
NOW AND FOREVER	TRUE VIBE	A LITTLE / D SHAWE	UNKNOWN	3:42	4
JUMP, JUMP, JUMP	TRUE VIBE	JOE P / E JOHNSON	UNKNOWN	2:58	7
WE WILL GLORIFY	TWILA PARIS	T PARIS	MARANATHA	2:25	4
I WILL WORSHIP	TWILA PARIS	TWILA PARIS	MARANATHA	3:27	1
I SEE YOU STANDING	TWILA PARIS	TWILA PARIS	MARANATHA	4:00	1
THE JOY OF THE LORD	TWILA PARIS	TWILA PARIS	MARANATHA	4:01	1
GOD IS IN CONTROL	TWILA PARIS	TWILA PARIS	MARANATHA	4:11	2
LET THEM PRAISE	TWILA PARIS	TWILA PARIS	MARANATHA	4:14	2
ALL ABOUT YOU	TWILA PARIS	TWILA PARIS	MARANATHA	4:28	3
SWEET VICTORY	TWILA PARIS	TWILA PARIS	MARANATHA	4:34	1
WATCH AND PRAY	TWILA PARIS	TWILA PARIS	MARANATHA	4:56	2
LEANING ON THE EVERLASTING ARMS	TWILA PARIS	TWILA PARIS	SAREPTA	4:16	1
SPARKS AND SHADOWS	TWILA PARIS	TWILA PARIS	SPARROW	3:59	15
DELIGHT MY HEART	TWILA PARIS	TWILA PARIS	SPARROW	6:08	4
PRAISE HIM	TWILA PARIS	TWILA PARIS	UNKNOWN	3:35	1
RUN TO YOU	TWILA PARIS	TWILA PARIS	UNKNOWN	4:14	3
NGAMANDLA EGAZI	UBUHLE BENSINDISO	REV L MASINA	EMI	3:09	3
SILIGUGU ISIPHAMBANO	UBUHLE BENSINDISO	REV L MASINA	EMI	3:35	1
JENGE BADULA LIBADULA	UBUHLE BENSINDISO	REV L MASINA	EMI	3:35	2
THANK YOU JESUS	UBUHLE BENSINDISO	REV L MASINA	EMI	3:42	2
MPHEFUMULO	UKUKHANYA KWENKOSI	N P MADONDO	UNKNOWN	4:06	2
JESU ULIDWALA	UKUKHANYA KWENKOSI	NDABA P MADONDO	GALLO A	4:25	2
JESU NGIYAKUTHANDA	UKUKHANYA KWENKOSI	NDABA P MADONDO	GALLO A	4:33	3
IZWI LIKANKULUNKULU	UMANYANO LWEZINTOMBI	P MEMELA	UNKNOWN	2:39	7
SIBIZELWE ENHLANHLANI	UMANYANO LWEZINTOMBI	P MEMELA	UNKNOWN	3:44	3
UPHI UMLHOBLO ONJENGO JESU	UMLAZI INSPIRATION CHOIR	B DUBE	UNKNOWN	4:20	2
INDLELA EPHAKEMEYU	UMLAZI INSPIRATION CHOIR	B DUBE	UNKNOWN	5:46	1
LIBHALIWE NA?	UMYALEZO WESI KHATHI	SIPHO MGOBESE	UNKNOWN	3:38	2
NGIMI EDWALENI	UMYALEZO WESI KHATHI	SIPHO MGOBESE	UNKNOWN	3:41	2
NOMA IMPTI IMISA NGAKITHI	UMYALEZO WESI KHATHI	SIPHO MGOBESE	UNKNOWN	4:00	2
INDUDUZO	UMYALEZO WESIKHATHI	S NGOBESE	SAREPTA	3:23	2
NGUJESU 'NDELELA	UMYALEZO WESIKHATHI	S NGOBESE	SAREPTA	3:49	1
EGOLGOTHA	UMYALEZO WESIKHATHI	SIPHO MGOBESE	UNKNOWN	3:26	1
NZULU YEMFIHLAKALO	UMYALEZO WESIKHATHI	TRADITIONAL	SAREPTA	3:32	10

FILL ME JESUS	UNISENSE GOSPEL GROUP	J DLADLA	UNKNOWN	3:10	6
UNOTHANDO	UNISENSE GOSPEL GROUP	T DLADLA	UNKNOWN	5:02	5
ELETHU BASHA	UNISENSE GOSPEL GROUP	T DLADLA	UNKNOWN	5:49	20
UJES'UYEZA	UNISENSE GOSPEL GROUP	UNKNOWN	UNKNOWN	2:57	5
DID YOU	UTHANDA	UTHANDA	MARANATHA	3:55	1
CARS	UTHANDA	UTHANDA	MARANATHA	4:38	5
FEAR	UTHANDA	UTHANDA	MARANATHA	6:48	3
NEVER ALONE	VANESSA ARMSTRONG	A PAALMORE	UNKNOWN	5:42	1
WE SING GLORY	VANESSA ARMSTRONG	T DYSON / R GIBBS	UNKNOWN	4:51	2
ALL THE WAY TO HEAVEN	VENNA	M PENNELS / PORTER	UNKNOWN	3:37	3
WHOSOEVER WILL	VICKI YOH'E	NATE SABINE	UNKNOWN	4:07	1
ALL THROUGH THE NIGHT	VICKI YOH'E	NATE SABINE	UNKNOWN	4:12	2
THE MERCY SEAT	VICKI YOH'E	RICHARDSON/CAROUTHERS/HARPOLE	UNKNOWN	4:24	1
NGIKHULULIWE EZONWENI	VICKY	GODFREY PILANE	UNKNOWN	4:20	3
ITHEMBA	VICKY	JABU HLONGWANE	UNKNOWN	5:42	1
MOM'S SONG	VICKY	M NAMBA	UNKNOWN	5:15	6
MILLO KA THIXO	VICKY	T KHOME / VICKY	UNKNOWN	5:00	4
'N SEENWENS VIR JOU	VICKY-ANNE	VICKY-ANNE	BRETTIAN	3:42	1
DAAROM MIN EK U	VICKY-ANNE	VICKY-ANNE	BRETTIAN	4:02	1
ANY DAY	VICTORY IN PRAISE	JOHN P KEE	UNKNOWN	5:34	7
HOLD ON	VICTORY IN PRAISE	JOHN P KEE	UNKNOWN	5:47	2
GOD IS IN CONTROL	VINESONG	JOHN WATSON	UNKNOWN	5:17	1
IN THE SECRET	VINEYARD	ANDY PARK	VINEYARD	4:35	2
ALL CREATION	VINEYARD	B DOERKSEN/S MITCHINSON	VINEYARD	4:14	1
MARRIAGE OF THE LAMB	VINEYARD	BRAIN DOERKSEN	VINEYARD	4:39	2
HUMBLE KING	VINEYARD	BRENTON BROWN	VINEYARD	4:43	4
I LOVE YOUR PRESENCE	VINEYARD	BRENTON BROWN	VINEYARD	5:25	2
PURIFY MY HEART	VINEYARD	BRIAN DOERKSEN	KINGSWAY	4:21	4
I WANNA TESTIFY	VINEYARD	BRIAN DOERKSEN	VINEYARD	4:17	2
I SEE THE CROSS	VINEYARD	BRIAN DOERKSEN	VINEYARD	4:31	3
YOUR NAME IS HOLY	VINEYARD	BRIAN DOERKSEN	VINEYARD	5:22	3
MORE	VINEYARD	BRIAN DOERKSEN	VINEYARD	5:22	4
EVER SO GENTLY	VINEYARD	BRIAN DOERKSEN/CINDY RETHMEIER	VINEYARD	5:34	2
SOMETHING HAPPENS	VINEYARD	D BOUWER	VINEYARD	4:36	3
BATTLE PRAYER	VINEYARD	DANNY DANIELS	VINEYARD	2:49	2
GLORIOUS	VINEYARD	DANNY DANIELS	VINEYARD	4:05	1
LET YOUR RIVER FLOW	VINEYARD	DANNY DANIELS	VINEYARD	4:41	3
LET THE CHILDREN DANCE	VINEYARD	DANNY DANIELS	VINEYARD	5:37	2
LET YOUR GLORY FALL	VINEYARD	DAVID RUIS	VINEYARD	5:06	1
SWEET MERCIES	VINEYARD	DAVID RUIS	VINEYARD	5:55	2
BURN IN ME	VINEYARD	DAVID WILDING	VINEYARD	4:16	2
HIS LOVE ENDURES FOREVER	VINEYARD	DEAN CLARK	VINEYARD	5:33	2
WHEN I SURVEY	VINEYARD	ISAAC WATTS	VINEYARD	4:20	2
ALL TO JESUS	VINEYARD	JASON VAN DER VENTER	VINEYARD	3:38	3
SHOW YOUR POWER	VINEYARD	K PROSCH	VINEYARD	3:48	3
EMPOWER ME, LORD	VINEYARD	KELLY CARPENTER	VINEYARD	3:26	1
THANK YOU SONG	VINEYARD	LARRY HAMPTON	VINEYARD	3:26	2
BREATHE	VINEYARD	MARIE BARNETT	VINEYARD	5:41	8
HOLY HOLY	VINEYARD	MARY MacLEAN	VINEYARD	5:38	2
ALL WHO ARE THIRSTY	VINEYARD	NIGEL BRIGGS	VINEYARD	3:31	2
THIS DAY	VINEYARD	R NEVETTE / T PRIGGE	VINEYARD	6:09	3
OUR REDEEMER	VINEYARD	SIBUSISO NTSALA	VINEYARD	3:36	1
WONDERFUL MERCY	VINEYARD	SIBUSISO NTSALA	VINEYARD	3:57	8
BRING ME BACK	VINEYARD	T MEADES	VINEYARD	7:09	3
KINGDOM CELEBRATION	VINEYARD	VINEYARD	UNKNOWN	5:05	2
MY JESUS I LOVE THEE	VINEYARD	W R FEATHERSTONE / E F MILLER	VINEYARD	4:27	5
THE RIVER IS HERE	VINEYARD 20	ANDY PARK	VINEYARD	3:31	2
THE LORD ALMIGHTY REIGNS	VINEYARD 23	BRIAN DOERKSEN	VINEYARD	3:42	2
JESUS YOU'RE EVERYTHING	VINEYARD 23	BRIAN DOERKSEN	VINEYARD	5:12	1
FRIEND	VINEYARD MUSIC	JEFF SEARLES	VINEYARD	2:11	2
HE'S BEEN GOOD	VIRTUE	VIRTUE	UNKNOWN	4:02	21
I MUST TELL JESUS	VIRTUE	VIRTUE	UNKNOWN	4:17	1
THE WORD	VISION	ALTUS BOSHOFF	BRETTIAN	5:31	2
NGEGAZI	VISION	VISION	UNKNOWN	5:13	2
WAHLATSHWA	VUYO MOKOENA	M NAMBA/V MOKOENA/J NKALANDA	EMI	4:15	2
MAYENZEKE INBANDO YAKHO	VUYO MOKOENA	S ZAKO	EMI	3:59	4
AKEKH'OFANA NAYE	VUYO MOKOENA	S ZAKO	EMI	4:09	2
NGUBANI	VUYO MOKOENA	S ZAKO	UNKNOWN	3:45	1
SOMANDLA	VUYO MOKOENA	S ZAKO	UNKNOWN	4:47	1
ICILONGO	VUYO MOKOENA	S ZAKO	EMI	4:15	6
SAKHIWE	VUYO MOKOENA	TRADITIONAL	UNKNOWN	5:34	11
OUT OF THE DARKNESS	W.W.M.T.	VUYO MOKOENA / JABU	UNKNOWN	5:34	11
VOLKOME LIEFDE	WANDA DE KOCK	WAMSTALL	SAREPTA	3:27	1
NGIMBONE YENA	WAY TO HEAVEN	WANDA DE KOCK	SAREPTA	4:17	1
HOLY, HOLY, HOLY	WAYNE WATSON	ARCH.BISHOP M BHENGU	UNKNOWN	3:54	3
PEOPLE OF GOD	WAYNE WATSON	TRADITIONAL	MARANATHA	3:32	3
ISINQUMO	WELL	WAYNE WATSON	BENSON	2:53	1
ROCK OF AGES	WES KING	M NAMBA	UNKNOWN	4:31	1
I BELIEVE	WES KING	A M TOPLADY	SPARROW	3:13	2
LIFE IS PRECIOUS	WES KING	W KING/F KING	SAREPTA	2:53	2
MERCY	WES KING	WES KING	REUNION	3:11	2
THE LOVE OF CHRIST	WES KING	WES KING	REUNION	3:39	2
IN THE KINGDOM	WHITE CROSS	WES KING	REUNION	4:01	3
IN AMERICA	WHITE CROSS	D DICKERSON	MARANATHA	4:35	2
WALK WITH ME	WHITE CROSS	D DICKERSON	MARANATHA	4:58	9
HIGHLANDS OF LOVE	WHITE HEART	R CARROL, S WENZEL	MARANATHA	3:48	2
ONCE AND FOR ALL	WHITE HEART	M GERSMEHL, B SMILEY	MARANATHA	4:35	4
DESERT ROSE	WHITE HEART	M GERSMEHL, B SMILEY	MARANATHA	5:20	24
LIGHT A CANDLE	WHITE HEART	M GERSMEHL, B SMILEY, R FLORIAN	MARANATHA	5:09	3
A LIVE DIVE INTO WORSHIP	WIAN	M GERSMEHL, B SMILY	MARANATHA	4:08	1
OH, I WANT TO KNOW YOU	WILLIAM WARREN	TRADITIONAL / ANILL	UNKNOWN	4:07	3
THIS WORLD	WILLIAM WARREN	STEVE FRY	UNKNOWN	4:38	1
HELD VAN GOLGOTA	WILLIAM WARREN	WILLIAM WARREN	BRETTIAN	5:36	1
SHOW YOUR FACE	WILLIE BOTHA	WILLIE BOTHA	BRETTIAN	4:09	2
THERE IS A RIVER	WILLIE JOUBERT	UNKNOWN	MARANATHA	4:09	1
WILL WE LIVE TO SEE TOMORROW	WILLIE JOUBERT	UNKNOWN	MARANATHA	5:41	1
PIE JESU	WILLIE JOUBERT	WILLIE JOUBERT	MARANATHA	4:01	1
SOMEBODY'S HERE WITH ME	WILLIE JOUBERT	WILLIE JOUBERT	MARANATHA	4:16	1
YOU BROUGHT ME FROM A MIGHTY LONG W	WILLIE NEAL & THE GOSPEL KEYNOTES	F WILLIAMS	UNKNOWN	4:35	7
TOO MUCH HEAVEN	WILLIE NEAL & THE GOSPEL KEYNOTES	TRADITIONAL	UNKNOWN	4:00	4
UMOYA WAMI	WINANS PHASE 2	BMR GIBBS / C WINANS	UNKNOWN	4:41	3
MASIMBONGE	WITNESS OF GOD	M SITHOLE	GALLO A	3:47	1
SESIHEMBE WENA	WITNESS OF GOD	M SITHOLE	UNKNOWN	4:25	1
SWEET SALVATION	WITNESS OF GOD	T DLAMINI	GALLO A	3:36	1
I'LL ALWAYS BELIEVE IN YOU	WORLD WIDE MESSAGE TRIBE		SAREPTA	3:20	1
TRUTH	WORLD WIDE MESSAGE TRIBE		SAREPTA	4:01	1
BEAUTIFUL SCANDALOUS NIGHT	WORSHIP AT THE CROSS	DANTE / PORTER	SAREPTA	3:56	1
I WILL SING THE WONDEROUS STORY	WORSHIP AT THE CROSS	D DOUGHERTY / S HINDALONG	KINGSWAY	3:30	2
I THANK YOU FOR THE CROSS	WORSHIP AT THE CROSS	F ROWLEY	KINGSWAY	4:45	4
YOU ARE THE LION OF JUDAH	WORSHIP AT THE CROSS	K RILEY	KINGSWAY	6:51	1
HERE I WAIT	WORSHIP AT THE CROSS	ROBIN MARK	KINGSWAY	3:16	1
DO YOU BELIEVE ME?	WORSHIP AT THE CROSS	T SHERRINGTON	KINGSWAY	4:57	1
AMEN, PRAISE THE LORD	WWT	PENNELS / PORTER	SAREPTA	2:55	1
CREATOR	xxx	xxx	UNKNOWN	6:37	3
THE BATTLE IS THE LORDS	YFRIDAY	KEN RILEY	SAREPTA	4:11	1
THE ONLY WAY	YOLANDA	YOLANDA	UNKNOWN	5:55	9
	YOLANDA	YOLANDA ADAMS	UNKNOWN	4:56	2

KNOW HIM	YOLANDA ADAMS	DAVID FRAZIER	UNKNOWN	5:10	1
NEVER ALONE	YOLANDA ADAMS	G CURTIS / Y ADAMS	UNKNOWN	3:22	2
OPEN MY HEART	YOLANDA ADAMS	J HARRIS III	GALLO A	6:57	3
FRAGILE HEART	YOLANDA ADAMS	L BROWN / S PARKER / Y ADAMS	GALLO A	4:30	47
IT'S YOUR ALL ON THE ALTAR	YOLANDE ADAMS	ELISHA HOFFMAN	UNKNOWN	5:23	2
MAKABONGWE UJESU	YOUTH WITH MISSION	TRADITIONAL	UNKNOWN	4:30	14
AYIBALWA IMINYAKA	YOUTH WITH MISSION	TRADITIONAL	UNKNOWN	4:41	8
NKULUNKULU	YOUTH WITH MISSION	TRADITIONAL	UNKNOWN	4:44	7
LIVING FOR YOU	ZOE GIRL	K SWINFORD / A GIRARD / C CONWAY	SPARROW	3:44	4
GIVE ME ONE REASON	ZOE GIRL	K SWINFORD/A GIRARD/C CONWAY	MARANATHA	4:27	2
WITH ALL OF MY HEART	ZOE GIRL	UNKNOWN	SPARROW	3:47	23
I BELIEVE	ZOE GIRL	ZOE GIRL	SPARROW	3:59	3

sicLog discrepancies: 199  
 Total songs played: 7393  
 ividual songs played: 2060

## Interview with Listeners of Highway Radio

Greetings in the name of our Lord Jesus. I am a masters student in Cultural and Media Studies and I am doing a research about Highway Radio. I would love to get your opinions about Highway Radio and its programming. I have done this with the station's management, now I would like to get the 'feeling' from the community. Please help me by filling in this questionnaire.

Name:..... Sbongile Z Mthaleane .....

Age:..... 28 .....

Gender:..... Female .....

Occupation:..... Student .....

Education:..... B. Social Science .....

Address:..... Tower Cops, University of Natal .....

Telephone:..... 0837747394 .....

Date:..... 22/11/01 .....

1. Are you a regular or occasional listener of Highway Radio?  
Regular
2. Why do you listen to Highway Christian radio?  
It's because I am a Christian.
3. To what extent do you feel the station caters for your needs? Socially and spiritually?  
It revives me spiritually e.g. sermons.
4. At what time of the day do you listen? Which are your favourite programmes? Why?  
In the evenings, e.g. sermons, because it helps me to persevere in <sup>my</sup> Christian way.
5. How do you feel about these programmes concerning your interests?
  - Music enjoyable
  - Inspirational messages/sermons Satisfactory
  - Advertising Some of adverts are fine but others are not relevant to this community radio station.
6. How do you define community radio?  
It is the radio station which cater for the needs of people.
7. Have you ever had any say or contribution in programme selection for the station? (NB: If yes, when and what is it about, if no why?)

NO -

8. How do you feel about the linguistic programming of the station? The languages used, do you think they represent the station's listeners?

This Radio Station is broadcasting in Zulu language in the evenings, so I think they must avoid to mix English and Zulu because some of the listeners are not educated.

9. Where would you like to see Highway Radio in future?

I would be glad, if can even reach other places outside Durban metro

10. Do you see any future for Christian community radio station? How?

Yes, I believe that God would help it to grow, because we like this Radio station. It can be progressive if we

Thank you very much for your wonderful contribution towards this study. May God richly bless you. as listeners assists by voting for it.

Thembisa Mjwacu  
Graduate Programme in Cultural and Media Studies

**Interview with Listeners of Highway Radio**

Greetings in the name of our Lord Jesus. I am a masters student in Cultural and Media Studies and I am doing a research about Highway Radio. I would love to get your opinions about Highway Radio and its programming. I have done this with the station's management, now I would like to get the 'feeling' from the community. Please help me by filling in this questionnaire.

Name: NTOKOZO  
 Age: 25  
 Gender: FEMALE  
 Occupation: STUDENT  
 Education: MA CANDIDATE  
 Address: 176 Queen Elizabeth Rd Manor Gardens Durban 4001  
 Telephone: 023 952 8406  
 Date: 20 November 2001

1. Are you a regular or occasional listener of Highway Radio?  
Occasional
  
2. Why do you listen to Highway Christian radio?  
reviving my spirit
  
3. To what extent do you feel the station caters for your needs? Socially and spiritually?  
the kind of music they play brings my spirit up - spiritually
  
4. At what time of the day do you listen? Which are your favourite programmes? Why?  
evening, it's the only time I am able to listen to the radio
  
5. How do you feel about these programmes concerning your interests?
  - Music the music, as I said above, caters for my spiritual needs sometimes listening to music helps me a lot
  - Inspirational messages/sermons at the time I get to listen to the station it's mostly music programmes I can't comment in this resp
  - Advertising I don't take notice of adverts
  
6. How do you define community radio?  
a medium which addresses the needs and interests of the community it caters for.
  
7. Have you ever had any say or contribution in programme selection for the station? (NB: If yes, when and what is it about, if no why?)

No

8. How do you feel about the linguistic programming of the station? The languages used, do you think they represent the station's listeners?

They definitely represent the station's listenership. I am happy that the station acknowledges its listeners by using English and Zulu.

9. Where would you like to see Highway Radio in future?

I would like to see Highway Radio expanding its listenership beyond community boundaries maybe to a provincial radio station and also deal with issues that are affecting the society at large.

10. Do you see any future for Christian community radio station? How?

Yes definitely. From the Christian community, I have also noted that even non-Christians do listen to Christian radio stations, so I would say the support base will also involve non-Christians.

Thank you very much for your wonderful contribution towards this study. May God

richly bless you.

Thembisa Mjwacu

Graduate Programme in Cultural and Media Studies

Name: Siyabonga Ntuli  
Age: 26  
Occupation: Student  
Address: F 711 KwaMashu  
Date: 22/11/2001

Q: Are you a regular or occasional listener of Highway Radio?

A: I am a regular listener

Q: Why do you listen to this Radio station:

A: It sustains my spiritual growth

Q: To what extent do you feel that the radio station caters for your needs socially and spiritually?

A: It really helps me spiritually and also to my studies e.g. programmes like *Business buzz*.

Q: At what time of the day do you listen? Which are your favourite programmes? Why?

A: Every evening. I like programmes like *Phila Uthokoze moya wami* [rejoice my soul], these programmes bring hope and strength for my life.

Q: How do you feel about these programmes concerning your interests?

- music

A: I feel revived and comfortable

- Inspirational talk/sermons

A: I feel my mind renewed and positive attitude towards life

- Advertising

A: Not serving the spiritual needs

Q: How do you define community radio?

A: It is a radio station for the views and ideas of the community it serves

Q: Have you ever had any say or contribution in programme selection of the station?

A: No, it is because it is far from me.

Q: How do you feel about the linguistic programming of the radio station?

A: I am not satisfied, they must not mix the languages.

Q: Where would you like to see Highway in the future?

A: I would like to see it broadcasting internationally.

App

MR S M SWART  
108 WYLIE ROAD  
BLUFF  
4052  
(031)4508777  
0833964516

THE STATION MANAGER  
HIGHWAY RADIO  
49 CROMPTON STREET  
PINETOWN  
4001

**RE : DEDICATIONS**

*Firstley, I would like to let you know that a copy of this letter will be sent to East Coast Radio & the Mercury.*

*This is not a complaint, it is a compliment to the best station there has ever been on air.*

*On the 3<sup>rd</sup> of June 2001 I faxed a dedication through to Andy Scara and asked him if he can do a dedicaion on the 4<sup>th</sup> of June 2001 to my wife on our one year wedding annerversary @ the 6:55 slot. I realized it was a bit late to expect him to do it, but on the 4<sup>th</sup> of June he did the dedication & he added a special message/ blessing for us and our marriage. Needless to say, my wife was in tears.*

*I also faxed a dedication through to Darryl Ulbirie at East Coast Radio. The dedication was never read. I was told that I faxed it through too late.*

*On the 17<sup>th</sup> of August I faxed another dedication through to Kevin Barr to be read that evening. He did the dedication but we missed it. On Saturday the 18<sup>th</sup> of August I re-faxed The dedication through to him twice & asked him if he could do it again. He did the dedication again that night and also added his own message, which made my wife feel like the most treasured person ever.*

*I would like to thank these two individuals for what they have done & also to the station for being so professional. I will from now on stick to Highway Radio. As for East Coast Radio and their poor service, rude jokes, sleazy DJ's and poor taste in music I can only say that they have lost more than one listener.*

Thank you Highway Radio for making the airwaves a better place to listen to.  
101.50 FM The best frequency there is.


GOD BLESS

Please contact me if you have any further questions.

**Carla**


---

**From:** "Highway Christian Community - Webmaster"  
**To:** "Andy & Karla Skarda" <karla@systemlink.co.za>  
**Sent:** 27 June 2001 19:24  
**Subject:** Guest Book inserts for Highway Radio  
Hi Andy.....the following has been extracted from the HCC website guestbook Guestbook... (regards - Keith)

 **Lavisha**(196.14.56.250)  
2001/06/23(12:26:00)..

Email: [lavisha.h@altavista.com](mailto:lavisha.h@altavista.com)

Hello Highway!! We discovered you 3 years ago & since then our home has been filled with such wonderful music....Thank you! To all the Highway Radio staff - Thank you for making the station such a blessing to tune in to. God Bless & keep Highway Radio and its excellent staff! Lavisha ( 18 ) Phoenix


 **The South African Outreach Ministry**(24.77.236.38)  
2001/06/17(19:09:48)..

Email: [sachurchcanada@home.com](mailto:sachurchcanada@home.com)

URL: <http://www.southafricanoutreach.com>

Thank you for your successful contribution in sharing God's Love on the radio. Super Blessings to you!


---

 **Maria**(163.195.128.12)  
2001/06/12(03:08:39)..

Email: [marich@ecisdban.kzntl.gov.za](mailto:marich@ecisdban.kzntl.gov.za)

What an interesting web site. Please can we have photos on the site of the people who are announcers on Highway. Keep it up we enjoy the station. I live on the Bluff and work in Central Durban and listen eeeeevery day. God bless

---


 **Oscar**(146.230.128.29)  
2001/06/11(09:59:29)..

Email: [200268353@nu.ac.za](mailto:200268353@nu.ac.za)

URL: <http://www.und.ac.za>

Your wonderful site is also a blessing.May God pour out His Spirit and His blessings on all Highway presenters.Praise be to God forever!!

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
 **Oscar**(146.230.128.29)  
2001/06/11(09:54:42)..

Email: [200268353@nu.ac.za](mailto:200268353@nu.ac.za)

URL: <http://www.und.ac.za>

Im in the Univ. of Natal.Durban.Its a great site.I thank God also for your radio.I wish it would spread to Nothern Province.

---

 **Chandanee**(196.34.250.5)  
2001/06/09(13:56:03)..

Email: [lavisha.h@altavista.com](mailto:lavisha.h@altavista.com)

Thanx for a wonderful radiostation! Always a pleasure to tune in. Gr8 website. Keep up the Excellent Work!!!! God Bless you Highway Radio & staff! Cheers Chandanee Hooblal

# **BLACK BUSINESS FORUM**

**KWA ZULU NATAL**

PRIVATE BAG 27167 KGA MASEU DURBAN 4360

FAX 031 5035230

PHONE 083 62 57 589

THE MANAGER  
HIGHWAY RADIO  
POSTNET X817  
NEW GERMANY  
3620

FAX: 031 7092925

Dear Sir,

BUSINESS BUZZ PROGRAMME

On behalf of our organisation I want to personally thank Highway radio for developing this very challenging and meaningful programme within the context of community development.

Mr. Gabrielle Naidoo has been the driving force for our organisation which is very well represented in the greater Durban area. Many of our members do listen to the programme on Saturday mornings.

The humble request we are making to your station is that the programme be broadcast in the evenings because we feel more people will benefit from it in the Zulu programmes of Highway Radio. We are not saying that it must be translated in Zulu; because English is the business language, we still want it in English, but in the Zulu programmes.

Well done for a wonderful programme and we pray that our request will be considered by your management.

Yours  Sincerely

---

JIBA DLAMINI  
C.E.O.



505 Crescent View  
Cato Crescent  
Amazimtoti  
4126

16-9-2000

TO WHOM IT MAY CONCERN

I would like to place on record my appreciation of the good work HIGHWAY RADIO are doing in the community. They teaching the community moral standards not only to live by but also how to handle life's complicated problems we come across in our day to day living. In particular I would single out Pastor Gavin Swanepoel and his program Heaven In The Real World which needs a special mention for the straight talking on subjects most parents are loathe to discuss with their children.

Keep up the good work HIGHWAY.

Yours truly,

R.J.H. TITTERTON

**Subject: Live Plug In**

**Date:** Mon, 13 Aug 2001 22:51:52 +0200

**From:** "Desiree Sneevliet" <dl\_sneevliet@hotmail.com>

**To:** <info@highwayradio.org.za>

Dear Highway Radio

When is the Live Plug In Link going to be available and will it work in Holland. I am living in Rotterdam, originally from Durban. The thing I miss the most - yes you better believe it - is Highway Radio. Its a bit of a spiritual desert here and I have been searching for your site for at least 2 years. With delight I stumbled across your page, but unfortunately, discovered that the link for plug in is unavailable right now. Good to be able to fit all the faces with the famliar names though.

Thank you for the times, I was able to tune in to 101.5

Yours sincerely  
Desiree Sneevliet

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Graduate Programme in Cultural and Media studies  
University of Natal  
Durban  
4041

The Public Relations Officer  
Highway Community Radio  
Pinetown

Dear Sir/Madam

One of our masters students, Thembisa Mjwacu is doing research on your radio station (Highway Radio) for her dissertation and would like to read the constitution of the station. This is central to her research and we would be most grateful if you could assist her in obtaining it. She is aware that the document is not with you but with the secretary of the Board of Directors. Perhaps you can provide her with the contact details of the Board Secretary and other members as well, and she can follow it up from there. We would be very appreciative of your attention in this matter.

Please do not hesitate to contact us in this regard on 260 1519 (fax) or 260 2505 (phone)

Thank you,

Yours truly

Prof. Ruth Teer-Tomaselli

Graduate Programme in Cultural and Media Studies

University of Natal

Durban

4041

20/11/2001

The Station Manager  
Highway Christian Community Radio  
Pinetown

Dear Pastor Lunga

This serves to confirm that I came to see you on Thursday last week and unfortunately you were not available. I have been trying to phone you but I have not been successful. I thought it would be better at the moment to fax my queries about the radio station, so that I can wait for your response.

Please find my questionnaire and requests attached. I will be very glad if I get your response either late this week or early next week, if that is possible.

My fax Number is 260 1519

Phone: 260 2505 Or 260 2910

Thank you,

Yours faithfully

Themبisa Mjwacu

Attention: Pastor L. Lunga  
Highway Radio Manager

1. Is Highway Radio established for a geographic community or community of interest? If community of interest, what/which interests?-----  
-----  
-----

2. How does the management get the response from the listeners concerning Highway Radio's functioning (beside phone-calls)?  
-----  
-----

**Can I kindly ask you to attach some of these in your response, more especially emails, letters and faxes (3-of-each) please.** <sup>2 or 1 each</sup>

3. What is Highway Radio's mission statement?  
-----  
-----  
-----

4. How do you encourage the community to participate and do you have any possible way to ensure that the community participates?  
-----  
-----  
-----

**I would also like to view the following documents:**

- i. The constitution of the radio station
- ii. The minutes of the last AGM
- iii. The list of the members of Board of Directors (with the following details; *gender and the residential area*)

A letter was addressed to the Public Relations Officer (Uzothile) in request for these documents, a copy will sent to you if necessary.

## Interview with Listeners of Highway Radio

Name: Kabelo Diale

Age: 27

Gender: Male

Occupation: Student

Date: 07/11/2001

**Thembisa:** Are you a regular or occasional listener of Highway Radio?

**Kabelo:** I prefer to listen regularly.

**Thembisa:** At what times?

**Kabelo:** usually when I am not working, doing my schoolwork. It becomes almost irregular, the time becomes very much irregular, by at any time like I come to my room and I am not doing any academic work.

**Thembisa:** which programming (language) to you prefer, Zulu or English?

**Kabelo:** I enjoy Zulu, even though I happen to listen to all of them, but I enjoy Zulu most.

**Thembisa:** Do you have a specific reason why you prefer Zulu language broadcasts?

**Kabelo:** I like mostly the songs that they play, they touch my heart.

**Thembisa:** How do you feel about the fact that this programming is dominated by music, there are no specific titled programmes?

**Kabelo:** maybe I should also say this, often I get sermons which I enjoy the most, you find that they are enriching to my spirit and I am down sometimes, so I benefit out of the sermons which I find there. Even teachings, there are some teachings, so I would rather esteem the coupling of music with sermons, other programmes, non-music programmes efficient and effective. Music is powerful, it ministers to my spirit, not that I despise sermons and other programmes, they are good but it is just that at the moment I have not got to think about it, to figure out what is it that can suit me, and what is it that cannot suit me. Neither have I set figured out maybe as to what is Highway doing and what is not supposed to do. Maybe when I have set down and thought about it, I will then come back and give an appropriate response but so far if I were planning to respond to your question based on my past experiences with the radio station, I would say I love music so much and the programmes that I normally here were quiet enriching in my spirit, particularly Zulu.

**Thembisa:** do you at any time tune to any other radio station? Why

**Kabelo:** sometimes there are unimportant programmes during the day programming, I cannot remember their names, this is when I tune to maybe Ukhozi, where sometimes they have some gospel opening, I determined myself to listen to gospel and pure gospel. Sometimes I listen to SAfm, where they capture news; I like equating myself with news, which I capture in SAfm. I

also tune into Metro very rarely, when they play gospel shows, the other station is Radio 2000, actually Radio 2000 is not impact as such, what is it? It is Pulpit. At particular times they often play gospel, so I would tune to it and another problem that I find, which make me to listen to other station, I find it more technical than administrative, that is the problem of frequency, like as you could have captured there, the sound it was not as smooth as it would be when you tune to another station may be Metro or the other stations like Ukhozi. So that one I find it more a technical programme if though I settle with poor sound or frequency. I listen to Highway radio more than these.

**Thembisa:** do you have favourite programmes in Highway?

**Kabelo:** Ya, even though I don't know which programmes they are, there is think this programme plays on Tuesday if not mistaken, if not Monday bit it is in the morning. They teach there, I don't know the name of the programme.

**Thembisa:** How do you feel about these programmes concerning your interests?

- Music: there is this thing, "pump or dump" I don't know, may be it is because I am black or something but I have listened and it is mostly white community that phone and say dump it, pump it you know, for me if I were to choose for some programmes to be taken out if that is possible, I would say they must take out that one. I don't if the white community will disagree with me, but I don't any point for them to do that programme. I think they wasting the frequency, I mean they are wasting airtime they could use for something else. They could rather play music, there are nice English gospel songs, which I also enjoy, and it is just that some of this gospel music is not that good for me.

**Thembisa:** but that is the way that the radio station is trying to get the community participating, talking back, you have to choose what you want, so if you don't like the song 'dump it, if you like it, pump it'? Don't you think this is the way of getting the community what it wants?

**Kabelo:** yes, as I have considered, the interests are intended to cater for most people at large cross-racial, so my opinion will be influenced by the fact that I am black, and I have got most of my interest not associated with White culture.

**Thembisa:** Then how do you feel about inspirational messages/sermons?

**Kabelo:** I think the sermons are quiet enriching as I hinted earlier. Sometimes I just feel down in my spirit and tuning in to the radio bring some effect that is uplifting to me. You find that they even guide you to the scripture verses in the bible that after reading I feel very much edified. So I am positive about it.

**Thembisa:** about advertising, do you think it is good for a Christian radio station?

**Kabelo:** unfortunately I have not paid much attention in advertising. It is just somehow my attention is attracted by that which identifies with me, some of the things that identify with me or which I don't identify with them, I will listen to them with my back ears, if I have such. Often I will be attracted to that which holds my interest; for example what goes on at Durban Christian Centre if may be Andile is going as they did last time. Such would attract my attention if that is the case I think advertising that is made benefits me, but I get there are those which benefit more, so in the basis of that I would say they are relevant.

**Thembisa:** because Highway is a 100% pure radio

**Thembisa:** so in you own words how would you define a community radio?

**Kabelo:** all right, in my words community radio is the radio station that caters for the needs of the people in a specific community where the radio station is found. The needs of which concern is identifiable by reaching out to the community, trying to establish the interests of that community. That is typical of a community radio station, it doesn't treat itself as isolated entity. There is no kind of like a one-way communication, there is a two-way communication.

**Thembisa:** so do you think this radio station is doing this well?

**Kabelo:** ya, I guess it does, though I have never been involved but I have heard many people that I know having some contributions, or responding to the station's programmes. Participation and two-way communication is actively encouraged, it is just that I have never given myself time to do or say anything.

**Thembisa:** how do you define the difference between community radio and the other two kinds of broadcasters, which are public service and commercial service?

**Kabelo:** community radio I have defined already. I think to approach your question in the basis of the three categories; I am not sure but I will try. Alright the difference is that, as I said with the *community radio*, the needs of the community are being met, or rather an attempt is made or rather efforts are being made to see to it that the needs of the community concerned are served appropriately and at large meaning spiritually by ensuring that there are sermons. There are some teaching, at large I mean there is no specific target. With *commercial*, there is a specific target in serving the needs, where the target becomes a business market if I may put it that way, where talking in terms of reaching out to the community fir the attention towards particular business mind. This involves moneymaking, business, or profit making, so I would say there would be predominance of advertising, more adverts than general services like the 'word' you know. I would say it is not concerned about fulfilling the general social and spiritual needs of the listeners, it is concerned about getting the attention of listeners towards business issues. *Public service*, if I can try I think with the public service is more concerned about uniting or establishing

a linking between the community of listeners with government and general public related issues. For example if the Govt. is involved with AIDS awareness projects, the radio station will assume that role of inviting the Govt. to conduct may be a talk show which gives information to the general public. It is just that the public service usually serves a larger location normally the different communities and sometimes the whole nation as the SABC television, because radio stations reach specific targets. It takes the role of being socially responsible; its roles are mostly to fulfil certain functions to the society as its social responsibility.

**Thembisa:** Have you ever any say or any contribution towards the programming of the radio station be it phoning, email, fax or letter?

**Kabelo:** actually I have not. My friend has done it, Terrence. He actually approached me one day, asking how would he phone to greet people, he did that several times and I also heard him speaking the other time, I met him while I was coming to my room and he tuned me, you must go and listen to your radio, I am going to phone and greet you.

**Thembisa:** but are you aware that you have a right to say something, to contribute or comment or if there is something that you are not comfortable about, are you aware that it is your right to respond of talk back?

**Kabelo:** ya, it is a pity that I have been a passive listener, so whatever is done if ever I comment, I comment to myself and I don't bring it out, and I don't make efforts to phone, I have been passive but now I am aware it is one of those things where I know people do it and I can do it as well, it is just that I get comfortable in the zone of being passive. Not that it is a good quality or a good practice or attitude, I am determined from now to fight it.

**Thembisa:** there are many listeners who are like that and there is a problem with that because community radio stations mostly depend on their community's feedback as a mechanism of interchangeability between them and their communities.

**Kabelo:** So I must run to the phone and say hey guys, I don't even know their phone numbers though they repeatedly give us, I don't even take it because I know I am not going to do it.

**Thembisa:** you don't know the station's numbers?

**Kabelo:** no, I know nothing.

**Thembisa:** it is always said that you have something you feel that it has to change you can either right, phone, fax, email, so many options?

**Kabelo:** I think the attitude that I have to change is that one of regarding the radio station as 'ours', not as 'theirs', because in the past it has been their radio station so, may be once I have

adopted that attitude I will then realise that okay, I need their phone numbers, but if I am not part of it, they will not even know me and I am comfortable with that.

**Thembisa:** you know what, we will lose what ours because we don't put that effort to keep it ours. You know if you can listen to other community radio stations which are not Christian, the communities get actively involved because they want to keep the medium theirs, they want to keep it as social community service, working for their needs, voicing their aspirations, but I have discovered that with us as Christians we just receive what we are given and it is pity because Highway and other Christian media are very few and ICASA is very strict when it comes to community participation, and one other thing Christianity is still sort of marginalised, it has not come mainstream realisation, some Christian radio stations in other provinces for example Radio Link in East London has fought injustices due to the marginalisation of Christian based media. So I am just highlighting that if we are not actively involved, we are not supporting the radio station, then what will represent us as Christians? Then we have to take the radio station as 'ours'.

*Short break*

**Thembisa:** how do you feel about the linguistic programming of the radio station, the use of two languages, English and Zulu?

**Kabelo:** considering that fact that we have a broad spectrum of listeners from white culture, English-speaking people, Afrikaans and Zulu and perhaps Sesotho (which is non of the languages used) I find it only fair for the radio station to keep it that way and mix the languages.

**Thembisa:** Ok. Where would you like to see Highway Radio in future?

**Kabelo:** I would like to see it prospering in as much as I see Ukhozi, Metro do, I would like to see Highway doing likewise. One other thing I don't what is the reason for the transmission not to be good as others, I would like to see one hearing it clearly as I do with others, because one time I feel like there is no need to listen to it.

**Thembisa:** so that is the reason why other people just play their music in CDs or cassettes when it doesn't work just like where I stay.

**Kabelo:** you see?

**Thembisa:** ok. Do you see any future for Christian community radio stations?

**Kabelo:** Yes, quite a bright future I guess.

**Thembisa:** how?

**Kabelo:** I realise this good support, even though I am passive, minimising the number of support that is already there and considering period it has survived to this stage, there is hope that it can still survive, so as long as we and they are dedicated. Maybe I should start establishing this sense of position now and say as long as we are dedicated.

**Thembisa:** yes.

**Thembisa:** have you ever met or seen any of the radio station's DJs or presenters?

**Kabelo:** like it is a hopeless question for me as I said I used to treat them as 'them' you know and it will a bonus for me because I don't even know their names and for me it does not say anything abnormal about myself, like I am comfortable with, it is not like my concern. But now that you have brought that concern and sense or awareness to me, I will probably start thinking in a different way, but maybe I have interacted with them and even exchanged some smiles with them not knowing that it is them.

### Interview with Lucia Ntuli

**Q = question**

**R = response**

Q: are you a regular or occasional listener of Highway Radio?

R: I am a regular listener.

Q: why do you listen to Highway Radio

R: mainly is that the station that I actually feel that it satisfies my soul and spirit desired things that I am expecting from it, I get it.

Q: to what extent do you feel that the radio station caters for your social and spiritual needs?

R: I can actually say to anyone, it actually brings some truth to the full stage, it satisfies me fully socially, it keeps me aware of things that are happening around and all the things like that, even if I am having my radio on it seems as if I am with somebody else, it is not like I am all alone. And spiritually it boosts ones spirit, there is a lot of whole teaching that goes on and revives one.

Q: so can you say that its programmes are of a value to as a social being as well?

R: of a very much great value than I would have thought.

Q: at what time of the day do you listen?

R: any time when it is convenient for me, it can be morning, when I wake up or during the day, it depends when I am in my room then most of the time I am in my room so I just open up my radio.

Q: what are you favourite programmes if you have any?

R: yes, I like all of them but my favourite programmes, one of them I hardly get to listen to it, it is *Today's Woman*, I like it very much and I like also *Adventures in the Oddessy* and then just the *Afternoon Cruise* the others I listen to as well but I like these ones most.

Q: Do you have a specific reasons form your selection?

R: as for Bev (*Today's Woman*) she is very much good it is like she has everything it takes right upon the hand, it perfectly fits the day so whatever she presents, she will always have that desire that you actually hear what she says. Even with *Adventures in the Oddessy*, I have found that we might have thought that they are just for kids, but I found

that they benefit even adults, it benefits everyone I think even if they can get the mind that they are for kids, they can actually learn a great deal. Then Justin Naidoo's programme *Afternoon Cruise* plays mainly music. The others I listen to them as well but I like those.

Q: how do you feel these programmes concerning your interests as a believer?

R: Music is perfect because I am one kind of a person who does not really stick with one kind of music. I like R&B gospel, I like hip-hop, and whatever as long as the song sounds nice, so I could say the music is fine.

Q: about the sermons? How do you feel about them?

R: they are very good. Yes there are some of those which one as an individual, you sort of feel that really you did not get it that right but all in all I can say that they are fine, they are teaching something to someone.

Q: Do you think they are of great value to its community?

R: I believe that to the whole community at large they are very beneficial because they do not cover up people like who have been saved for a long time or what, there are sermons fitting even people who are not saved, they reach out to them, there are also sermons that fit the newly born Christian, so it is like they cover everyone.

Q: How do you feel about advertising?

R: Advertising as for advertising I can say it is right getting there. I can say it is perfect because there are some adverts one hears from other radio stations, which we still do not hear in Highway Radio but they are getting there.

Q: Are these adverts reflecting the community that Highway Radio serves?

R: ya, I think so because after all, we would not expect the *castle lager* thing and others, I guess they are representing the community, who is their listeners. I can say that concerning the advert about Dr Mbuyana's surgery somebody who was working the presentation of that advert, the advert on its own has nothing bad because it enlightens about the clinic where they can get some services, even males but it is just that the way somebody put it there, she did not put up everything in a perfect order, you know, even the choice of words and everything, but I think it is a matter of the order in which we put things, that is why I am saying their adverts are kind of getting there.

Q: how do you define a community radio?

R: a community radio I would say it has to be a station which will definitely serve the needs of its surrounding other than going way outside what people need, where it is situated.

Q: how would you explain the difference between community, commercial and public broadcaster?

R: a commercial radio of course concentrate much on the business side of the things, so you may expect it to alert people about businesses around you and the public national broadcaster, covers everything that concerns the public, we to know about the services that are offered everywhere perhaps by the government.

Q: have you ever had any contribution towards the programming and programme selection of the radio station?

R: I would say several times I have been given a chance, where they make announcements that anyone who want to put suggestions or anything new, it is only that as for me I have never taken a step. But I would not say listeners are never given a chance to contribute to the programming selection, they are given a chance. ]

Q: How do you feel about the linguistic organisation of the radio station, the languages that are used?

R: I would not say it is bad, understanding that South Africa as a whole, English as a medium of communication, it accommodates most of the people and then looking at the fact that the station is situated in KZN, it has to cater for most people because they are Zulu, so it accommodates the people that it covers. Little bit of Afrikaans, I think it is good for some of those who speak Afrikaans, but most of the people switch to other radio stations, play tapes or CDs because it is not everyone who is so fluent with Afrikaans.

It really serves the needs, the languages are fine in terms of the power of transmission where it reaches, it covers all the people.

Q: where would you like to see Highway Radio in future?

R: I wanted to attend the hearing for Highway Radio's four-year license, but I could not. I would appreciate it very much if it can cover almost every province in South Africa, that would be a very good work they would have done for us as listeners, because it is kind of that some listeners when they go to Johannesburg, they cannot hear Highway Radio and also even making sure that other surrounding in this province there should be

enough power so that everybody when they tune to the radio, it just perfectly gets in other than having some difficulties and all that. That is where I would like to see it, serving everybody in this country.

Q: do you see any future for Christian community radio stations?

R: There is very big, big future ahead of them because first of all we are believers as I am a listner of Highway, we know that Christ said he will only come back after evrybody has heard of him. It is like everybody out there wants to here about this Jesus and the Christian community radios have a very great role to play to all those people, enlightening them, bringing the truth and faith because there are so many religions out there, so people have to know that which is the truth. So I can say there as a great future ahead of them.

Q: what services do you think community radio offers to its community?

R: mainly it alerts us about things happening around and organising things where the community has to interact with them, as for Highway there are many of them which are organized and I believe those people who attend them benefit a whole lot, it is just for me I am a student and I cannot be always attend. But otherwise the services that should be offered to the community is to alert them of everything, serving their needs, interacting with them

Q: what do you think the community can be respond back or be responsible as part of community radio station, in terms of participation?

R: we have to be giving a full response, like participation has to be 100% in actual fact, not 100% in terms of everybody attending but as for most of us as listeners, they need our participation in everything. There are things advertised in which we have to give response you know, like Cash converters, all the stuff, so that everybody will see that they are touching the people so our response is very crucial. The community cannot be passively involved because the radio is there for them and if it is there for them, otherwise it will not survive, the reason it is there is because it wanted to serve them, because it so a need to serve them in a particular area, so it actually needs 100% active participation.

Q: so can you say that Highway Radio is doing its services to its community?

R: I can say it is very much successful, with programmes of course and even the way presenters interact with the people. It actually gives people interest into this radio station.

Q: Have you ever met any of the station's staff or DJ?

R: of course but a few though, I think I met Dennis Ntombela, Khumbulani, I hardly have seen them, I am much interested in seeing most of them. I have seen them in passing when they had this outside broadcasts down in J.A.M international clothing, it is just that I was passing I could not have time.

Q: Do you have any other additional comments?

R: I can say we owe them a whole lot that anyway, I should say this one thing, let them not expect too much of us after all they are still going to be rewarded by our Father in heaven, but we thank them so much I know that sometimes I feel down, but knowing that when I open up my radio I will find something encouraging me. It is really touching, they are touching our lives, spiritually, and that connection you know. All in all I can say they are very good, let them go on further to excellence and God bless them.

### Interview with listeners

**Name:** Noloyiso Nkqetho

**Thembisa:** so, tell me are you a regular or occasional listener of Highway Radio?

**Noloyiso:** I am a regular

**Thembisa:** Why do listen to Highway Radio?

**Noloyiso:** because I am a Christian, so it broadcasts exactly what I need and plays music that I like and follow, that is gospel music.

**Thembisa:** To what extent to you feel that the station caters for your needs socially and spiritually?

**Noloyiso:** I cannot say much about social, but spiritually it ministers, with music and just in every way, sermons. I can really say anything about social part of it.

**Thembisa:** At what time of the day do you listen and which are your favourite programmes?

**Noloyiso:** early in the morning and at night. I don't have a really favourite programme, I don't really have it in as much as I don't follow the programmes in the first place. I mean, I really don't follow them, I don't who is saying what when, I only here about *Isitimela*, but I don't know what is all about.

**Thembisa:** what do you think is a cause of that lack of knowledge from your side as a listener?

**Noloyiso:** they are not specifically defined especially at night.

**Thembisa:** ok. How do you feel about these programmes concerning your interests firstly;  
⇒ Music

**Noloyiso:** music is nice but the problem is at night they play same songs repeatedly and end up playing a very local music. Playing local music is good as a requirement but they repeat the same songs over and over again. During the day, I really prefer music during the day because it is nice but it is very international you know, there are some groups like *Joyous celebration* and some people who sing very nice English songs, like you know I can say they are of an international standard. That music can be played during the day, but I don't understand why particularly international, well it is good music.

**Thembisa:** have you ever try to voice out these concerns?

**Noloyiso:** there is no way I can?

**Thembisa:** there is no way you can? How, because you know the phone number of the radio station and you are always encouraged to do so?

**Noloyiso:** I used to here about it

**Thembisa:** whose problem do you think it is then? Is it of the listeners or of the radio station?

**Noloyiso:** they don't really fulfill what I need. Though it is my right but people always listen to the voice of the majority, if the majority says 'yes' and I come and say this music is boring, they will wonder how do I say music is boring and if am the only one who says I don't like certain music, and 99% of the community likes the music, and I will not be heard.

**Thembisa:** but you are not sure of that?

**Noloyiso:** I am not sure but I know the power relations that exist between the majority and minority.

**Thembisa:** are you aware of your right and responsibility to comment or talk back?

**Noloyiso:** I am aware of my right, but I am aware of the fact that my right can also be denied, unlike during the day where white listeners tell the presenters that I don't like the way you play the music, you just play the song, switch it off and talk and play it again. I just don't think those guys can really appreciate my feedback in terms of how do I feel.

**Thembisa:** so you don't even bother trying to say things

**Noloyiso:** because it is not even our nature to accept feedback or blame.

**Thembisa:** the how do you feel about the sermons?

**Noloyiso:** very nice, especially during the day I like it.

**Thembisa:** about advertising, as Highway is a Christian Radio station, 100% pure, do you really see this?

**Noloyiso:** I don't really listen to adverts, the one I know is the recent one, on electricity tips. The rest are not that noticeable but there is this worst one, about Dr Mbuyana's men's surgery. That one is really ridiculous and I have heard everyone complaining about it. I personally don't like it.

**Thembisa:** in your words, how would you define community radio?

**Noloyiso:** is a radio station that caters for the needs of the community which is locally based, serves the local needs and interests of specific sub-groups.

**Thembisa:** what do you think is the role that the community can play within such radio station?

**Noloyiso:** by giving them feedback on the way they handle everything, though this depends to the community's shoulders.

**Thembisa:** how do you define the difference between community radio and the other two types of radio broadcasters, which are public service and commercial?

**Noloyiso:** community radio, we can say that is serving local needs, caring for grassroots people. Commercial sounds like profit-based, money-based, can cater particularly for a certain class, with money and therefore excludes grassroots people, whereas public national service is trying to address all the people's needs in a national level. It can also possess the characteristics of both, community and commercial.

**Thembisa:** so you feel that community radio plays a certain role between the two broadcasters?

**Noloyiso:** yes,

**Thembisa:** have you ever had any say concerning the station's programme selection of the radio station?

**Noloyiso:** Not at all.

**Thembisa:** why not?

**Noloyiso:** I just have never bothered.

**Thembisa:** why?

**Noloyiso:** I don't know, I just feel it cannot make any difference anyway.

**Thembisa:** you don't feel that your feedback or contribution can make a difference?

**Noloyiso:** the voice of one opposed to the voice of many cannot really work. Sometimes I feel that the programmes at night (Zulu) are meant for people at grassroots level and I don't think I belong there. I associate myself with the day's programming, where I only enjoy music and don't follow the whole programming. I follow some since they are enlightening and empower on social life besides being a Christian. I listened a programme one day on how to be a good mother, how to take care of your family and kids, how to face and overcome challenges that we face as believers in a social setting. I have never heard that during the Zulu programming. So in that way this day programming caters for all the needs socially and in every need.

**Thembisa:** now, how you feel about the languages used by the radio station?

**Noloyiso:** I don't mind anything besides the fact that English takes 65% of the time and Afrikaans may be 3 %, I am making an example. On Fridays English programming starts from 6:00 am until 00:00 midnight. Something has to be done about balancing these languages. Zulu programming should use time fruitfully, sometimes presenters talk a lot something that doesn't really make sense, that may a good programme could be presented. They should have 'titled' programmes like during the day like at 6 it is music, 6:30 daily devotion etc.

**Thembisa:** where would you like to see Highway in future?

**Noloyiso:** I humble myself in prayer, that they can improve because if it can be disapproved and closed, we will really suffer, I can just switch off the radio and play music in CDs and

cassettes, because I cannot not listen to anything else because information up there is wrong and impure, there is nothing to cater for my needs besides Highway.

**Thembisa:** this coming Thursday there will be a hearing for our four-year license, what would you say to drive the point that Highway needs this license?

**Noloyiso:** I can say that we should be represented as Christians, we Christians are not really represented and most of these radio stations have maybe one or two days dedicated to Christians in a week, with 30 minute slot. That shows 'underrepresentation. In Highway therefore we enjoy ourselves without any politics except heavenly language politics, about Christ.

**Thembisa:** do you see any future for Christian community radio stations?

**Noloyiso:** it is all just about improving their programmes. I feel that they must not try to compete with other radio stations but just cover their community's needs, remembering that everything is just for the Glory of God, they should not try to conform to the worldly standards. If they focus on what they are up to and make sure that they represent and reflect the Christians' needs and interests, provide good quality programming, that is all they need; meeting the needs of the community.

**Thembisa:** have you ever met or seen any of Highway Radio presenters?

**Noloyiso:** No, I have never, I have never been to those public broadcasts that I hear them announcing sometimes.

**Thembisa:** you agree that you are a passive listener?

**Noloyiso:** I just tune to my radio and don't think I will ever be where they are because I have my own time they have theirs, so our timetables are clashing. I would really like to be more regular but my timetable clashes with theirs.

**Thembisa:** but are you aware that Highway like any community radio depends on its listeners/community to remain on air?

**Noloyiso:** I know but thank God I am aware that people support.

**Thembisa:** Are you aware that you should be among the many you are talking about?

**Noloyiso:** I know but I would never guarantee that my contribution can be granted just because of my physical presence but by the virtue that I pray for the radio station I believe that I am supportive, because supporting does not necessarily mean be there, go there, do that, I can also pray.

**Thembisa:** You said something earlier on about the radio station improving its programmes, are you aware that that depends on the feedback mechanism, that you say your concerns?

**Noloyiso:** very much so.

**Thembisa:** then how do you really expect that to happen?

**Noloyiso:** we really need to address such things.

**Thembisa:** How because you don't get actively involved?

**Noloyiso:** I have never known how to do that, and I have never even tried to find out, if there was anyway to give a feedback may be they should have given us some sort of notice. I don't mean that they don't give notices to people who have given feedback, but what I am saying is that I don't know, I really don't know because I am a very busy person, though I always make sure that I listen to a radio everyday. What I am saying is that I don't know how to get there, sometimes you find that people are calling to greet or say what. There is no time specific for evaluation, may be there should be a programme like that.

**Thembisa:** any additional comments?

**Noloyiso:** no, it is just that on improvement and I would suggest that people must be willing to have a feedback from the community and be must be responsible to the community, because the radio station reflects the concerns and interests of listeners. That is how I feel!

**End.**

Interview with Highway Radio listeners ( Abalaleli be Highway Radio)

Prepared in Zulu and translated to English

Igama/Name: Jabulisile Mchunu

Iminyaka (ubudala)/Age:40

Male/female: female.

I-Address: H 351 Ntuzuma

Usuku(date): 23/11/2001

Umsebenzi/Occupation

**Q:** IHighway Radio uyilalela njalo noma ngezikhathi ezithize?/are you a regular listener of Highway Radio?

**A:** Njalo ekuseni nantambama

**Q:** Ingaba yini eyenza ukuthi ulalele I Highway Radio?/why do you listen to Highway Radio?

**A:** Inginika usizo nolwazi kwezokukholwa/ Highway Radio helps me and it gives me knowledge as a believer.

**Q:** Yiziphi izinhlelo ozithandayo nozilalelayo? Ngoba Zinjani?/Which are your favourite programmes and why?

**A:** Intshumayelo-ziyangivuselela emoyeni bese ingifundisa ngithobele uNkulunkulu/ I like inspirational programmes, they revive me spiritually and teach me to obey God.

**Q:** Ingaba isiteshi lesi siyakwanelisa ngokomoya, kanye nokuphila nje?/To what extent does the station cater for your needs socially and spiritually?

**A:** Yebo siyanganelisa, nokuphila emoyeni/ yes the station satisfies me spiritually.

**Q:** Uzizwa njani izinhlelo ze Highway?how do you feel about the programmes of the radio station?

**A:**

⇒ Umculo/music: Uyangiphilisa emoyeni?It really heals and satisfies spiritually

⇒ Inshumayelo/inspirational talk/sermons: Iyangivuselela emoyeni/ sermons revive me spiritually.

⇒ Adversiting: Amanye ayagculisa, amanye cha/ other advertisements are fine but some are not.

⇒ Izindaba/News: Azizihle izindaba kunye nezebhola/ News and soccer are not in a good standard, they are not satisfactory.

**Q:** Ingaba ziwufanele loMsakazo wamaKrestu? Ingaba ziyakusiza/ziyakwanelisa wena njengomlaleli walesisiteshi/ Are these programmes suitable for a Christian radio?

**A:** Ziwufanele lomsakazo ngaphandle kwezindaba, azikabikho ezingeni eliphakeme kanye nebhola/ The programmes are fine for the radio station, except news and soccer, they are not yet in an expected standard.

**Q:** Ungasichaza kanjani isiteshi sokusakaza somphakathi/how do you define a community radio)?

**A:** Isiteshi esingesikhulu kodwa esinesidingo emphakathini/ community radio is a local, small-scale station, which has a responsibility and a need to the community.

**Q:** Uke wabanalo yini igalelo ezinhlelweni zalo Msakazo, njengoMkrestu nanjengomlaleli? Umzekelo ufone ucela ingoma, usho okuthandayo nongakuthandiyo? Ukuveza nje uvo lwakho?/Have you ever has any contribution or a say towards the programming of the radio station?

**A:** Yebo/yes

**Q:** Uma ungakaze usho lutho, yini ebangele lokho? Ingaba uyazi ukuthi njengomlaleli unelungelo lokwenza lokho/If no, why? Are you aware that you have a right to contribute/participate as a listener?

**A:** N/A

**Q:** Ungathanda I Highway Radio iqhumeke? Uthanda ukuyibona ikuphi okanye ikwenzela ni njengomlaleli eminyakeni emithathu ezayo?/Where would you like to see Highway in future?

**A:** yebo ngingathanda iqhubeke isakaza, nokuyibona ku-mabonakude/Yes I would like Highway to continue and I would also like to see it in television.

Ngiyabonga kakhulu ngegalelo lakho, uNkulunkulu akubusise.

Thank You, God Bless you.

Interview with Highway Radio listeners ( Abalaleli be Highway Radio)

Prepared and answered in Zulu and translated to English

Igama/Name: Mduduzi Cibane

Iminyaka (ubudala)/Age: 32

Male/female: Male

I-Address: H 2486 Ntuzuma

Usuku(date): 23/11/2001

Umsebenzi/Occupation

**Q:** IHighway Radio uyilalela njalo noma ngezikhathi ezithize?/are you a regular listener of Highway Radio?

**A:** Njalo ntambama, ekuseni nasebusuku/ I listen to Highway every evening, morning and also at night.

**Q:** Ingaba yini eyenza ukuthi ulalele I Highway Radio?/why do you listen to Highway Radio?

**A:** Iyangisiza kewzomoya futhi inginika nolwazi/ Highway helps me spiritually and gives me knowledge.

**Q:** Yiziphi izinhlelo ozithandayo nozilalelayo? Ngoba Zinjani?/Which are your favourite programmes and why?

**A:** Izintshumayelo, ezemidlalo, Izindaba, *Masithobele uJehova*, umculo nezinye/ my favourite programmes are inspirational talk, sport, news, *Masithobele Ujehova (Zulu Programme)* and others.

**Q:** Ingaba isiteshi lesi siyakwanelisa ngokomoya, kanye nokuphila nje?/To what extent does the station caters for your needs socially and spiritually?

**A:** yebo siyanganelisa/Yes the station satisfies me.

**Q:** Uzizwa njani izinhlelo ze Highway?how do you feel about the programmes of the radio station?

**A:**

⇒ Umculo/music: Ukahle kakhulu/ Music is very wonderful.

⇒ Inshumayelo/inspirational talk/sermons: Zikahle kahkulu/ Sermons are also very good.

⇒ Adversiting: awekho ezingeni/ advertising is not in a good standard.

⇒ Izindaba/News

**Q:** Ingaba ziwufanele loMsakazo wamaKrestu? Ingaba ziyakusiza/ziyakwanelisa wena njengomlaleli walesisiteshi/ Are these programmes suitable for a Christian radio?

**A:** Ziwufanele umsakazo ngaphandle kwezindaba azikabikho ezingeni, kanye mokushiwo kewsikhathi emsakazweni/The programmes are suitable for the radio station except news; news is not in a suitable level, also the time updating in the radio.

**Q:** Ungasichaza kanjani isiteshi sokusakaza somphakathi/how do you define a community radio)?

**A:** Isiteshi esingesikhulu kakhulu-kodwa kumele sibhekele izidingo zomphakathi esiwusakazelayo./ Community radio is a radio station which in not big but it is supposed to consider the needs of the community that it serves.

**Q:** Uke wabanalo yini igalelo ezinhlelweni zalo Msakazo, njengoMkrestu nanjengomlaleli? Umzekelo ufone ucela ingoma, usho okuthandayo nongakuthandiyo? Ukuveza nje uvo lwakho?/Have you ever has any contribution or a say towards the programming of the radio station?

**A:** yebo

**Q:** Uma ungakaze usho lutho, yini ebangele lokho? Ingaba uyazi ukuthi njengomlaleli unelungelo lokwenza lokho/If no, why? Are you aware that you have a right to contribute/participate as a listener?

**A:** N/A

**Q:** Ungathanda I Highway Radio iqhumeke? Uthanda ukuyibona ikuphi okanye ikwenzela ni njengomlaleli eminyakeni emithathu ezayo?/Where would you like to see Highway in future?

**A:** Ngifisa ukuyizwa nokuyibona isakaza 24 hours ngosuku, ngesizulu/ I would like to see Highway broadcasting 24 hours in Zulu

Ngiyabonga kakhulu ngegalelo lakho, uNkulunkulu akubusise.

Thank You, God Bless you.

Interview with Highway Radio listeners ( Abalaleli be Highway Radio)

Prepared in Zulu and translated to English

Igama/Name: Mrs. S. Majola

Iminyaka (ubudala)/Age: 66

Male/female: Female

I-Address: 46179 KwaMashu

Usuku(date)21/11/2001

Umsebenzi/Occupation

**Q:** IHighway Radio uyilalela njalo noma ngezikhathi ezithize?/are you a regular listener of Highway Radio?

**A:** Ngiyilalela njalo uma isisakaza ngesiZulu/I always listen when it broadcasts in Zulu.

**Q:** Ingaba yini eyenza ukuthi ulalele I Highway Radio?/why do you listen to Highway Radio?

**A:** Ngoba lomsakazo uyangivuselela kakhulu emoyeni/ It is because Highway revives me spiritually, even if I have been down, once I tune to Highway I feel revived.

**Q:** Yiziphi izinhlelo ozithandayo nozilalelayo? Ngoba Zinjani?/Which are your favourite programmes and why?

**A:** Ngilalela intshumayelo engane ngo 9:30 ukuya ku 10:00. Ngilalela nezimemezelo ngoba ziyavuselela futhi zinika ukwazi/ I listen to *Preaching* at 21h00 to 22h00. I also listen to announcements because they revive and give us information.

**Q:** Ingaba isiteshi lesi siyakwanelisa ngokomoya, kanye nokuphila nje?/To what extent does the station caters for your needs socially and spiritually?

**A:** Yebo siyangenelisa, angifisi siphela ngifisa siqhubeke njalo/ The station satisfies me, I wish it to broadcast always.

**Q:** Uzizwa njani izinhlelo ze Highway?how do you feel about the programmes of the radio station?

**A:**

⇒ Umculo/music: Uyangibusis/ Music blesses me.

⇒ Inshumayelo/inspirational talk/sermons: Iyangibusisa futhi

iyangivuselela/sermons bless and revive me spiritually.

⇒ Adversiting: Ayiphathelene nokukholwa/ advertising has nothing to do with religion/Christianity.

⇒ Izindaba/News

**Q:** Ingaba ziwufanele loMsakazo wamaKrestu? Ingaba ziyakusiza/ziyakwanelisa wena njengomlaleli walesisiteshi/ Are these programmes suitable for a Christian radio?

**A:** Yebo ziyangenelisa ngoba kunezokholo kulesisiteshi ngoba ngingumzalwane nami/ Yes the programmes satisfy me because there are religious programmes that relate to me as a believer.

**Q:** Ungasichaza kanjani isiteshi sokusakaza somphakathi/how do you define a community radio)?

**A:** N/A

**Q:** Uke wabanalo yini igalelo ezinhlelweni zalo Msakazo, njengoMkrestu nanjengomlaleli? Umzekelo ufone ucela ingoma, usho okuthandayo nongakuthandiyo? Ukuveza nje uvo lwakho?/Have you ever has any contribution or a say towards the programming of the radio station?

**A:** Angikaze ngifone/I have never phoned in the programmes of the radio station.

**Q:** Uma ungakaze usho lutho, yini ebangele lokho? Ingaba uyazi ukuthi njengomlaleli unelungelo lokwenza lokho/If no, why? Are you aware that you have a right to contribute/participate as a listener?

**A:** Yingoba sengimdala manje ndibuye ngingakwazi ukushaya izinamba/It is because I am old, sometimes I cannot press the right numbers.

**Q:** Ungathanda I Highway Radio iqhumeke? Uthanda ukuyibona ikuphi okanye ikwenzela ni njengomlaleli eminyakeni emithathu ezayo?/Where would you like to see Highway in future?

**A:** Ngiyayithanda iHighway ngoba isisteshi sethu sokukholwa. Sithatha siqhubekele phambili/ I like Highway because it is a Christian radio station, we would like it to continue.

Ngiyabonga kakhulu ngegalelo lakho, uNkulunkulu akubusise.

Thank You, God Bless you.

Interview with Highway Radio listeners ( Abalaleli be Highway Radio)

Prepared in Zulu and translated to English

Igama/Name: Alvina Cibane.

Iminyaka (ubudala)/Age: 60.

Male/female: female

Address: H 2485, KwaMashu

Usuku(date): 22/11/2001

Umsebenzi/Occupation

**Q:** IHighway Radio uyilalela njalo noma ngezikhathi ezithize?/are you a regular listener of Highway Radio?

**A:** Njalo uma isiqala ukusakaza ngesiZulu/ Every time when it broadcasts in Zulu.

**Q:** Ingaba yini eyenza ukuthi ulalele I Highway Radio?/why do you listen to Highway Radio?

**A:** Ingoba ingumsakazo wamaKrestu. Isakaza ezenkolo/ It is because Highway is a Christian Radio station, it broadcasts religious programmes.

**Q:** Yiziphi izinhlelo ozithandayo nozilalelayo? Ngoba Zinjani?/Which are your favourite programmes and why?

**A:** Izintshumayelo, namculo nama chorusi/ I love to listen to inspirational programmes as well as music.

**Q:** Ingaba isiteshi lesi siyakwanelisa ngokomoya, kanye nokuphila nje?/To what extent does the station caters for your needs socially and spiritually?

**A:** Siyanelisa ngokomoya/It satisfies me spiritually.

**Q:** Uzizwa njani izinhlelo ze Highway?how do you feel about the programmes of the radio station?

**A:**

⇒ Umculo/music

**A:** Umculo umnandi/music is wonderful

⇒ Intshumayelo/inspirational talk/sermon

**A:** Sermons develop me and they are also good.

⇒ Adversiting

**A:** N/A

⇒ Izindaba/News:

**A:** Zinika ulwazi neinformation/ they give us knowledge and information that we need.

⇒ Ingaba ziwufanele loMsakazo wamaKrestu? Ingaba ziyakusiza/ziyakwanelisa wena njengomlaleli walesisiteshi/ Are these programmes suitable for a Christian radio?

**A:** yebo ziwufanele kodwa hayi ezebhola/ The programmes are suitable for this radio station but not soccer and sports.

**Q:** Ungasichaza kanjani isiteshi sokusakaza somphakathi/how do you define a community radio)?

**A:** Umsakazo okwazi ukuxhumanisa amakrestu nomphakathi wonkana/ It is the radio station that interacts with the community and Christians as well.

**Q:** Uke wabanalo yini igalelo ezinhlelweni zalo Msakazo, njengoMkrestu nanjengomlaleli? Umzekelo ufone ucela ingoma, usho okuthandayo nongakuthandiyo? Ukuveza nje uvo lwakho?/Have you ever has any contribution or a say towards the programming of the radio station?

**A:** Angikaze ngifone, ngenxa yokungabi nalo ucingo/ I have never phoned to the radio station because I do not have a phone.

**Q:** Uma ungakaze usho lutho, yini ebangele lokho? Ingaba uyazi ukuthi njengomlaleli unelungelo lokwenza lokho/If no, why? Are you aware that you have a right to contribute/participate as a listener?

**A:** Yebo ngiyazi ukuthi kumele ngibe negalelo/Yes I know that I have a right to participate.

**Q:** Ungathanda I Highway Radio iqhumeke? Uthanda ukuyibona ikuphi okanye ikwenzela ni njengomlaleli eminyakeni emithathu ezayo?/Where would you like to see Highway in future?

**A:** Singathanda kakhulu uma ungasakaza ngolimi lwesiZulu usuku lonke, iphumele nakwezinye izindawo/ We would like to see Highway broadcasting the whole day in Zulu and be accessible to other places as well.

Ngiyabonga kakhulu ngegalelo lakho, uNkulunkulu akubusise.

Thank You, God Bless you.

Interview with Highway Radio listeners ( Abalaleli be Highway Radio)

Prepared in Zulu and translated to English

Igama/Name: Nomthandazo Gumede (Mrs)

Iminyaka (ubudala)/Age: 36

Male/female:Female

I-Address:H 3176 Ntuzuma

Usuku(date): 22/11/2001

Umsebenzi/Occupation

**Q:** IHighway Radio uyilalela njalo noma ngezikhathi ezithize?/are you a regular listener of Highway Radio?

**A;** Ngezikhahti ezithile/ sometimes not always

**Q:** Ingaba yini eyenza ukuthi ulalele I Highway Radio?/why do you listen to Highway Radio?

**A:**Iyakha, iyavuselela emoyeni/It develops us and it revives us spiritually.

**Q:** Yiziphi izinhlelo ozithandayo nozilalelayo? Ngoba Zinjani?/Which are your favourite programmes and why?

**A:** ukugibelisa esitimeleni/My favourite programme is believer's midnight train.

**Q:** Ingaba isiteshi lesi siyakwanelisa ngokomoya, kanye nokuphila nje?/To what extent does the station caters for your needs socially and spiritually?

**A:** yebo siyanelisa kakhulu izintshumayelo/Yes, the station satisfies me, more especially inspirational programmes/sermons.

**Q:** Uzizwa njani izinhlelo ze Highway?how do you feel about the programmes of the radio station?

**A:**

⇒ Umculo/music: Ukahle?Music is right

⇒ Inshumayelo/inspirational talk/sermons: Ziyakha/Sermons develop us as listeners

⇒ Adversiting: Zisezingeni elihle: They are also right

⇒ Izindaba/News-----

**Q:** Ingaba ziwufanele loMsakazo wamaKrestu? Ingaba ziyakusiza/ziyakwanelisa wena njengomlaleli walesiteshi/ Are these programmes suitable for a Christian radio?

**A:** [not answered]

**Q:** Ungasichaza kanjani isiteshi sokusakaza somphakathi/how do you define a community radio)?

**A:** [not answered]

**Q:** Uke wabanalo yini igalelo ezinhlelweni zalo Msakazo, njengoMkrestu nanjengomlaleli? Umzekelo ufone ucela ingoma, usho okuthandayo nongakuthandiyo? Ukuveza nje uvo lwakho?/Have you ever has any contribution or a say towards the programming of the radio station?

**A:** Cha, nguyathanda, kodwa/ Yes I would love to but...[not finished]

**Q:** Uma ungakaze usho lutho, yini ebangele lokho? Ingaba uyazi ukuthi njengomlaleli unelungelo lokwenza lokho/If no, why? Are you aware that you have a right to contribute/participate as a listener?

**A:** Anginalo ucingo/I do not have a phone.

**Q:** Ungathanda I Highway Radio iqhumeke? Uthanda ukuyibona ikuphi okanye ikwenzela ni njengomlaleli eminyakeni emithathu ezayo?/Where would you like to see Highway in future?

**A:** Yebo, njengomsakazo wethu wokukholwa, ngifisa usakaze umhlaba wonke/ Yes as our Christian radio station, I wish it can broadcast the whole world.

**Q:** ingaba ubona imisakazo yamakrestu inekusasa eliqhakazile yini/Do you see any future for Christian community radio station?How?

**A:**

Ngiyabonga kakhulu ngegalelo lakho, uNkulunkulu akubusise.

Thank You, God Bless you.

Interview with Highway Radio listeners ( Abalaleli be Highway Radio)

Prepared in Zulu and translated to English

Igama/Name: Methana Zwane.....

Iminyaka (ubudala)/Age: 58.....

Male/female: female.....

I-Address: H970 Ntuzama.....

Usuku(date): 22/11/2001.....

Umsebenzi/Occupation:

**Q:** I Highway Radio uyilalela njalo noma ngezikhathi ezithize?/are you a regular listener of Highway Radio?

**A:** Ngiwulalela njalo, ngesikhathi sonke/I listen to Highway all the time

**Q:** Ingaba yini eyenza ukuthi ulalele I Highway Radio?/why do you listen to Highway Radio?

**A:** Ingoba ngingumzalwane/ it is because I am a believer.

**Q:** Yiziphi izinhlelo ozithandayo nozilalelayo? Ngoba Zinjani?/Which are your favourite programmes and why?

**A:** Ezenkonzo ngoba ziyavuselela/ I like inspirational programmes because they revive my spirit.

**Q:** Ingaba isiteshi lesi siyakwanelisa ngokomoya, kanye nokuphila nje?/To what extent does the station caters for your needs socially and spiritually?

**A:** Yebo siyanganelisa kakhule/ yes Highway completely satisfies me.

**Q:** Uzizwa njani izinhlelo ze Highway?how do you feel about the programmes of the radio station?

**A:**

⇒ Umculo/music: uyavuselela/ Music revives

⇒ Inshumayelo/inspirational talk/sermons: iyavuselela/Inspirational programmes also revive me.

⇒ Adversiting : Amanye ayafundisa/some advertisement teach/give knowledge.

⇒ Izindaba/News

⇒ **Q:** Ingaba ziwufanele loMsakazo wamaKrestu? Ingaba ziyakusiza/ziyakwanelisa wena njengomlaleli walesiteshi/ Are these programmes suitable for a Christian radio?

**A:** Ziwufanele kakhulu ziyangenelisa kakhulu/Yes these programmes are suitable for this radio station, they satisfy me.

**Q:** Ungasichaza kanjani isiteshi sokusakaza somphakathi/how do you define a community radio)?

**A:** Umsakazo wezimvo zabantu/ It is the radio station for people's ideas.

**Q:** Uke wabanalo yini igalelo ezinhlelweni zalo Msakazo, njengoMkrestu nanjengomlaleli? Umzekelo ufone ucela ingoma, usho okuthandayo nongakuthandiyo? Ukuveza nje uvo lwakho?/Have you ever has any contribution or a say towards the programming of the radio station?

**A:** Anginalo ucingo/I don't have a phone

**Q:** Uma ungakaze usho lutho, yini ebangele lokho? Ingaba uyazi ukuthi njengomlaleli unelungelo lokwenza lokho/If no, why? Are you aware that you have a right to contribute/participate as a listener?

**A:** Yebo ngiyazi, inkinga yami anginalo ucingo/Yes I know about my right, it is just that I do not have a phone.

**Q:** Ungathanda I Highway Radio iqhumeke? Uthanda ukuyibona ikuphi okanye ikwenzela ni njengomlaleli eminyakeni emithathu ezayo?/Where would you like to see Highway in future?

**A:** Ngithanda iqhubeke isakaze amahora wonke ngesizulu/I would like Highway to continue and broadcast all hour with Zulu language.

Ngiyabonga kakhulu ngegalelo lakho, uNkulunkulu akubusise.

Thank You, God Bless you.

## Questionnaire for Community radio

Name: **BENNIE Singh**  
 Age: **37 yrs**  
 Gender: **male**  
 Programme that you present: **weekend Breakfast Show**

1. Can you briefly tell me about your involvement with this radio station?

- How did it start/ I responded to an advertisement over Hw radio requesting volunteer DJs to apply. Did so with a demo tape and was accepted.
- When: **26 February 1999**
- Why Highway Radio? **Being a Christian, it would be fitting and appropriate to be linked with a Christian radio station, in a Christian environment.**

2. How did you get to know about Highway Radio?

**I have been an avid listener of Hw radio prior to me joining the station. I heard about Hw radio through other listeners and tuned in to the station.**

3. As a presenter/DJ, how do you know your audience/listeners?

**Listeners approach me at outside broadcasts and other functions that I appear as master of ceremonies. I also receive telephone calls from listeners. Friends of mine are also part of my listenership.**

4. Do you at any time see or meet with your audience except through phone-in programmes?

**Yes, I meet listeners at outside broadcast and at church meetings / functions such as weddings, birthdays and thanksgiving services.**

5. How do you work together with the radio station's community/audience?

**One of the biggest problems facing our community is that of a demotivated, defeated life. I work together with them to create a positive vibe and uplift broken spirits, by playing upbeat music and share hints and tips of living a fulfilled life.**

6. How and where do you get information about the reception of your transmission?

**Station management conducts surveys and gives me feedback at our monthly DJ meeting. Listeners that I knew also provide feedback during the course of conversation.**

7. Which is your favourite programme/show and why?

I like the morning shows because the body is fresh from a good sleep. The voice is relaxed and I feel sharper ~~to~~ earlier in the morning.

8. What is your biggest wish or desire for Highway Radio?

That HW radio get a four year broadcast licence and we develop into a bigger station (commercial radio) with increased area of broadcast.

9. How do you think Highway and other community radios are different from commercial and public service broadcasters?

Firstly, community radio is generally seen as small compared to commercial station and also unprofessional. Many in commercial station attracts bigger salaries and quality DJ's.

10. How do you think your involvement with this community radio develops you as an individual, and the community?

My communication skill has increased. I feel I have developed as a public speaker and I am now more confident. With regard to the community - I can understand diverse people and look at things from the other side.

11. How do you feel about Highway Radio's programmes?

Programmes are excellent. All aspects of the community's needs are taken care of. There is something for everyone.

12. Do you think the programmes are relevant to the community? Are they of help/need to the community?

Yes I believe they are of tremendous help in the sense of providing good gospel music (2) information in terms of Christian events, gospel messages and (4) general hints and tips.

13. How about the linguistic organization of the station's programming (English, Zulu, Afrikaans) does this reflect and represent the community of Highway?

Yes I agree with the English and Zulu programming. However, I am not quite sure of the Afrikaans medium. I do not know what percentage of our listeners are Afrikaans speaking.

14. What would you love to see the community doing in terms of its involvement in Highway Radio?

The community are already on board in terms of financially supporting us through monthly subscriptions. I would like to see even greater financial support. Also support in terms of more hospitality and spiritual support in terms of prayer for the station.  
Thank you very much for time, God Bless You and our station!

Thembisa Mjwacu

## Questionnaire for Community radio presenters

Name: Justin Naidoo

Age 21

Gender: Male

Programme that you present:

PANASONIC SUNSET - CRUISE  
(Afternoon Drive time)

1. Can you briefly tell me about your involvement with this radio station?

- How did it start/

Spoke to ~~her~~ my friend

- When

1999

- Why Highway Radio?

Strong Moral Values

2. How did you get to know about Highway Radio?

Listen to friends into the Radio and through

3. As a presenter/DJ, how do you know your audience/listeners,

Through e-mails telephone calls, faxes,  
OUTSIDE broadcast

4. Do you at any time see or meet with your audience except through phone-in programmes?

YES outside broadcasts  
and at special functions where we are  
called to COMPERE

5. How do you work together with the radio station's community/audience?

NO PROBLEMS, all people in highway area  
very supportive,

6. How and where do you get information about the reception of your transmission?

Telephone calls and emails

7. Which is your favourite programme/show and why?

SUNSET CRUISE on Radio - EXCITING

8. What is your biggest wish or desire for Highway Radio?

ONE MILLION LISTENERS and going worldwide WWW.

9. How do you think Highway and other community radios are different from commercial and public service broadcasters?

NO FINANCE, OR NOT as much finance as the others,

10. How do you think your involvement with this community radio develops you as an individual, and the community?

I get to meet people at grass root level, and feel one with them.

11. How do you feel about Highway Radio's programmes?

EXCELLENT, EXCITING

12. Do you think the programmes are relevant to the community? Are they of help/need to the community?

Yes, we cater for MEN WOMEN, boy, girl, OLD and YOUNG.

13. How about the linguistic organization of the station's programming (English, Zulu, Afrikaans) does this reflect and represent the community of Highway?

YES

14. What would you love to see the community doing in terms of its involvement in Highway Radio?

calling - in more often, businesses in the community should start advertising with us.

Thank you very much for time, God Bless You and our station!

Thembisa Mjwacu

**Interview with Nokwazi and Scelo Xulu: Production team: Siyaya FM in collaboration with Highway.**

**Thembisa:** can you just brief me with what are you involved in?

**Nokwazi:** it is a community project but this time it is working through radio station, so what we are doing is we continue with development of a place called Cato Manor. So there is company, CMDA which is the one responsible and involved in development through building of schools, parks, recreational buildings and so on. The thing is that people don't know that these things built for them, how are they going to use them. So including developments in their community, so that is why they had an idea of having a radio of which is going to broadcast every development initiative taking place in Cato Manor. But now we got this opportunity to use this radio established that it doesn't strictly focus on development issues only, but also include issues like youth empowerment, you see, speaking of the history of Umkumbane because a talk about the place has always been there. Now the thing is, the company doesn't just recruit anybody, it takes people of CM, residents of CM work in this radio station, even though they can produce things and training, they train people from CM because they want to build up their skills. So, basically, the whole bottom line is that the company in charge is CMDA, which also founded the radio station.

**Thembisa:** the name of the radio station?

**Nokwazi:** Siyaya (we are going) FM, at the moment we operate only one hour, 1 day a week which is Wednesday, between 19h00 and 20h00. We use Highway Radio so that things go on, we could have used any other radio station, but Highway Radio is the only that seems compatible in terms of listenership, and the place that it will reach to people (frequency) Cato Manor, and it is cheaper.

**Thembisa:** why then you decided to use a community radio station or just radio particularly to expose these ideas about development?

**Nokwazi:** okey, there is a paper right, of this community, the name of the paper is *Izwi Labantu*, the thing is the paper fine, it deals with things but most of the people don't have time to sit down and read, do you get my point, especially illiterate people, uneducated, CM has people who are old, even with the younger generation, there are many who didn't get the chance to be educated. But radio is easier because Zulu is

spoken by everyone, when you here someone speaking in Zulu your attention is grabbed and they get the useful information that they need, but with the paper, they are not able because you find that some people cannot read, so a radio seems to be a better and easier way to get their attention that they may also know what is happening.

**Thembisa:** so what do you think is the reason why only people from Cato Manor have been taken to work with this project?

**Nokwazi:** the thing is CMDA from my perspective wants to guide people from Cato Manor, give them skills and opportunities because as I said before that Cato Manor was underdeveloped, no one cared for it and staff like that. As I have read history of Cato Manor, as I was broadcasting it, I know that for a long time has been fusion and tension of to whom does Cato Manor belongs? To White, Indians or Black people? At the moment Blacks reside in the place and you know the background of Black people, that they don't get opportunities. That is why the chose Cato Manor residents, they want to develop it in all ways physically, the place as a whole and its people to be developed and talented or have their talents exposed and polished up.

**Thembisa:** So in this case, what do you see as the role of community radio in community?

**Nokwazi:** Oh it is big, it is so big. As I said that even though radio has been founded strictly for development purposes, we have taken it further the advantage of whole upliftment and empowerment of citizens (community). There has been full swing crime in Cato Manor, not say that there is no crime in SA, but it has been worse in Cato Manor due to the fact that most teenagers are not studying, that is why we introduced youth empowerment, that we may have shows to uplift the youth, not to steal, teach them life skills, for example teaching them to bank. So the role of the community radio station is big because it deals with things that mostly happen in real life issues, things that you cannot get from a commercial radio, a commercial radio is mainly composed of music, there is a lot of Djying and lots of fun, I am not implying that that it is wrong, it is right for their way. But here in community radio, specifically is there for development, whether development of the community or of a person, building up that person.

**Thembisa:** so when did the project start?

**Nokwazi:** the training started in April, but going to the public, we were already trained to broadcast, we went on air on 4<sup>th</sup> of July this year.

**Thembisa:** so from July up to now, that is November is there any change that you can see has been brought by the existence of this project/radio station?

**Nokwazi:** in a work/word I could say yes, because from July even though we campaigned for Siyaya Radio, most people were not clued up of what Siyaya was coming up with, what is happening. But we have been able to make people participate with us through interviews and find out from them things that they need. So there has been lot of change because people are aware of Siyaya and come to it as a way to uplift and expand themselves for example small business people in Cato Manor, they come to Siyaya that we may expose them and their business get publicity and then grow.

**Thembisa:** so now from your own view, how are the chances for this kind of a project to grow in the community?

**Nokwazi:** Oh yes, there are chances, CMDA is going to be with us up to 2003, there is also a possibility that this radio station may grow to a full radio station not only one hour station, with big listeneship especially here in Cato Manor, but it will not only focus on Cato Manor only. It will address the community of Durban as a whole.

**Thembisa:** what do you think can be a problem to the growth of this project or what can be a stumbling block on your way to achieve this?

**Nokwazi:** well, to be honest with you, nothing because so far we are doing everything by the book, there is nothing we do wrong and our main aim is development, to develop people, there is nothing that can stand before us, unless things like license if we are told that we cannot have it, but other than that there is nothing, there is nothing that can stand on our way.

**Thembisa:** what do you see as the role that the community can play to let the project grow and the community develop?

**Nokwazi:** it is just that the community should involve themselves with us, work with us, especially work again with Cato Manor Police, because what happens is that when someone commits crime, they beat and hit him heavily, without consulting police, you know what I mean, then they take the criminal to police after hitting him. So what I am

saying is that the way people of Cato Manor can help us is to work with us and police, that is the way with which we can grow.

**Thembisa:** how can they participate in terms of coming up with programmes for the radio station?

**Nokwazi:** they could call us, tell us what they want know, what they want us to talk about in radio, that are the issues that mostly involve them, because you may find that things that we deal with. Are the things they fine they consider them but can say, anyway I am not working, so I am still far from banking. So we need to hear from them telling us, well as you are still far from banking, what do want us to help with you with, then we will find professionals to come and talk through radio to them.

**Interview with Scelo Xulu: Production team Chairperson: Siyaya FM in collaboration with Highway**

**Thembisa:** can you please brief me, what is your name, what are doing, what is your position?

**Scelo:** My sister, my name is Scelo Xulu from Chesterville, Umkhumbane place. In the programme with Siyaya FM, I deal especially with community development, which includes many things generally the theme of this project when CMDA founded it, it was for community development issues. What happened as Nokwazi has said, is that we decided to put more exciting issues that have something to do with basic human social needs, then that is why you find that there are crime issues and issues related to youth empowerment, that we do other staff that has to do with community. So I am the chairperson to the production team.

**Thembisa:** As a chairperson what do you do, do you recruit other people to work with or what?

**Scelo:** the thing is, to be a chairperson is nothing but to ensure that things and issues to be recorded are well-prepared, people are preparing for their programmes, and we make a point that with the person who is the programmes manager, we ensure that the producer doesn't get frustrated because the content to be recorded is not there. So what we are doing, we ensure that people every Monday they get together and work on the

structure for the coming Wednesday so that once the programme is up, is up and running smoothly.

**Thembisa:** what is your opinion about the role played by community radio in the community?

**Scelo:** I think as Nokwazi has said, the difference between community, commercial, and public radio is license, that effects that radio can do to the community as said before, you can listen to a radio while you are busy working, washing dishes, sweeping the floor, so you don't have to sit down, so as long as the radio is doing or is dealing with issues that impact the community and well intended to empower the community, which are basic social needs. What they do, community radio I think is there to communicate to the community development initiatives taking place around. You'll find that the area for example greater Cato Manor is so big and someone on the other side doesn't know what is happening on the other one but if there is a medium like a radio station which will be able to work as a mouthpiece for all these developments so that one may know where to find help, so that is the kind of impact that community radio has. Maybe our task may be more broad for example if we can start issues like now we are doing Umkumbane focus, maybe we can do Umlazi focus or KwaMashu focus or the greater Durban, we our area focus has shifted and that is when we will make sure that we calculate impact made by the radio. But even when we tackle things of Cato Manor, you will find that as we speak of basic social needs, things that we speak of or we deal with in CM are issues that affect even someone from KwaMashu because if we meet people outside, they tell us that they listen to our programmes and it's like issues that we deal with affect most of our places and you find that because of lack of limited financial resource we are not able to expand to those places, but as Nokwazi explained, we are looking at expanding our airtime whereby maybe we will get our license. If we can be on that level, we could be in a position where we will be able to set satellite stations all over the place, not necessarily radio station but places where we will be able to get stories for example from KwaMashu, we know who to contact, who has got links to cover the greater Durban with issues that impact people's lives. That will have the kind of an impact, that whenever you listen to community radio, as I said that community radio, public radio, commercial radio is the same because you listen to a person who is speaking

behind the mike addressing more than a hundred thousand people immediately, but the difference is license. So the challenge is that we all have to make it a point that the information that we give here is well researched and covers both sides, for example if a story that we are publicising party A accuses party B, we have to make sure that we get the comment from party B, so that when we broadcast the issue we don't find that party B will be asking why broadcast something said by party A because party A failed to understand me on certain issues. These are also kind of issues that commercial radio also faces if they are putting together news.

**Thembisa:** Ok. Do you agree somebody says that community radio is the voice of the community?

**Scelo:** Yes, yes, sure, in fact community radio is the most close to the community because its task is not to report about global issues or about national issues, it is more to report about local development issues. Community radio is more attached to Metro, like Unicity, ours as a community radio is to interact with the unicity and see what Unicity is doing, which is going to affect the community and what the community is doing that is going to affect Unicity and if there are any developments that have an impact that uplift these people. We bring the people in charge to talk behind the mike so that whatever clarity that they want to give, they give in order to be heard by more than 500 000 people, which wouldn't happen in a meeting of 50 or 1000 people. So that is a role of community radio and the presence of community radio does not mean that commercial radio is not needed, in reality community radios are supposed to be sub-programmes of public and commercial radios because you will find that what is covered by commercial and public radio is half commercial and half developmental, whereas community radio is there to cover the developmental issues even if somewhere along the line it attaches entertainment but it has to be purely developmental –community related issues, so I mean what we know is that once we get our license as a radio station, as even our air-time that we bought here in Highway has all to do with at least 80% of issues we do, we cover issues to do with community development, nothing else. You will find that in a programme, we cover news with few stories from Cato Manor and from outside and we cover personalities from people who are achievers from Cato Manor community, you find we also cover entertainment that happens within Cato Manor, and people find that

entertaining are artists from Cato Manor, who have never been exposed. We play their demos even before they record. Some of them, there is one guy who has recorded because we called him and now he has recorded because we played his music before recording and his music was not known until we played it in the radio station. What we do is that, with us it doesn't matter if you have not recorded but if you have something that you play for the community, it doesn't matter if you are an organisation or not a registered organisation, community based organisation or a non-profit making organisation, it doesn't matter as long as you are rendering a service to the community and that service can change a life of an ordinary person in that particular community. The what we do is to entertain such moves, such efforts and develop that talent. There is nothing that makes a person, each and every person is a source of pride that he gets someone who is going to call him/her to a place where he is going to perform to more than 50 000 within five minutes, so once this person knows that what he/she has been thinking is known by so many people, now I have met my idea, I can even sell this idea to a number of people because when I speak about it, people will remember from the radio station. You will find that it is even easy to use his/her performance as part of a CV of his/her organisation that by that way, we did this. What we do is to cover such stories and it becomes easier for these people to get support.

**Thembisa:** so, so far do you see a need and support for the future development of Siyaya FM?

**Scelo:** The support from the community of Cato Manor?

**Thembisa:** yes from Cato Manor, is there anything that shows that it has really to be there?

**Scelo:** in fact any community even beyond Cato Manor, it can be in Johannesburg or whatever, but if there is community radio I think the communities must and have to support community radios and their ideas, one reason, because if community radio is serving its purpose, you will find that even now we complain about high rate of unemployment and you find that there are so many people with talents, only if those talents can be polished, if they can be exposed, you will find that those people can just turn the world around. You find that such people are just buried and don't come into existence because there is no more peace, because commercial radio are on business, so

they mainly attract those people have already emerged or have done something on their national perspective and may be they get media coverage, in newspapers etc. So, community radio is there to unearth the talent that there is this talent and you newspaper people can cover it, you commercial radio, you television you can cover it but where it starts? It starts from the community and community radio, it starts to make it a point that is should do the 'spadework', you dig and go to whatever piece of land if you see that within piece of land there is a diamond then you dig that diamond and once that diamond is on the surface, the other media can come and may be use it to their advantage, but the responsibility of community radio is to unearth and expose developments taking place within the community. There are other negative things that you find that they take place in the community or things that commercial radios do, that they just do news whether negative or positive, community radio makes it a point that it goes deeper than that, fair enough there are negative things that happen, but there are also positive ones. You find that things that take place in a certain place, for example if in KwaMashu, car theft is high, and in Umlazi to say, high rate of robbery in Umkhumbane, you find that a person will say I am scared to go to Chesterville because they will rob me, because what is publicised is that people are robbed of their cell phones etc, you also find that there are community projects and programmes, there are people who take care of others, people with AIDS, people who take care of disabled, there old aged homes even under utilized, but there are people with these idea. There are clinics and these clinics have community based projects and they render community services, for example King George hospital that renders services tot he community and so on and so forth, but surprise that all these things don't catch the eye of the media until someone shoots the other, then you will here in commercial radio saying somebody was shot in Chesterville, you see?

**Thembisa:** OK. Coming to the issue of funding, community radio is a non-profit, so how to work out the issue of funding for the production of programmes and the whole running of the project?

**Scelo:** I think for us right now, it is a challenge that is ahead of us, so we have to make it a point that we try to solicit resources for Siyaya FM, but as Nokwazi has said that we were fortunate that the beginning of Siyaya was aligned with CMDA, and there was cash spared aside for us, so what we are doing at the moment we are covered, but in

our recent meeting we realised that our next year, that 2002, we have to mobilise the funding community. Maybe the way we are going to mobilise the funding community is to look at the kind of issues that we cover then we make sure that we draw them to specific relevant, for example if it is health related issues, we will go to the dept. of health, in Govt. then we look for other organizations that are interested in contributing in development around health related issues. So is the same with crime related issues, we go to the dept. of safety and security and we look at other depts. And organisation that can fund us. You will find that, we firmly exist because of the programme supported by the European Union and the EU is aware of the effort and the impact that Siyaya FM is doing at the moment. So again, you find that they also have interest in different issues to what we are doing, so what we are going to do, is that we are going to sell the concept of Siyaya FM to them and then they will buy those things that make music to their ears and they make music to their kind of, the minute they see through that particular category within the radio station, we work like that. On the other end we believe that community radio is the radio station that exists within the community, so if we exist within the greater Cato Manor, or within the greater Durban community, what we have to do, we are going to engage the greater Durban community that they support and to the members of the board and once they become the members of the radio station, the radio station is here for us to make it a point that they pay for their membership and they also become like, on board to run the station. It is no that we are here for life, we know that what we are going to do will make somebody else see that what we are doing is powerful, we have to make sure that we set the [credibility] so that somebody who is coming behind us will just excel in it. Community development is relay process, I mean you develop to a certain stage, you go and somebody takes that stick and run a distance, and yet somebody will just give the stick to the next one, so the community development is a relay on everything. So, each and every private sector has got what it calls social responsibility department, so definitely sure we need to ensure that as the first team for Siyaya FM, we put together a [tr] network programme so that we will be able to build what I can term a trustier of [public/coming] community that will be able to unite and make decisions on how they can impact and invest to the community through the way they can think of. In think we are there that is the task that we have to undertake and after that consider how

those resources will be distributed, I think the decision again will be made within the community itself. What the communities can be encouraged with that we think we have encourage them with; is to make sure that when we form ourselves into a community radio station with them being formed into community-based structures so that we will be able if there are resources available any information or anything, we channel it to appropriate structures, it is unlike that we search for individuals to give those resources and at the end of the day you find that those resources are benefiting individuals rather than community.

**Thembisa:** Now Scelo, what mark do you aim as a team in this project, that Siyaya FM will leave in the community?

**Scelo:** I think when you about the community you are referring to myself. As long as the mark that probably a person will leave will be a mark that even if I am not there, but when I see other people on the stage, now being part of the audience with people to perform on the state in Siyaya FM, I could just like say, at least we have impacted the community, mainly the impact that I refer to is the transformation whereby that people will develop the sense ownership, people will own themselves, people will own any facility that exists and any resource that is around them. They will develop that sense of ownership, they will develop that, they will say to themselves 'yes now, we own this thing'. They develop as source of pride around whatever, walking on their streets, they will be proud for doing that. Once the radio station preempts, it has to make a point that it educates people to become owners of themselves, to become owners of their areas, to become owners of what they want to become, owners of their schools, owners of even the taxi associations!, that are there, to treasure everything that is around them. Then Siyaya FM will be the mark that I think will be like left behind that the first Siyaya team will have left behind. But, if we failed to achieve that I hope that the next team will be striving at achieving that kind of objective which is to make it a point that people are owners of whatever that around them, including what will be termed as 'community radio'. Siyaya FM cannot be, it might not be out as a community radio because of competition amongst the community radios, but if the idea can be carried by even by DYR (Durban Youth Radio), but if that particular community radio can be in a position that it translates the original ideal of Siyaya FM into action, I don't mind, I don't think that the other team

members would mind as long as...because the idea is not about seeing ourselves on top of the world, but is to see the community on the top of the world and moreover, it is for us to prepare the community of high achievers.

**Thembisa:** ok. So, finally, at the moment do you have a mission statement for Siyaya FM?

**Scelo:** at the moment we do not have the concretized documentation about the organization, but what we have is the initial document which reflects that we are an organisation that exists, which aims at achieving this and this and that, because when you talk of a mission statement and everything you talk of a policy that introducing a principle which the organisation will be based on. At the moment, we are still on a cradle phase as a radio station and we are still like trying to, I mean it is laboratory phase, we are testing each and every idea that is coming but somewhere in March 2002, we will be an established organisation because we have decided that we want to be a voluntary association, so that is the decision that we have made. We will be a well established voluntary association, say by March 2002. So far we do have guidelines in black and white which are telling us you cross this bridge, but not the next one, you drive, you turn to your left not to your right or you turn to you right not to your left. Those are just guiding because we are still testing all the ideas. Siyaya FM is new, we are just less than 4 months on air. So we must try each and every idea because media is a very competitive area of business, so as long as we want to be the fittest in the marketing we have to make it a point that we research before we just like emerge. That is why rather than just applying for a license, we thought of buying airtime from an existing radio station so that we can establish ourselves, become a team that understands the radio world and challenges behind community radio station so that by the time we become a radio station that broadcasts for 24hours, we will be having no problem. What we are doing at the moment is that we are trying to work around the capital budget so that we could be in a position that by the time we make a decision to go on own we will have everything that pertains to a radio, so that is why you find us here in Highway Radio while we are doing stories for Umkhumbane or the greater Cato Manor area because here in Pinetown they have a studio and offices so we familiarise ourselves about the activity of being behind the radio station, so that by the time we go our way, we will have no problem.

**Thembisa:** there were no other radio stations that were close to Cato Manor other than Pinetown?

**Scelo:** the closer studio was DYR and unfortunately they closed down and they had number of like issues, but I hope as they have been having a hearing, they get will get their license. We have made a deal with them that if they get their license we are going to join them, but again our deal depends on what they will be offering. The deal will be of partnership rather than like joining them like we join them or them joining us.

**Thembisa:** So Siyaya is a tool for social development?

**Scelo:** it is a tool for social development and empowerment, exactly. Entertainment somewhere down the line once we are there we can speak entertainment but little may be in terms of percentage it will be 15% of what we are doing. 95% of our focus is on development. So, even if we bring entertainment, it will be like education through entertainment rather than just pure entertainment. So we are pure community empowerment programming.

## **Interview with Ronelle Naido**

### **Highway Radio news reader.**

**Thembisa:** can you please introduce you self?

**Ronelle:** I am Ronelle Naido (20)

**Thembisa:** Are you a DJ as well?

**Ronelle:** No I am news editor

**Thembisa:** How did you get involved with this radio station?

**Ronelle:** I first worked as a DJ and now I work as a news editor weekly, Monday to Friday , I do all the news bulletins

**Thembisa:** When did your involvement start?

**Ronelle:** It started in the beginning of this year, as I told you in January I did part-time, I used to work Saturdays, weekends, but as from July I began to work full-time. All the news bulletins of the day.

**Thembisa:** Why Highway radio?

**Ronelle:** Highway Radio, well it is a community radio station and I realised that there is a need for this radio station, commercial radio station have expertise and professionals and I wanted to help a community station. Secondly, I am a born again Christian, and I felt it worthy and wonderful to work in Christian environment.

**Thembisa:** How did you get to know about Highway Radio?

**Ronelle:** I came to know about Highway Radio through the production manager, Lionel Leigh, I met him in of those big conferences and I did indicate to him that I would like to do in-service here and I came for an interview.

**Thembisa:** Do you at any time meet with listeners?

**Ronelle:** Oh yes, infact when I go home I realised that so many people listen to Highway Radio because congregational members hear every word of my bulletins and hear every song that I play here and they give us feedback on how they think it is. Before I joined the station, to be honest I never used to listen, you know like all the time, but I realised since working here there are so many people who listen to Highway Radio and some of them it is like they really depend on it and I am so happy that the station is doing something for the people.

**Thembisa:** how do you interact with the community?

**Ronelle:** we have a lot of fun-raising initiatives, recently we had a golf day where the community got involved, we had a sharathon, about a month ago where the audience pledged their support to their station. That is one of the ways in which we develop a relationship with our audience, and an ad that is playing right now, we want representatives from each church to link with Highway Radio so whatever we have it goes to them.

**Thembisa:** where do you get information about the reception of your transmission and programmes?

**Ronelle:** One, with publicity, Highway Radio was not so popular and now there is a lot of popularity, two you hear lot of people talking about Highway Radio Christians and Non-Christians, so from the feedback of people as such that is how we know Highway Radio is making an impact.

**Thembisa:** Which are your favourite programmes?

**Ronelle:** Well my favourite programmes actually, the Saturday Youth Power Play, is the Panasonic contemporary chart show, it appeals to the youth and I am youth.

**Thembisa:** Coming to news as your area, do you focus on community/local, regional or international news?

**Ronelle:** Well we have a balance in our bulletins, I have a mixture of community, local, South African news and may be one international news, depends on their importance. On Fridays we have a special programme at 12 o'clock called the *KZN rap-up* where we have only have community stories based in KZN as such, so I know I that the weekly KZN stories will be discussed on Fridays so in my bulletins I can be more balanced, I can have international stories and national stories.

**Thembisa:** how do you think Highway Radio news are of importance to the its community?

**Ronelle:** well, you will be surprised that most of the people depend on our news for knowledge, irrespective of television and newspapers, basically Christians, they listen to the news and if they are not updated with things that happen in the community, or they don't read the Highway Mail or local papers, they really become knowledgeable through Highway Radio.

**Thembisa:** how do you find working with the management at the same time with the community?

**Ronelle:** well our station only runs on the basis that it is a community radio station, so we depend upon the community, so we are not a commercial radio station so the community is our lifeblood as such and we have to work with them and meet with our audience, the community is our target audience.

**Thembisa:** So what is your biggest desire for Highway Radio?

**Ronelle:** I hope that we can expand, firstly we have a financial problem since we are not a commercial radio station we rely on advertising and donations, so I would like us to become more financially stable because if we are then we could higher professionals in every field, because we are doing this work unto Jesus and it has to be the best.

**Thembisa:** how do you think working with Highway Radio develops you as an individual as well as the community?

**Ronelle:** It really has developed me because come out from studying environment to a work environment and I am the youngest here, so I have learnt a lot from other people and I matured much, I have learnt a lot about Highway Radio, I have become more cooperative with the community because I am actually like a representative of Highway Radio so I have to know about the station so when I go out there or go back home, I have got to speak to my peers about this place.

**Thembisa:** How do you feel about the programming content of the radio station?

**Ronelle:** well it does have a balance, it meets the youth, it meets the older folks, it meets the different races, it does have the Zulu content at night, it does have an Afrikaans content as well and basically I think we do cater for a lot for the community. These are actually linguistic settings of this province.

**Thembisa:** what would you love to see the community doing in terms of its involvement with Highway Radio?

**Ronelle:** I think they should become more involved in our fundraising projects to see that the station doesn't go down because we have to renew our registration every year with IBA now it is ICASA, and we need the community to help us, so we can get longer time to run on air together we need community to support us because the station is theirs.

## Interview with Presenters

### Sbonga Mngadi: "Today's Woman, Umculo Wasekhaya"

**Thembisa:** Can you briefly tell me about your involvement with this radio station? How did it start, when and why Highway?

**Sbonga:** my involvement with Highway Radio started in December 1999. I was from a college and I became involved as a DJ as a volunteer, then in 2000 I was employed as a full-time engineer. The reason why Highway is that I am born again and Highway is a Christian radio station, and I liked that interaction with fellow Christians and whole body of Christ through a medium.

**Thembisa:** How did you get to know about Highway Radio?

**Sbonga:** It is so funny...it was through a pastor who needed transport to go and preach in Highway Radio he came to my home and he talked to my father and we went together. I didn't know where they were going to until they told me that they were going to Highway Radio, it was my first time to hear about it. When I got to Highway Radio, I found the spirit so well in here, I met DJs and then they told me more about Highway Radio and I have learnt that it is a Christian radio station, I was so interested and I wanted to know more about it.

**Thembisa:** As a presenter or DJ, how do you know your /listeners and how do you interact with them?

**Sbonga:** it is through phone in programmes, they phone, they write in, we talk a lot and sometimes they do invite us as DJs to go to their activities may be some certain programmes, some workshops, they want us to get involved and that is how we work.

**Thembisa:** do you meet the listeners except through phone calls?

**Sbonga:** Yes we do, we do a lot of out broadcasts like going to different places where we want people to know about Highway as 'their' radio station not 'ours' as such, because some people still don't know about Highway Radio, so we go out and let the radio station be known. Sometimes we do have services different venues in townships again, and that is where we meet also. It is like a family, there is feedback and response.

**Thembisa:** How and where do you get information about the reception of Highway Radio?

**Sbonga:** Ok. We do a lot of surveys, as a radio station, we go to schools with pamphlets and ask a couple of questions, get to know more about Highway listeners about the age groups, what times, basically the listening habits. Also people do write, they do respond, that is how we get to know about their feeling. one can say that our broadcasting is a two-way communication.

**Thembisa:** how do you find working with the station's management and the community?

**Sbonga:** it is very easy, like our management is not like they are up there, you know that Highway Radio is a Christian radio station, we all know that it is not about us, it is about God first, then it is about the community. We submit to God, we are like a family, we are all down there. It is just a brilliant interaction between the management, DJs and also our listeners. We don't intend to take everything to ourselves, it is not about us, but GOD has lot to do and then we interact with the community.

**Thembisa:** what is your biggest desire for Highway Radio?

**Sbonga:** Ok. You know that Highway Radio is a community radio station, so we rely on our license, so we have to renew our license like after four years or after one year, and sometimes there is that fear that we might not get the license. So my biggest wish is that just to relax someday and know that we are here to stay, so hopefully we hope that by the grace of God we will be able, so that is my number one wish, because Highway Radio is like a vehicle to preach and send the gospel to the people, keeping the church 'body of Christ' together as community. so without Highway Radio that is impossible. Also financially, we are a community radio station we are not a commercial radio so we need the funds and that can only happen through our listeners, through their support, monthly donations through pledges and things like that.

**Thembisa:** How do you think Highway radio is different from commercial and public service broadcaster?

**Sbonga:** we are a community radio station and basically that is how we differ from commercial. They are there to make money and survive but we are here with a completely different motive like I said, to preach the gospel, that is our primary motive, that is how we are different, we are not making profit. It just happen of course, we need to survive that is why we have advertising, that is just to survive not for profit.

**Thembisa:** do you think that your involvement with Highway has developed you as an individual, and the community?

**Sbonga :** There is lot of change in me when it comes to broadcasting, you know when it started I was so shy and all that. But now I interact with lot of people and I get interest to communicate with people as an individual. I have gained so much confidence because I talk to lot of different people who are judging, who criticise. I think I have grown I know how to handle situation like those now. Also now I know I am ready to go out there and tackle the world through that confidence I gained in Highway Radio.

How do you think the community is developed as well?

**Sbonga:** the community, you know we get letters from listeners complimenting us, we even get stories of people who say they got saved through Highway Radio sometimes as DJs, you sit there behind the mike and say whatever God wants you to say, and don't actually realise that it is changing some people's lives and that is you get to know that you are there to exist and God is doing things through you. So the community is benefiting a lot.

**Thembisa:** How do you feel about the station's programming?

**Sbonga:** Our target market, we broadcast to the whole family that means from the youngest through to the oldest in the family, so we strive and try our level best to appeal to all those age groupings in our programmes, we have youth programmes, and all different things like talk shows, we have women's programmes so I think at the present moment it is where it should be but of course we are willing and expecting people to give us some ideas if they feel that it is not doing enough for them. We get complaints and suggestions from the community, and that is how we grow, because we are all human, we make mistakes so if I am offending someone, the listener will phone and say that no I don't say things like those, I don't think you should include that in your programme because it affects me as a listener, so I will have to change the style of my programme towards that which the listeners prefer.

**Thembisa:** How do you feel about the linguistic organisation of the station's programmes? Does it reflect and represent the station's community?

**Sbonga:** we are broadcasting to Durban and surrounding areas at the moment and basically the languages that you find in Durban are English and some Afrikaans and

Zulu, which is the dominating one. So we broadcast in these languages and we think therefore that they are relevant and it represents our community.

What do you like to see the community doing in terms of its involvement with this radio station?

**Sbonga:** like I said, we need the funds, it is like the basic need at the moment, I would like to see the community getting involved in terms of sponsoring the programmes and the DJs, as you know the DJs are not getting paid but in order to earn the leaving they need money, so if get a sponsor from the business people, they sponsor your show, you get that percentage from the radio station from the sponsor and also through donations and monthly donations from the community some give like R50, 00 every month, that is also highly appreciated. So I am willing with love to see the community not only supporting through attending services or listening to Highway Radio that is support on its own, but through finances as well.

## **Interview with Highway Radio Manager: Pastor Luke Lunga**

By Thembisa Mjwacu: August 2001

**Thembisa:** When did Highway start broadcasting?

**Pastor Luke:** We started in December 1995

**Thembisa:** How did it start? Whose idea led to its beginning?

**Pastor Luke:** Pastor Greg Haswell had a vision to help the community of Highway. He shared his vision with other pastors. The couple of pastors agreed to the vision and supported him. It started in his garage in Westvile, after collecting the relevant material.

**Thembisa:** Do you have a general idea of why he wanted to start a radio station?

**Pastor Luke:** Actually, seeing his vision, his interest was to spread the gospel to the community, and also he wanted to bring unity in the body of Christ. He wanted to uplift the underprivileged people and help the people of Highway.

**Thembisa:** Coming to you now as a manager, what kind of relationship does the station has with its community?

**Pastor Luke:** I could say that the relationship is good, because there is a lot of response according to the way the listeners acknowledge our service programmes as their programmes and they have a the whole say in coming up with the station's programming. We also go to them, like being invited every week to do open broadcasts, open airs, the companies invite us for functions and the schools and institutions invite us, and we even go to the structures of the city council. So I can say with the community we are really in close and good terms.

**Thembisa:** How do you define Highway's community?

**Pastor Luke:** I could say that our target community in age groups is between 18 and 45, though we also have programmes for children. It is not that we are specific but that when we do a research, these are the people interested and in the majority of the area, and almost all areas this age grouping makes up most communities.

**Thembisa:** How is the community involved in running the station as well as in its programming structures?

**Pastor Luke:** Actually the community is involved from the beginning to the end, from the election of board of directors, so the community nominates the people that they would like to serve. The community votes and chooses for itself. In our programmes, we invite the community to talk to us openly concerning what they would like to have, what kind of programmes they prefer, not forgetting the vision of spreading the Gospel and therefore the content of the programmes has to be of help to the society spiritually and social terms, e.g. personal development. We do the research, Uzothile does the research in finding out the interests of the community. So, in that way I could say that the broadcasting in this station is not from the management to the audience but it is cooperation and collaboration between the two groups.

**Thembisa:** Can you say that the station is involved in the development of the community?

**Pastor Luke:** I could say yes, but not as what as in what we are willing to do because of lack of funds. We work closely with organizations like Open Door Crisis Centre, which is run by Highway Christian Community Church. We help in terms of counseling, although we are not totally able to help them financially, but we can help them to raise funds, we advertise for them, promote their services and ask the community to support them. In orphanages and old-aged care centres, we collect toys and food from those able to give and the Mayor, who distributes them to those charity organizations.

**Thembisa:** What do you understand by “community participation in Highway Radio?”

**Pastor Luke:** Most of the people that are employed as the staff or voluntarily are from the same community. We ask people from our community, pastors, leaders of different organizations, interview them. Pastors also come to preach, teach and talk to the community and the community responds. We also allow the community to give their announcements e.g. music bands, church announcements etc.

**Thembisa:** Do you think the station is accessible to everyone who forms its community?

**Pastor Luke:** Well I could say it is very easy, considering the fact that it is situated at the centre of the town, in the CBD where one can easily find the place or direction.

**Thembisa:** Coming to the personality for participation, do you have a way of categories, like which it calls to have contribution to this station, education or work or what?

**Pastor Luke:** No, everyone is allowed to participate as long as he/she has something to deliver to the community, and has something significant to share to the community. No educational qualification because even for presenters/DJs, there is a training to improve individuals' quality to participate.

**Thembisa:** How do you feel about the mandate given to community radio by Icasa, the regulatory body, coming to Highway radio as a community radio?

**Pastor Luke:** Well, I could say that on the major issue that community radio is all about the community, for the community and by the community, I think that is not a problem because actually that is our vision, our heart is in the community, with the people that we should uplift the people, we should do something for the community. So in that area, seeing things that we require to be successful in that, really, to be honest, what is required is what the community should and is doing, so I cannot say that there is something tough with that.

**Thembisa:** So have you ever have a problem about the renewal of license concerning the community involvement?

**Pastor Luke:** No, since we started in 1995, we have never encountered any problem.

**Thembisa:** Then what do you think that is the problem with the community radios in South Africa?

**Pastor Luke:** basically the problem with most community radio stations is financial. There is a lot to do and to be involved in, finances don't always allow us to fly as much as we like.

**Thembisa:** How do you think that struggle/problem can be overcome?

**Pastor Luke:** unless and until the big guys, the big businesses can recognize community radios and be willing to associate with in a way of uplifting them, and as a way of uplifting the communities, that one day community stations will also become big. For us to uplift our standard and that the big companies should trust us in our advertising industry. The problem is that they don't trust us because we are not up to the standard, our quality is not good as mainstream broadcasting, and it's a challenge therefore for us that we have to improve our services and standard.

**Thembisa:** How do you know your community, to whom are your programmes directed to?

**Pastor Luke:** Well, we have different programmes recognizing that the community is made up of men, women, youth and children.

**Thembisa:** How do you know therefore that the programmes represent and reflect the community, like, well I think that may be answered by programming team as you said before.

**Thembisa:** what is the main strength of Highway radio, what actually has kept it since December 1995 up to now?

**Pastor Luke:** Of course it is the Grace of God and the commitment of the people involved in the station, because of their effort is the key of our living and that has kept us so far till today.

**Thembisa:** Do you have any link or relationship with other community radio stations?

**Pastor Luke:** I am not sure what you mean by link, but we do have a working relationship with other radio stations, mostly Christian stations, for an example KN radio, that we give an hour to broadcast, so that whenever they get their license they could be experienced. We do have relationship with most community radios in KZN for example KN, Good News, Ikhwezi.

**Thembisa:** how is the station's relationship with local churches

**Pastor Luke:** Oh yes, all local churches are welcome, we work with different churches and institutional fellowships. Different pastors from different local churches come to preach and teach everyday.

**Thembisa:** What do you see as the role that Highway plays in the community?

**Pastor Luke:** Well, I could say that to the special Christian community is to bring unity and spiritual upliftment and well as social development generally, in business terms, family issues, education, news and information. We also contribute in promoting that moral spirit within the community.

**Thembisa:** How is the support from the community for the radio station?

**Pastor Luke:** The support so far is good, because we've got lot of people who call us and encourage us to go on, and more than that, why I say the support is very good is we have lot of people who support us financially. We are running a system where we ask people to donate anything they have that they would love to, so we've got a monthly

income of about R30 000, with about 1000 community members who contribute faithfully every month.

**Thembisa:** How do you recruit workers/volunteers to the station?

**Pastor Luke:** We advertise on air, so that everything is transparent to the community and the people come the community itself, with love to serve and commitment.

**Interview with Highway Radio Public Relations Officer: Ms Uzothile Ngobeni.**

**Thembisa:** What is the system of governance within the radio station?

**Uzothile:** Highway Radio is a section 21 company, it is a community-orientated organization, so the members of the community form the board members, basically community forms Board of Directors.

**Thembisa:** So who is represented by the Board of members?

**Uzothile:** Different members of the community are represented, what we do is that at the end of each year, we have an annual general meeting, where we invite the audience and members of the public and people just in the area of our broadcast. What we do, is to select from these people, we elect seven people who would like to serve in the Board of directors. From housewives, businessmen, doctors, religious leaders, teachers and different people that makes up the community, we don't have a specific criteria in terms of a career, you have to be this, you have to be that, but we look at equal representativity in the community. We also try to balance the ratio between male and female members.

**Thembisa:** What are the formal informal mechanisms of interaction between Highway Radio and its community?

**Uzothile:** We go out and visit communities in terms of doing outside broadcasts, what we do, we go to a centre or a stadium, ant public space with lot of people hangout and anyone can see. We inform them about the station and what services are available and how we could be of service to them, so mainly we go out in terms of outside broadcasts. And also, because we are a Christian radio station we try and visit churches, that is what we are focusing on at the moment, visiting local churches around our broadcasts area, we present Highway Radio and how they can also become involved with us, so we really mainly on one-to-one, we go straight to people, present the radio station and get immediate feedback from them.

**Thembisa:** Ok. Now coming to the programmes, as a Christian community radio, what kind of programmes are produced under the rubrics of empowerment, because as we know that radio is a source of empowerment in terms of education, development, entertainment, information, specifically for empowerment, for men, women, youth, children?

**Uzothile:** Yes we do, on Monday at 19hoo,we've got a Zulu Programme called *motivation*, and we motivate young people in terms of career, in terms of life skills, community development and how they can develop themselves, becoming business people and we sort of invite different experts, different specialists from different fields, from academics, to come and address them. We also have...I wouldn't call it a development programme, but we got a programme whereby we teach English speakers, Zulu, so that is one way of empowering people because we know that we live in a diverse society, but also we need to understand each other, so we are trying to create an understanding of different cultures. From the mere fact that we have three different languages, the listeners have the opportunity to listen to these different languages and I am sure they can learn from that.

**Thembisa:** Programming policy and programmes' content of the radio station, what do you actually exclude, and what do you obviously include, like what is that cant be in the station's programmes?

**Uzothile:** As a Christian station, we are very selective in terms of our programming. We would not include something that should be...viewer sensitive, I mean, we try as much as we can to think of our listenership and we wouldn't include anything that is offensive to the listeners, i.e. drug promotion, violence. And in terms of our language we make sure that the message that we put across to listeners, is to motivate, to empower, teach and inform, so we stick in those principles so that whatever programme we bring to the station we make sure that it will either, inform, educate, motivate, so that is the criteria that we use to select our programmes, so we wouldn't bring any programmes contrary to motivating, informing an educating. Since the station is a Christian station, even though we may not go strictly for Christian content, but we make sure that the content is good, and we make sure that it's family friendly, because not everyone in the community is a Christian, but we don't specifically cater for Christian community, we cater for the community at large, but most of our programmes are directed with a Christian content. We are not specifically catering for Christians, we are catering for the community, but most of our programmes are Christian-content-based, for instance, traffic, there is no Christian traffic, there is no Christian news, it's news, but in terms of music we play more gospel music, we don't play secular, we only play gospel.

**Thembisa:** In terms of advertising policy as the programming policy?

**Uzothile:** Yes, we've got a policy that is standard, which we follow, as a Christian radio station we would not advertise cigarette, we wouldn't advertise condoms, liquor, well in terms of condoms it's questionable because one could say, I am a married person I just need to use a condom, but on the other way round we don't promote use of condoms, we would rather say people must abstain from having premarital sex, but we wouldn't advertise cigarette and liquor.

**Thembisa:** How is the station's relationship with other institutional bodies like community radio advocacy and associations?

**Uzothile:** Ok. We are right with Association of Christian broadcasters, and we are also in good contact with other Christian community radios and other bodies within the Christian community broadcasting

**Thembisa:** And what relationship do you have with NGOs in the community ?

**Uzothile:** We do try as much as we can to help the community in terms of being in touch with community organizations for example child welfare , organizations for the aged, senior citizens' club, open door crisis centre for abused women, we try as much as we can to involve ourselves with community organizations. And we also work with health and transport departments, local police departments, we work both with government and non-government bodies, because they all work for the community.

**Thembisa:** You said you also have a relationship with other community radios?

**Uzothile:** We belong to one umbrella, the Association of Christian broadcasters, so within that organization we get to interact with other community radio stations.

**Thembisa:** Back to programming, how does the radio station come up with its programmes?

**Uzothile:** We've got teachings, we invite local pastors to come and teach in the basic principles of the word, we've got, music, news, traffic, a ladies' magazine programme, including cooking, raising children, just basic women's issues. Then we've got youth programmes, basically it something that is community orientated, friendly orientated, we've got teachings, focus in the family, teaching about family living standard principles

**Thembisa:** Coming to churches as you said u visit churches around, do churches have any responsibility or obligation in for the daily running of the station?

**Uzothile:** They don't have a responsibility as such but they do help us a lot because we depend upon them financially, they support us and we do much go to churches, and as a Christian radio station they do identify with us as churches, so we have financial support not from all, but from some who support mission and vision of Highway Radio. So that is how we are involved churches, and also for being on air, they do buy time from us and they teach on air.

**Thembisa:** Do you work with all the churches, or certain churches, for example the so called contemporary charismatic churches, and the religious, traditional churches?

**Uzothile:** Firstly, our mission and vision statement, is to evangelize and in our statement of faith we believe in the Lord Jesus Christ that He is the son of God and he died and he rose, whatever church we mix with it has to follow in that truth and the church must be in line with our beliefs, we believe in the Lord Jesus, so churches have to follow that teaching, we listen to the content of the message before we pass it on air, to find out if the person is suitable enough to run with the vision in his/her teachings, because even though it is a Christian content, a church pulpit is different from a radio audience, church pulpit is directed by the pastor to the people, whereas on air, it is a diverse listenership, some people can be sensitive to certain issues, so we are selective in selecting pastors.

**Thembisa:** Is the station satisfied about the participatory role that the church and the community play to keep Highway Radio?

**Uzothile:** Yes we are satisfied, we would like even to get more and more everyday, we would like to see the station more community based and more church based, because as a section 21 company, we are here to serve the community, so we would like to get more and more of community involved as much as we can.

**Thembisa** This question is more based on what IBA (ICASA) says about community radios. It stipulates that community radios must be either geographic community based or interest based communities, how do you define Highway Radio?

**Uzothile:** It's geographical, in terms of geographical, we are located in Durban, but we don't get to all of Durban, in some areas we don't. we are a community station, we broadcast from Stanger, Amanzimtoti, Harmsdale, South Coast and North Coast, but there are some areas where you cannot get Highway , we cover most of various areas in Durban.

**Thembisa:** Last time you said that Highway radio is a Christian contemporary station, what do you mean by this?

**Uzothile:** We play Christian contemporary music, we are not more into hymns, but we play easy listening music, the one that caters for everybody. It is not exclusive for church goers, people familiar with hymns you know, but we just play Christian contemporary hit songs.

**Thembisa:** Is that music local or foreign?

**Uzothile:** Very local, but we try and keep say, 35 %local, we try to be local as we can, but there are not enough artists at the moment for to go 100%local, but we play local and also international.

**Thembisa:** What is the work of the programming task team?

**Uzothile:** About the programming task team, we invite people from different members of the community to come and give us their opinions in setting programmes, in terms of we've got a programme *Today's Woman*, and we wanted to restructure the programme so we invited people to just come and give us their ideas, from housewives, businesswomen, just to give us ideas about that particular programme that they would like to listen to.

**Thembisa:** Do you adjust to any changes from listeners' ideas that they raise about your programmes?

**Uzothile:** Oh yes we do, we would, depending on whether, whatever kind of ideas that they raise are not against IBA licence, and to the vision of the station as well, and we accept comments and opinions from the public.

**Thembisa:** How does the community get access to the station?

**Uzothile:** In terms of coming, physically to the radio station, well we are in the CBD area, transport is accessible, people can take a taxi, a train, bus, drive, it is a central area very accessible.

**Thembisa:** So you are free in terms of allowing visitors; the community?

**Uzothile:** Yes we do allow people to come, have a look to the station, have a look at the studios, speak to the DJs and in some cases we've got children from schools, universities, technikons, to come for the practical experience in broadcasting, that is Highway becoming a community service.

**Thembisa:** Then how adequate is the community's financial support to keep the station going?

**Uzothile:** We rely in advertising, in companies, they do advertise with us so, basically we rely on advertising and from donations and support from churches. But we, have been able to survive, everything is going alright so far. We have been on air for six years now, and we've been relying on advertising and donations, and we are going far, so I would say it's quiet good.

**Thembisa:** Do at some point conduct surveys for research, to know you're the increase or decrease of the station's listenership?

**Uzothile:** We do conduct surveys, the AMPS, does it for us, we've got an agency that does surveys on our listenership and we do get AMPS rating to get demographics of our listenership.

**Thembisa:** Do you notice any increase in station's listenership?

**Uzothile:** Oh yes we do, it is going, according to the AMPS rating we now moving from 83 000 to 89 000 and we now that we have more than 89 000, we have got about 150 000, but according to AMPS rating we are sitting at 89 000 and we are from 83 000, and that is a huge, huge improvement and we are hoping to get more and more.

**Thembisa:** Can you say that Highway Radio represents or reflects its community?

**Uzothile:** Yes it does, we are the representation of the community, we have been looking at the demographic profile of the people in our broadcast area and also looking at the programmes that we play on air, I would say that community representation.

**Thembisa:** Coming to public relations as your specialization, who the station's various publics, as you mentioned last time that you create relations between the station and its various publics?

**Uzothile:** Various publics, churches, members of the community, music distributors, musicians, Govt. organizations, those are publics, so we try and make sure that we have relationship with local traffic department, health department, police department. There are also artists that we have a relationship with, we play their music, we promote them, and we have churches, they help us in terms of teaching, inspirational talks and we have got listeners of course, and those are the station's various publics.

**Thembisa:** How does the station expose itself to its community/audience, other than just phone-in during broadcasting?

**Uzothile:** We go participate in various activities organized by churches and people themselves/community. We go there and promote ourselves. We publicize ourselves on air and we visit churches and we go to conferences, where people are, in gospel music concerts, and represent Highway Radio there.

**Thembisa:** What is actually the vision and mission of Highway radio as we have been referring to above?

**Uzothile:** Is to evangelize and serve the community in the area of our broadcast, we mainly concerned with serving the community, and by serving we mean helping the community based organizations like Open Door Crisis Centre for abused women and children, we support those organizations.

**Thembisa:** With that vision then, how and where do you expect to see this community?

**Uzothile:** We would like moral standards to be uplifted, to teach people in the communities to take care of their community and to be responsible citizens and as for young people, motivate them to become responsible adults. We also try to create a relationship among the different race groups.

**Thembisa:** How or where do you expect the station in three years?

**Uzothile:** Oh, we are digitized but we would like to expand Highway listenership, and we hope for expanding our broadcasting whole of KZN, possibly, our listenership and be more to community organizations because they help the community, because part

of our vision is community development, so we want to be in full partnership with community organizations and be a community organization towards developing the community, helping them. We see ourselves as being one of those radio stations. We are already leading in terms of Christian radio stations in South Africa, we really would like to be the leading nationally, secular station in terms of Christian broadcasting and I'm sure we will.

**Thembisa:** IBA/ICASA stipulated that community broadcasting is for the community, through the community and by the community, can you comment on this stipulation?

**Uzothile:** Basically that is what we do. We are the station for the community, we serve the community, through the community's participation and involvement with us, for instance members of the community are on air as DJs, mainly, as they volunteer in administration in terms of promotion, in fundraising, they have a say and opinions in terms of our programming, they vote songs and programmes out that they don't like, and inform us what songs they would like to hear in the station, so in that sense I would say it's by the community and through the community because they have a say in what we play. We take into account whatever opinion they come up with. For instance we've a programme called *Business buzz*, it is programme which is educating people about starting their own businesses. We had a positive, positive response from the community and we extended the programme, we ended up playing the programme two times a week, during the week and on the weekend, due to public demand.

**Thembisa:** So, one would say that you are community-driven station?

**Uzothile:** We listen to the community and then we evaluate what they say in accordance to the agreement with the IBA in order that it is on line with our vision, whatever suggestion is, we like to improve the community and the standard of our broadcasting.

**END**

**Mr. Lionel Leigh: Manager: Production**

**Thembisa:** Who forms up this team? Is it people from the station's management or from the community or both? How many males and how many females?

**Lionel:** the programming team is basically made up of me, as the production manager and one programmes lady () what she does is to take things from me as I produce them and the team produces them and send them to the computer , because the presenters are not allowed to choose their own music. We cant just allow them to do their own programmes everything has to be approved, either the jingles, listings, time...ads, and everything has to be asked.

The management, because it is a community radio station, welcomes inputs from the community. We have had people from the community coming in and telling us that they would like certain programmes on radio, they have given us proposals and we've accepted them and we have done that because we are a community radio station, we are accountable to the community apart from being a Christian radio station. Males and females, the ratio is almost 1:1, there is a balance between males and females.

**Thembisa:** What kind of programmes do you produce for Highway Radio listeners/community (the purpose, how much is local and how much is foreign).

**Lionel:** we produce mostly Christian programmes , gospel programmes, the purpose is to uplift the body of Christ, to encourage, build and edify. Also we promote pure music not music with lyrics that encourage sex, violence and language insults, and things like that; we stay away from that and our *logo* is 100% pure radio, so as pure radio station, as Highway radio, any age group can listen to us. We are local, we make sure that at least 30-40% of our programmes and music is local. We try and encourage local programming.

**Thembisa:** Do you have programmes for the following categories:

➤ Health

**Lionel:** yes we do have health programmes, most of our health issues are dealt on Today's Woman programmes which are Monday to Friday between 10:00 and 11:00, plus the drive time, DJ Justin Naidoo does the outfiles, where he does a research on the internet concerning the latest breakthroughs in the medical profession and that is between 16h00 and 17h00 in the afternoon.

➤ Education

Yes we have educational programmes on the radio, we have one done by CMDA (Cato Manor Development Association) on Wednesday between 19h00 and 20h00. What happens is that in conjunction with CMDA and the European Union, we have trained people from that particular area, they come in every Tuesday and Wednesday, we train them to sell advertising produced programmes. What actually happens there is that they go into the community and look for musicians and we play their CDs in the show. We do staffing in conjunction with electricity Dept why is it unsafe to connect your own electricity because people have been shocked recently because of connecting their own electricity. We also do programmes on taxi violence, on child abuse, women abuse, rape. There are also educational programmes in terms of study aid, matric study guide, staff like that have been done on our programmes. I think that also covers development.

➤ information (news)

Apart from news, we have updates, preview hour, there are programmes to inform us what is happening we do interviews that we insert between different hours of the day, people come and tell us they are having a certain programme, what exposure can we do for them, then we prepare professional interviews so that we can extract the relevant information from them and present these interviews.

➤ entertainment

As far as entertainment is concerned, we have *what's on calendar*, that gives people entertainment news, it is free, it is everyday between 12:15 and 12:25 & 17:45 and 17:55 in the evening. You can fax everything about entertainment to us. We also entertain listeners with competitions, game shows, and things like that, and that happens in the Morning drive, middle of the day, afternoon drive and staff like that.

**Thembisa:** What are the restrictions or governing regulations for the station's programming?

**Lionel:** The body that governs the station is called ICASA, which was originally known as the IBA. According to our license application at present, we are only allowed to have 70% music and 30% Talk, so we cannot exceed that. We are also specified to play 30% local and 70% international at least, but we go above that sometimes it is 40%. There are other rules and regulations but to get to them is really vast

you know what I mean, in terms of wattage, you cannot exceed 250 Watts, you cannot all of a sudden go there and put in 500Watts in the transmission, otherwise you will be in big trouble.

The language breakdown, originally we were an English radio station but we amended the license where we put in Afrikaans and Zulu listeners as well.

**Thembisa:** How do you involve the community with programmes' production and presentation?

**Lionel:** Ok. We have vote-lines, that you can call and vote for songs or if you respond, we always encourage the listeners to respond to the PRO in writing as to what you like and what you don't like about the programmes so that the management can rectify the programmes and we can bring better programming. At the same time we also welcome proposals from the listeners concerning programmes, so it doesn't become the management's programming or station, but the community's.

**Thembisa:** Who sponsors your programmes and what are the costs for local programming?

**Lionel:** different local companies, for example I do the *chart show* on Saturday sponsored by Panasonic, the *Afternoon drive* sponsored by Gospel direct. Different programmes are brought by different local companies. To sponsor a programme on Highway is about R5000.00.

**Thembisa:** What has been the general response from the community vis-à-vis your programmes?

**Lionel:** there has been a great response, the listenership has increase, according to AMPS rating after improving our musical since the number one ingredient for a radio is music. We have got a specific format, now our format is Christian radio, you cannot play all over the place with music, you can't all of a sudden come with rhythm and the blues (R&B). As Christian Radio, encompasses R&B with a bit of Christian rock, a bit of Christian reggae, but it is purely adult contemporary.

Additional comments