

The role of music selection in the decline of KovsieFM's listenership

Gert Abraham van Niekerk

*Submitted in fulfilment of the requirements in respect of the Master's degree
qualification M.A. Media Studies and Journalism in the Department of
Communication Science in the Faculty of the Humanities at the University of the
Free State*

Promotor: Mrs. Margaret Linström

1 July 2016

Declarations:

(i) "I, Gert Abraham van Niekerk, declare that the Master's Degree research thesis or interrelated, publishable manuscripts / published articles, or coursework Master's Degree mini-thesis that I herewith submit for the Master's Degree qualification M.A. Media Studies and Journalism at the University of the Free State is my independent work, and that I have not previously submitted it for a qualification at another institution of higher education."

(ii) "I, Gert Abraham van Niekerk, hereby declare that I am aware that the copyright is vested in the University of the Free State."

(iii) "I, Gert Abraham van Niekerk, hereby declare that all royalties as regards intellectual property that was developed during the course of and/or in connection with the study at the University of the Free State, will accrue to the University." In the event of a written agreement between the University and the student, the written agreement must be submitted in lieu of the declaration by the student."

Abstract

In August 2012, KopsieFM's listenership was estimated at 60 000 listeners for the period March to June 2012. Less than two years later, in June 2014, KopsieFM's listenership was measured at 9 000 listeners for the period January to May 2014. These figures indicate that the radio station's listenership decreased by 85% over a period of 18 months.

This significant decline in KopsieFM's listenership was examined considering the fact that music radio has the potential to attract large numbers of young listeners. According to the radio station's broadcasting license requirements, 80% of the broadcasting content must consist of music. The music content was therefore be the first port of call when investigating a decline in listenership.

The primary research objective of this study was to investigate the role that music selection played in the 85% decrease in KopsieFM's listenership figures between August 2012 and June 2014. The secondary research objectives of this study included determining what the current perception of KopsieFM is among students of the University of the Free State, what the perception of students of the University of the Free State is of the music currently selected for airplay by KopsieFM and to determine what other factors could have contributed to the decrease in KopsieFM's listenership.

The study used the gatekeeper model, the uses and gratifications model and the media dependency theory as the theoretical framework.

This study used a mixed-method approach to investigate the research problem. Auditorium Music Testing (AMT) represented phase one of the data collection process. Thereafter focus group research represented phase two with the aim of assisting in interpreting the results from phase one.

The concentration of the focus groups was wider than the AMT, but was primarily focussed on other on-air as well as off-air aspects of KovsieFM.

The data obtained from the AMT sessions was analysed by means of three methods: Firstly, Pearson product moment correlations investigated if a correlation exists between the respondents' listening habits their corresponding rating of the songs on a 5-point Likert scale. Secondly t-tests was used to investigate if there are differences in the music rating between respondents who frequently listen to KovsieFM and respondents who infrequently listen to KovsieFM. Thirdly, frequency distribution tables were used to summarise the respondents' favourite music genre and methods of music consumption.

The data obtained from the focus groups were transcribed and a computer-assisted semantical content analysis was utilised. The content analysis was based on the examination of recurrent instances that are systematically identified across the data set and grouped together by a coding set.

This study concluded that music was a definite factor that contributed to the decline in the KovsieFM listenership between August 2012 and June 2014. The other factors that contributed to the decline in listenership were the content KovsieFM broadcasted and the manner in which the presenters and newsreaders presented the content.

This study has shown that the content KovsieFM broadcast focused on entertaining the target audience. It can be concluded that UFS students also rely on the station to broadcast local content that is relevant to them. KovsieFM, as with many community radio stations, does little to no audience research and therefore assumes that music and broadcasting content appeals and satisfies the needs of the community. It is therefore important that radio stations in a similar position conducts audience research on a regular basis. This is especially relevant for campus-based

radio stations, where the listenership base changes as students join and leave the university every year.

Key terms

radio, campus radio, community radio, broadcasting, music, listenership, radio presenters, news readers, broadcasting content, KovsieFM.

Abstrak

Tydens 'n Augustus 2012 opname was KopsieFM se luisteraarstal ongeveer 60 000, vir die tydperk Maart tot Junie 2012. Die getal het egter die volgende twee jaar drasties afgeneem na slegs 9 000 tussen Januarie en Mei 2014, volgens die opname van Junie 2014. Bogenoemde dui op 'n afname van 85% binne 18 maande.

Dié drastiese afname in KopsieFM se luisteraarstal word ondersoek in lig van die feit dat musiekradio die potensiaal het om talle jong luisteraars te lok. Volgens KopsieFM se lisensievoorwaardes moet 80% van die inhoud van programme uit musiek bestaan. Dit het gelei tot hierdie studie se hoofokus, naamlik om om musiek as die eerste moontlike oorsaak vir die afname in die luisteraarstal te ondersoek.

Die primêre doelwit van die studie was om vas te stel watter rol die keuse van musiek in die afname van 85% gespeel het gedurende die tydperk Augustus 2012 tot Junie 2014. 'n Sekondêre doelwit van die studie was om vas te stel wat die huidige persepsie van studente van die Universiteit van die Vrystaat is ten opsigte van die keuse van musiek wat tans op KopsieFM gespeel word. 'n Verdere doelwit was om te bepaal watter ander faktore 'n rol kon gespeel het in die afname in die luisteraarstal.

Die studie het die hekwagterteorie, die gebruikersgratifikasieteorie en die media-afhanklikheidsteorie gebruik as teoretiese raamwerk.

Die navorsing is uitgevoer aan die hand van 'n gemengde metode. Ouditorium-musiektoetsing (AMT) is gebruik om inligting in te samel as die eerste fase. Vir die tweede fase is daar gebruik gemaak van fokusgroepnavorsing om die interpretering van fase een se data te ondersteun. Die verspreiding van die fokusgroepe was wyer as vir die AMT, maar was primêr gerig op faktore op en van die lug af.

Die inligting wat verkry is tydens die AMT-sessies is met behulp van drie metodes ondersoek, naamlik, 'n Pearson-produkmoment-korrelasie om vas te stel of daar 'n korrelasie is tussen die respondente se luistergewoontes met betrekking tot KopsieFM, asook hul telling op die 5-punt-Likert-skaal. Daar is tweedens van T-toetse gebruik gemaak om die verskille te bepaal tussen respondente wat gereeld na KopsieFM luister teenoor respondente wat ongereeld luister. Derdens is daar van frekwensie-verspreidingstabelle gebruik gemaak om die respondente se voorkeure ten opsigte van musiekgenres, asook die wyse waarop hulle musiek beleef, saam te vat. Die inligting wat verkry is vanaf die fokusgroepe is getranskribeer en 'n rekenaar-ondersteunde semantiese inhoudsanalise is gebruik.

Die inhoudsanalise is gebaseer op die ondersoek van herhalende gevalle wat sistematies geïdentifiseer en gegroepeer is vanaf die verkreeë data deur middel van 'n kodifiseringsmetode. Die ondersoek het duidelik uitgewys dat musiek 'n besliste bydrae gelewer hettot die afname in die luisteraarstal van KopsieFM tussen Augustus 2012 en Junie 2014.

'n Verdere bydraende faktor ten opsigte van die afname in luisteraars was die aanbieding van die omroepers en nuuslesers, asook die inhoud van die programme. Die studie het aangetoon dat die inhoud wat deur KopsieFM uitgesaai is, daarop gefokus was om hulle teikenmark te vermaak. Daar kan ook aanvaar word dat die studente van die Universiteit van die Vrystaat steun op KopsieFM om inhoud uit te saai wat vir hulle relevant is.

KopsieFM, net soos talle ander gemeenskapsradiostasies, doen weinig tot geen navorsing ten opsigte van hul luisteraars se voorkeure nie. Daar word aanvaar dat die inhoud van programme en die musiek wat uitgesaai word die betrokke gemeenskap bevredig. Dit is egter noodsaaklik vir radiostasies in dieselfde omstandighede om op 'n gereelde grondslag luisteraarsnavorsing te doen. Dit is veral van toepassing op kampus radiostasies waar die luisteraars gereeld wissel.

Sleutelterme

radio, kampusradio, gemeenskapsradio, uitsending, musiek, luisteraars, omroepers, nuuslesers, uitsending-inhoud, KowsieFM

Acknowledgements

Foremost I would would like to express my sincere gratitude to my promotor, Mrs. Margaret Linström, for the guidance and support. I would also like to to thank Mrs. Willemien Marais for her insightful comments and hard questions.

My sincere thanks also goes to Mrs Suezette Opperman for the editing of this dissertation and also to Mr. Ronald Brown for his technical assistance.

I wish to thank my wife, Marelise for her unending support and my parents for their unwavering belief in me.

Lastly, praises and thanks to God, the Almighty, for His showers of blessings throughout this study.

Dedicated to KPJ Savage

Table of Contents

CHAPTER ONE.....	1
Introduction	1
Background	1
1.1 Research Objectives	2
1.2.1 Primary research objective.....	2
1.2.2 Secondary research objectives.....	2
1.2 Problem statement.....	2
1.3.1 Rationale	2
1.3.2 Research question	3
1.4 Research paradigm	3
1.4.1 Adopting pragmatism as a point of departure	5
1.5 Delineations	5
1.5.1 Theoretical framework.....	5
1.5.2 Research design	6
1.6 Assumptions, limitations and definitions.....	7
1.6.1 Assumptions	7
1.6.2 Limitations.....	8
1.6.3 Definitions	8
1.7 Chapter Overviews	9
CHAPTER TWO.....	11
Literature Review	11
2.1 Introduction	11
2.2 Communication as a field of study	11
2.3 Communication process.....	14
2.3.1 The source.....	16
2.3.2 The message.....	17
2.3.3 Channels	19
2.3.4 Noise	20
2.3.5 The receiver.....	21
2.3.6 Feedback.....	23

2.3.7 Time	24
2.4 Approaches to communication.....	24
2.4.1 Rhetorical approach	24
2.4.2 Semiotics	26
2.4.3 Phenomenology	27
2.4.4 Cybernetics.....	29
2.4.5 Sociopsychological approach	30
2.4.6 Sociocultural approach	32
2.4.7 Critical Approach	33
2.5 Mass Media	34
2.5.1 Overview	34
2.5.2 Mass media audiences.....	35
2.5.3 Mediated mass media.....	36
2.6 Mass media theories	36
2.6.1 Technological Determinism.....	37
2.6.2 Cognitive dissonance.....	39
2.6.3 Hierarchy of needs.....	40
2.6.4 Selective exposure.....	41
2.6.5 Two-step flow theory.....	42
2.6.6 Gatekeeper model	43
2.6.7 Uses and gratifications model	45
2.6.8 Media dependency theory	48
2.7 Music as a complex method of communication	49
2.7.1 Background	49
2.7.2 Music and emotions	50
2.7.3 Music preference	51
2.8 Mass media and music.....	52
2.8.1 Background	52
2.8.2 Popular music	53
2.9 Radio	54
2.9.1 Brief history	54
2.9.2 How radio differs from other media	55

2.10 Music on the radio	56
2.10.1 Music radio	56
2.10.2 Impact of music videos	56
2.10.3 Music formats	57
2.10.4 Music selected for airplay	58
2.11 Mass media in South Africa	62
2.11.1 Brief history	62
2.11.2 Community radio in South Africa	64
2.11.3 Radio Kampus to KopsieFM	65
2.11.4 KopsieFM music selection	66
2.12 Radio audience measurement	67
2.12.1 Background	67
2.12.2 Audience measurement in South Africa	67
2.12.3 Radio listenership in South Africa	69
2.13 Conclusion	71
CHAPTER THREE	72
Research Design	72
3.1 Introduction	72
3.2 Research methodology	73
3.2.1 Mixed-methods approach	73
3.2.2 Auditorium music testing	74
3.2.3 Focus groups	75
3.3 Research method	78
3.3.1 Research instruments	78
3.4 Data analysis	83
3.4.1 AMT data analysis	83
3.4.2 Focus group data analysis	84
3.5 Limitations	84
3.6 Ethical considerations	85
3.6.1 General considerations	85
3.6.2 Quantitative research	86

3.6.3 Qualitative research	86
3.6.4 Risk mitigation	86
3.7 Conclusion	88
CHAPTER FOUR.....	89
Results	89
4.1 Introduction	89
4.2 Stage 1 data analysis.....	90
4.2.1 Listening habits and music preference correlation.....	90
4.2.2 Listening habits and music preference t-test.....	95
4.2.3 Music genre frequency distribution	98
4.2.4 Music consumption frequency distribution	98
4.3 Stage 2 data analysis.....	99
4.3.1 KvsieFM music	100
4.3.2 KvsieFM broadcasting content.....	100
4.3.3 KvsieFM presenters	100
4.3.4 KvsieFM news	101
4.3.5 Brand visibility	101
4.3.6 Radio and music listening habits	101
4.4 Conclusion	103
CHAPTER FIVE.....	104
Discussion of Findings.....	104
5.1 Introduction	104
5.2 KvsieFM music	105
5.2.1 Discussion of bivariate correlations.....	105
5.2.2 Discussion of the t-test.....	106
5.2.3 Discussion of frequency tables.....	106
5.2.4 Discussion of focus group results	107
5.3 KvsieFM broadcasting content	110
5.3.1 Discussion of focus group results	110
5.4 KvsieFM presenters.....	112
5.4.1 Discussion of focus group results	112

5.5 KvsieFM news	115
5.5.1 Discussion of focus group results	115
5.6 KvsieFM brand visibility	116
5.6.1 Discussion of focus group results	116
5.7 KvsieFM radio and music listening habits.....	117
5.7.1 Discussion of focus group results	117
5.7.2 Discussion of frequency tables.....	119
.....	119
5.8 Triangulation of AMT and focus group data.....	119
5.8.1 KvsieFM music.....	120
5.8.2 KvsieFM broadcasting content.....	121
5.8.3 KvsieFM news.....	122
5.8.4 KvsieFM presenters and newsreaders.....	122
5.8.5 KvsieFM brand identity.....	123
5.8.6 Radio and music listening habits	123
5.9 Research question	124
5.10 Research objectives.....	124
5.10.1 Primary research objective	124
5.10.2 Secondary research objectives.....	125
5.11 Additional findings.....	125
5.12 Limitations	126
5.13 Principal implications of the findings	126
5.14 Conclusion	127
CHAPTER SIX.....	128
Summary, Conclusion and Reflection.....	128
6.1 Background	128
6.2 Recapitulation of research framework	129
6.2.1 Research purpose and research questions	129
6.2.2 Research context.....	129
6.2.3 Research method.....	130
6.3 Summary of findings.....	132

6.3.1 KvsieFM music	132
6.3.2 KvsieFM broadcasting content.....	132
6.3.3 KvsieFM news	133
6.3.4 KvsieFM presenters and newsreaders.....	133
6.3.5 KvsieFM brand identity.....	133
6.3.6 Radio and music listening habits	134
6.4 Conclusions	134
6.5 Limitations of the research design.....	134
6.5.1 Instrument limitations	134
6.5.2 Methodology limitations	135
6.5.3 Adequacy of sample	135
6.6 Suggestions for future research	135
6.7 Final words	135
References	137
Appendix A.....	151

List of Figures

Figure 1 - Focus group themes and sub-themes.....	102
Figure 2 - Genre preference frequency distribution.....	107
Figure 3 - KovesieFM music sub-themes.....	108
Figure 4 - KovesieFM broadcasting content sub-themes.....	110
Figure 5 - KovesieFM presenters sub-themes.....	113
Figure 6 - KovesieFM news sub-themes.....	115
Figure 7 - KovesieFM brand visibility sub-themes.....	116
Figure 8 - Technology used to listen to music.....	119
Figure 9 - Mean scores of songs tested during AMT.....	121

List of Tables

Table 1 - South African radio listenership figures.....	70
Table 2 - University of the Free State enrolment for 2013.....	79
Table 3 - Breakdown of sample demographics	80
Table 4 - Strength of correlation	90
Table 5 - Pearson Product-Moment coefficient correlations	92
Table 6 - T-Test results	96
Table 7 - Genre preference frequency distribution	98
Table 8 - Music consumption frequency distribution	99
Table 9 - Statistically significant correlations	105

CHAPTER ONE

Introduction

Background

In August 2012, KovsieFM's listenership was estimated at 60 000 listeners (SAARF, 2012) for the period March to June 2012. Less than two years later, in June 2014, KovsieFM's listenership was measured at 9 000 listeners (SAARF, 2014) for the period January to May 2014. These figures indicate that the radio station's listenership decreased by 85% over a period of 18 months.

According to the radio station's broadcasting license requirements (ICASA, 2013), 80% of the broadcasting content must consist of music. The music content should therefore be the first port of call when investigating a decline in listenership.

MacFarland (1997) maintains that any changes in music, presenters, on-air content, advertisements and news, or sport content, can impact significantly on listenership figures. In addition, declining listenership figures have a serious financial impact. Kent (1994) explains that radio stations operate in two markets, namely the market of audiences and the market of advertisers, to whom they hope to sell the opportunities to communicate with purchasers of the goods or services the advertisers are offering. Thus, knowledge of audience preferences and behaviour is critical to the operation of a successful contemporary media organisation (Balnaves, O'Regan & Goldsmith, 2011). Barnard (2000) reiterates that radio is an audience-led medium and that the intensity, scale and diligence of research into listener patterns and behaviour reflect directly on the success of the radio station as it builds listenership.

This significant decline in KovsieFM's listenership should be examined considering the fact that music radio has the potential to attract large

numbers of young listeners (Chignell, 2009). Therefore, this research will set out to investigate the effect music selection had on the decline of KovsieFM's listenership.

1.1 Research Objectives

1.2.1 Primary research objective

The primary research objective of this study is:

To investigate the role that music selection played in the 85% decrease in KovsieFM's listenership figures between August 2012 and June 2014.

1.2.2 Secondary research objectives

The secondary research objectives of this study are:

- To determine what the current perception of KovsieFM is among students of the University of the Free State;
- To determine the perception of students of the University of the Free State of the music currently selected for airplay by KovsieFM; and
- To determine what other factors may have caused the decrease in KovsieFM listenership.

1.2 Problem statement

1.3.1 Rationale

An 85% decrease in listenership within 18 months is a serious concern for any radio station. Identifying and analysing the factors that could have influenced the decrease will assist the station in repositioning itself in order to regain a higher listenership figure and to be vigilant in future about factors that could influence the audience negatively. Music is used as starting point as music forms 80% of the on-air content of KovsieFM.

The value of this study lies in the fact that it will contribute knowledge that may also be beneficial in expanding understanding within the broader community radio landscape in South Africa.

1.3.2 Research question

Research questions are central to any research (White, 2008). A research question must be relevant, interesting, novel and ethical as it provides an entire framework for the phenomena that is being studied (Connelly, 2015). Wagner, Kawulich and Garner (2012) identify four reasons why a research question is important:

- It identifies what a researcher wants to study;
- It narrows down the research;
- It leads to the hypothesis; and
- It provides direction for the chosen methodologies.

Connelly (2015) explains that research questions arise when a gap in the knowledge exists. This study aims to fill a gap in the knowledge by answering the question: What effect did music selection have on the KvsieFM listenership figures between August 2012 and June 2014?

1.4 Research paradigm

Paradigms play a significant role in mixed-methods research (Hall, 2013). A research paradigm can be defined as a set of beliefs or assumptions of how all the elements of an area of research fit together (Wisker, 2008). Creswell (1998) notes that these assumptions "...are related to the nature of reality (the ontology issue), the relationship of the researcher to that being researched (the epistemological issue), the role of values in the study (the axiological issue), and the process of research (the methodical issue)" (1998: 75). The author continues by naming the four most widely used worldviews:

- Post-positivism – This paradigm differs from positivism by emphasizing probability rather than certainty. It argues that "no matter how faithfully the scientist adheres to scientific method research, research outcomes are neither totally objective, nor unquestionably certain" (Crotty, 1998: 40);

- Constructivism – This paradigm considers knowledge subjective as it is constructed from an individual's subjective experiences and there is thus as many realities as there are people (Creswell, 1998);
- Transformative – The common theme of this paradigm is research designs that aim to emancipate and transform communities through group action (Mertens, 2009); and
- Pragmatism – This paradigm considers knowledge as developing from actions, situations and consequences (Crotty, 1998). This worldview is concerned with applications that provide solutions to problems.

Hall (2013) argues that the common belief is that only the transformative and pragmatism worldviews are compatible with multi-methods research: "Positivism and its successor post-positivism are closely identified with quantitative research and constructivism with qualitative research, making neither particularly suitable for mixed-methods research" (2013: 2). The author explains that a researcher has three options when adopting a paradigm for a multi-methods approach:

- A paradigmatic stance ignores the use of a paradigm altogether, but Hall (ibid) argues that this option is impossible as no research is paradigm-free;
- The multiple paradigm holds that a researcher can use more than one paradigm in a single study. Teddlie and Tashakkori (2003) explain that this can take three forms. Firstly, complementary strengths thesis keeps the methods separate in order to draw from the strengths of each method. Secondly, dialectical thesis "...claims that insights can be gained from mixing 'mental models' where a 'mental model' is the set of assumptions, understandings, predispositions, and values and beliefs with which all social inquirers approach their work" (Hall, 2013: 3). Thirdly, the multiple-paradigm thesis argues that the paradigm choice depends on the research design; and

- The single-paradigm approach holds that the researcher uses a single paradigm that is suitable in both quantitative and qualitative research methods.

Hall (2013) claims that only the single paradigm approach is defensible for a multi-methods research. Various researchers (Rossman and Wilson, 1985; Howe, 1988; Patton, 1990; Datta, 1997; Tashakkori and Teddlie, 1998) concluded that pragmatism is the best paradigm for a mixed-methods approach. Tashakkori and Teddlie point out that pragmatism and mixed-methods research among others (1998):

- Support the use of both quantitative and qualitative research methods in the same study;
- Consider the research question more important than the method or paradigm;
- Avoid metaphysical concepts; and
- Present a very practical and applied research methodology.

1.4.1 Adopting pragmatism as a point of departure

This study uses a single paradigm thesis. This study is concerned with the practical problem: What effect did music selection have on the KovieFM listenership figures between August 2012 and June 2013? The study is therefore situated within pragmatism. As noted in 1.4, this approach is most suitable for mixed-methods research.

1.5 Delineations

1.5.1 Theoretical framework

Theoretical frameworks are the maps for any study, declaring a justification for the development of the research question (Fulton and Krainovich-Miller, 2010). Fulton and Krainovich-Miller (2010) note that it is common practice for researchers not to state and expand their theoretical framework explicitly at the start of the research process, but rather to embed the framework within the literature review.

Herek (2011) writes that a theoretical framework strengthens any research in four ways:

- Explicit statement of the theoretical assumptions permits them to be evaluated critically;
- The theoretical framework links the investigator to current knowledge;
- It permits the researcher to generalise several characteristics of the observed phenomenon; and
- It assists in identifying the limits of these generalisations.

Thus, to ensure that the study is strengthened, the study will be directed by the following three theories:

- The gatekeeper model - Tubbs and Moss (2000) define the gatekeeper as a person that influences, changes or rejects a message or the flow thereof from the medium to the receiver, pointing out that the gatekeeper is the most relevant in mass media, more than in all other contexts of communication;
- The uses and gratifications model - The Uses and Gratifications theory is a psychological communication perspective that assumes that people use the media to fulfil certain needs or wants (Papacharissi and Mendelson, 2011); and
- The media dependency theory - The theory posits that media influence is determined by the interrelations between the media, its audience, and society, and thus rejects the assumption that the media only reinforces previously held beliefs (De Fleur et al., 1982; Littlejohn and Foss, 2008)

1.5.2 Research design

This study will use a multi-method approach to investigate the research problem. Auditorium Music Testing (AMT) will represent phase one of the data collection process. Although many factors can impact a decrease in listenership, the AMT will primarily focus on the music selection as the

determining factor. Thereafter focus group research will represent phase two with the aim of assisting in interpreting the results from phase one. The concentration of the focus groups will be wider than the AMT, but will primarily focus on other on-air as well as off-air aspects of KovesieFM. This study will not aim to substantiate or reject the listenership figures provided by the South African Audience Research Foundation, nor will it reflect on the methods used to obtain the listenership figures.

This study is concerned with the KovesieFM broadcasting period between March 2012 and May 2014. Any reflections, results or discussion of any results will only refer to this period unless otherwise stated.

1.6 Assumptions, limitations and definitions

1.6.1 Assumptions

This study makes the following assumptions:

- Respondents answered truthfully on the self-administered questionnaire during the AMT. Every precaution will be taken to ensure that respondents understand that their responses will be kept anonymous and confidential. Respondents will also be informed that their participation is voluntary and they can leave at any time without any repercussions;
- Participants of the AMT reported their views accurately. The researcher will thoroughly brief each respondent prior to the commencement of the AMT to ensure that respondents understand what is requested from him/her;
- The 40 songs chosen for the AMT are representative of the entire KovesieFM playlist. The selected songs were the most recurring songs on the KovesieFM music charts between 1 May and 31 May 2014;
- Participants in the focus groups responded truthfully and without any external pressures. The moderator will navigate the discussion in such a way that participants feel safe to share their honest views. Participants will be informed that their participation is voluntary and

that they will be free to leave the discussions at any time without any repercussions;

- The sample used for the AMT and focus groups are representative of the population; and
- The listenership figures provided by SAARF are accurate.

1.6.2 Limitations

This study has the following limitations:

- The study cannot test the entire KopsieFM playlist during the AMT as this will be too expensive. This study will therefore test only 40 songs. The 40 songs were chosen by determining the 40 most recurring songs on the KopsieFM playlist at that time;
- The opinions of respondents about the music that is being tested might have changed from the time the listenership figures were released to the time the AMT is conducted. The time between the listenership figures release and AMT will be kept at a minimum;
- The AMT is conducted outside of the true radio listening experience and cannot compensate for any external influences that listeners might experience when listening to music on the radio elsewhere. This is an inherent weakness of AMT research; and
- The data obtained from focus groups are heavily dependent on the moderator of the groups. The individual moderating the focus groups will be experienced and briefed meticulously in order to ensure that the focus groups provide accurate and usable data.

1.6.3 Definitions

To guard against any ambiguity relevant terms and abbreviations are defined as follows:

- AMT – Refers to Auditorium Music Testing. AMT is a quantitative research method that tests respondents' perception of music. Respondents convene in one room and a selection of songs are played

over the central sound system. The respondents then have to rate the song that is played on a questionnaire that was provided by the researcher prior to the commencement of the AMT session.

- Hook – Refers to the most recognizable part of a song that is cut down to between 15 and 20 seconds. The use of hooks, rather than the entire song, is a common occurrence in AMT. This approach assumes that 15 to 20 seconds of the most popular segment of the song will enable the respondent to reach a decision.
- Playlist – Refers to the list of songs that a radio station uses to indicate in what order and when a song must air or did air.
- RAMS® – Refers to Radio Audience Measurement Survey and is a product of SAARF. RAMS® is the means SAARF measures radio audiences in South Africa.
- SAARF – Refers to the South African Audience Research Foundation, a company that measures the audiences for traditional media in South Africa.

1.7 Chapter Overviews

This study will be structured as follows:

Chapter 2 will present a literature review that will provide a broad overview of communication theories, examine communication as a process, present applicable communication models and supply a background and a context of radio as a mass medium in South Africa. The chapter will furthermore assess the complexity of music as a form of communication, how music is selected for airplay on radio and, lastly, discuss how audience figures are measured in South Africa.

Chapter 3 will define the research design of this study. The chapter will outline how a multi-method approach will be used to obtain data, how the data will be analysed and how the results from the analysis will be interpreted. The chapter will also consider all the ethical considerations of this study and how all risks will be mitigated.

Chapter 4 will focus on the primary analysis of the data. The first section of the chapter will focus on the data analysis of the AMT sessions, and the second section of the chapter on the data analysis of the focus group interviews.

Chapter 5 will reflect on the main findings identified in Chapter 4. The first section will discuss the findings of the AMT sessions, the second section will present additional findings from the focus group data and the third section will triangulate the results from the AMT and focus group findings. The chapter will also reflect on the main findings of the research by revisiting the original research question and research objectives, and exploring the unexpected findings of the study. The chapter will, lastly, discuss the principal implications of the findings.

Chapter 6 will provide a summary of the findings, followed by conclusions and suggestions for future research.

CHAPTER TWO

Literature Review

2.1 Introduction

This chapter serves the purpose of presenting a theoretical framework that will provide the context in which a campus radio station in South Africa finds itself. The chapter will aim to achieve this by:

- Providing a broad overview of communication theories and identifying the different fields within the modern communication landscape;
- Examining communication as a process by using the Shannon-Weaver model of communication as a starting point;
- Identifying and explaining the seven approaches to communication: semiotics, phenomenology, cybernetics, the socio-psychological approach, the sociocultural approach, the critical approach and the rhetorical approach;
- Addressing the issue of mass media with specific reference to the gatekeeper model, the uses and gratifications theory and media dependency theory;
- Supplying a background on radio as a medium of mass communication with special focus on the early historical developments of the medium, and community and campus radio in South Africa;
- Examining the complexity of music as a method of communication;
- Outlining the role of music and music selection in mass media with specific reference to radio; and
- Providing a brief overview of how radio audiences are measured in South Africa.

2.2 Communication as a field of study

The scope of communication as a field of study is extensive and comprehensive as it is "a subject of almost unlimited dimensions" (Rayudu, 2010: 2).

Aristotle defined the study of communication as the “search for all available persuasion” (Roberts, 1946: 6), and this view remained popular until late in the eighteenth century. Berlo (1960) writes that the concept of faculty psychology gradually developed in the seventeenth century and later on invaded rhetoric. Within this theory, communication was seen to have two independent purposes of which one was cognitive in nature and the other emotional (Campbell, 1951). Richards (1936) heavily criticised the focus on rhetoric and was one of the first scholars referred to as a Semanticist. These theorists “embraced the goal of improving everyday communication by discovering the ways in which words distort, obscure and complicate understanding between people” (Wood, 2004: 76).

Today, communication is defined as a process (West and Turner, 2014) where facts, ideas, opinions or emotions by two or more persons are exchanged. It furthermore is an ongoing process that is always in motion (Wood, 2004). “Communication represents an attempt to couple two organisms, to bridge the gap between two individuals through the production and reception of messages, which have meaning for both” (Berlo, 1960: 130). Rayudu (2010) sees communication as intercourse between words, letters or symbols. These symbols are abstract, arbitrary and ambiguous as they represent all language, many nonverbal behaviours, as well as art and music (Wood, 2004).

The use of symbols in communication are also very prominent (West and Turner, 2014). Eighty years ago, already, Richards (1936) identified that words, for example, are merely symbols that have no inherent meaning, therefore meanings do not exist within words (or other symbols), but rather within people. “Man uses a multitude of sounds, visual signs as well as objects to communicate” (Fourie, 1975: 87). West and Turner (2014) differentiate between two types of symbols:

- Concrete symbols – symbols that represent an object, and
- Abstract symbols – symbols that represents a thought or idea.

It is thus evident that the science of human communication is extraordinarily complex and not a single discipline (Sereno and Mortensen, 1970). Fourie argues that the habit of breaking down communication into speciality fields is an unfortunate practice of oversimplifying communication, as it is perceived that these different 'forms' of communication have nothing in common: "In point of fact there is but one communication process, the principles of which apply to all communications" (Fourie, 1975: ii). Wood (2004) disagrees and holds that the modern field of communication defines eight major focus areas: intrapersonal communication, interpersonal communication, group and team communication, public communication, performance, intercultural communication, organisational communication, and media and new technologies.

- Intrapersonal communication – This is communication with oneself and is usually more repetitive than other forms of communication (West and Turner, 2014);
- Interpersonal communication – Refers to one-to-one communication between individuals and this area is the most expansive of all areas of communication (Du Plooy-Cilliers and Olivier, 2000);
- Group and team communication – This area encompasses communication in "leadership, membership, member roles, agenda and conflict" (Wood, 2004: 17);
- Public communication – In this area, there is a designated speaker while the rest of the participants in the communication process play the role of listeners or audience members (Tubbs and Moss, 2000);
- Performance – This area focuses on the ways that messages are communicated through public performances (Wood, 2004);
- Intercultural communication – This area focuses on communication between individuals with culturally diverse backgrounds (West and Turner, 2014);
- Organisational communication – This area highlights human communication within organisations. Organisations can refer to

business organisations, clubs, churches, schools or similar institutions (Tubbs and Moss, 2000);

- Media and new technologies of communication – This area studies how media and new technologies represent and communicate messages to audiences, over vast distances (Wood, 2004).

West and Turner (2014) are of the opinion that these focus areas should rather be seen as contexts, as these areas are the contexts where the communication process takes place.

2.3 Communication process

Although every communication situation varies from the other (Berlo, 1960), communication is in essence a systematic process (Rayudu, 2010) as it involves a group of interrelated parts that affect one another (Wood, 2004). It is a dynamic, ongoing, ever-changing and continuous process involving a series of actions and reactions with a view to achieving a goal. This goal is achieved through a sequence of transmitting and interchanging of ideas (Rayudu, 2010) by transmitting information, ideas, views and attitudes from one person to another person or groups (Agrawal, 2007). Communication is therefore a social process as it involves interactions between people, which is also the ideal of communication (West and Turner, 2014). Wood (2004) agrees, noting that communication is a systematic process in which individuals interact with and through symbols to create and interpret meanings. Aristotle wrote that at its core, communication must have a speaker, a speech and an audience (Roberts, 1946). This formed the foundation for one of the most influential models of communication, namely the Shannon and Weaver model of communication (Berlo, 1960).

Shannon formulated a mathematical model of information in order to improve the effectiveness of telecommunication systems of the time, but

soon afterwards, psychologists started applying it to the study of human communication (Danesi, 2002).

The model consists of five elements (Shannon and Weaver, 1949): an information source, a transmitter (sender), a channel, a receiver, and a destination. Shannon and Weaver define noise as the sixth element in the process, referring to some "interfering element (physical or psychological) in the channel that distorts or partially effaces a message" (Danesi, 2002: 20). The communication process is, however, not a linear one-way process, but an interactive two-way process. Furthermore, Weiner (1967) remarked that the Shannon-Weaver model is incomplete as it does not include feedback, which is an essential feature in the communication process (Sana, 2015).

Schramm and Porter (1982) elaborated on Shannon and Weaver's work and proposed the Interactional Model of Communication. This model breaks down the communication process into four major components (Danesi, 2002):

- A source (S) or originator of the communication;
- A message (M) and its information content;
- A channel (C) through which the message is transmitted from one place to another; and
- A receiver (R) to whom the message is directed.

Schramm and Porter also retained the feedback and noise components of the original Shannon-Weaver model. According to him, feedback is a mechanism between the source and the receiver that regulates the flow of the communication. Noise refers to errors that may be presented during the communication process. Schramm included two other components in the SMCR-model: (1) the encoder, which converts the message into a form that can be transmitted through an appropriate channel; and (2) the decoder, which reverses the encoding process so that the message can be received successfully (Danesi, 2002).

The interactional model has been criticised for assuming that there are always two people speaking and listening, but not at the same time (West and Turner, 2014). The authors maintain that the meaning of the communication is only achieved through feedback of a receiver or sender, whereas the Transactional Model of Communication sees people building a shared meaning. The transactional model also emphasizes and describes the concurrent sending and receiving of messages (Sereno and Mortensen, 1970; West and Turner, 2014). Dance (1967), in turn, criticized the interactional and transactional models for suggesting that all communications end where it started. West and Turner (2014) conclude that, as a result of the abundance of new social networking sites (SNS) and their influence on communication, identifying the exact model of human communication is very complex.

This study will use the Interactional model (SMCR) developed by Schramm and Porter (1982) as it has been used "... extensively in media studies because of its simplicity and generalizability to all types of media" (Danesi, 2002: 21).

2.3.1 The source

There is always a source or sender in the communication process (Rayudu, 2010) and the source initiates the entire process (Berlo, 1960) by selecting when and what to transmit, and deciding on the media through which to communicate the ideas, facts and feelings (Rayudu, 2010). The source, also referred to as the sender or communicator, attempts to convey the message (Tubbs and Moss, 2000). The transmitter may be any person who takes the initiative to start the communication process (Berlo, 1960). The communicator encodes the message into signals (Agrawal, 2007). with the intent of cognitively structuring the message that is transmitted to the receiver (Shannon and Weaver, 1949).

When planning the message, the communicator has to "give attention to hundreds of details and unless there is a well-defined control system it may

very easily happen that he goes off on the wrong tack somewhere in the beginning or at the end of the message" (Fourie, 1975: ii). In addition, receivers also easier accept the message communicated when they find the source to be credible (Fourie, 1975). The author theorises that it is unclear why some communicators have high credibility and others not, and posits that the following factors are important:

- The amount of knowledge, or know-how, that the receiver perceives the communicator to have;
- The reputation of the communicator;
- The socio-economic and professional position of the communicator; and
- The backing, or testimonials, the communicator receives from other people.

In addition, Brockriede (1970) states that how the communicator is liked, the power he yields and the distance of the communication exercise a controlling influence on the success of the communication.

2.3.2 The message

Berlo (Berlo, 1960: 19) is of the opinion that "any given message can have many purposes, some highly consummatory, others highly instrumental, for both the source and the receiver".

The message that is communicated is an "organized stimulus field consisting primarily of signs and symbols produced by a communicator and perceived through single or multisensory channels" (Sereno and Mortensen, 1970: 42). Fourie (Fourie, 1975: 120) sees a message as the "essential meaning to any communication" as a message is behaviour available in physical form (Berlo, 1960). Danesi (Danesi, 2002: 5) defines a message as "...something that is transmitted physically from one person or device to another and can be received successfully by another species only if it possesses the same kind of sensory modality used to transmit the message". The message is a piece of information that is transmitted from

one, the sender, to another, the receiver, and may “involve any fact, idea, opinion, figure, attitude, or course of action, including information” (Rayudu, 2010: 21). The message that is being sent may be intentional or unintentional, verbal or nonverbal (Tubbs and Moss, 2000), for example, when a person uses gestures, facial expressions or other body movements, that then becomes the message (Berlo, 1960).

The context in which the message is communicated plays an important role; these independent extraneous factors cannot always be controlled by the communicator (Sereno and Mortensen, 1970). The person, who is the source at one point, has also been the receiver and the messages the receiver produces are largely determined by the messages he has received in the past (Berlo, 1960). A message can also be sent directly from “...sender to receiver through a physical link or it can be passed, either in whole or in part through intervening electronic, mechanical or digital media” (Danesi, 2002: 18).

Three factors must be taken into account when one looks into the message (Berlo, 1960):

- The message code. A code is any group of symbols that can be structured in various ways with the purpose of making it meaningful to the receiver. The symbols can take many forms, such as music, dance, language, art, etc. The sender must decide what symbols to use when the message is being encoded. If the code used is unfamiliar to the receiver, the communication is either distorted or lost;
- The material that the source uses to explain his/her message; and
- The message treatment. This refers to the decision the source makes in selecting and arranging the codes and content of the message. These choices are dictated by the source’s purpose of the communication, his/her communication skills, attitudes, knowledge and status.

Danesi (Danesi, 2002: 42) defines these codes as “organizational systems or grids for the recurring elements that go into the constitution of anything that humans make, including signs, rituals, spectacles, behaviors and representations of all kinds”.

2.3.3 Channels

Regardless of the media there often exists a channel through which a receiver prefers to receive the message (Fourie, 1975). A channel is a medium or pathway through which the message passes (West and Turner, 2014; Rayudu, 2010; Berlo, 1960). Danesi (2002: 3), in turn, defines the medium as the “physical means by which some system of signs for recording ideas can be actualized”.

Tubbs and Moss (2000) note that channels are the method in which the stimuli, such as words symbols or signs (Rayudu, 2010), are transmitted, and almost exclusively rely on hearing, sight and touch. The channel varies significantly and depends on the purpose of the communication (Thackeray and Neiger, 2009). The communicator must assess the best way to convey the message (Rayudu, 2010). The success of the communication process depends on the choice of the channel (Berlo, 1960) as people prefer to receive certain messages at certain times and in certain formats (Fourie, 1975). Danesi (2002) concurs, explaining that the medium that has been chosen can have a significant influence on how the message is perceived. He continues by stating that “... in the mass media, as in art, is it often the case that many layers of meanings are built into the same message” (Danesi, 2002: 18).

Traditional communication channels include print media such as magazines or newspapers; broadcast media such as television or radio; outdoor media such as billboards; personal such as word of mouth; or items such as T-shirts, caps, etc. (Kotler and Lee, 2008).

2.3.4 Noise

Noise or interference is anything that misrepresents the message communicated to the receiver (Tubbs and Moss, 2000). The Shannon-Weaver model refers to interference as noise that distorts the quality of the signal, thereby reducing the effectiveness of the communication (Shannon and Weaver, 1949). Berlo (1960: 41) explains that the model sees noise and fidelity as two sides of the same coin: "Eliminating noise increases fidelity; the production of noise reduces fidelity". Shannon illustrated at the time that any communication system has a redundancy system built into it for counteracting any noise or interference, and this allowed for any message to be decoded even if interference is present (Danesi, 2002). "Effective communication implies communication where an understanding is established, where the message elicits in the receiver the response desired by the sender" (Merrill and Lowenstein, 1971: 13). Tubbs and Moss (2000) state that it is difficult to achieve effective communication because of the following types of interference:

- Technical interference are the elements that cause the receiver to perceive distortion or noise in the intended stimuli and is often referred to as the physical or channel noise (Merrill and Lowenstein, 1971); and
- Semantic interference occurs when there is a breakdown or discordance in the meaning of the message (Merrill and Lowenstein, 1973). The receiver does not interpret the message semantically identical to the communicator's intentions and this results in a misunderstanding.

The abovementioned barriers tend to frustrate or diminish the original message and this transformation is caused by a multiplicity of barriers that is referred to as message entropy (Merrill and Lowenstein, 1971). The authors continue by stating that message entropy in communication is "a breaking down in reality, a tendency toward disorganisation and

disorientation, a loss of, or change in, primary or basic information, a trend toward informational anarchy" (1971: 16).

Interference can exist in the channel, the sender (communicator 1) or the receiver of the message, and communicator 2 (Tubbs and Moss, 2000). In radio terms, for example, noise can be electronic, static or it can vary from any interfering exterior sound to a lapse in the sender's memory (Danesi, 2002).

2.3.5 The receiver

The receiver is the 'target' of the intended message by the sender. In order for the communication to be effective, the receiver of the communication is the most important element in the process (Berlo, 1960). Within the SMCR-model, the receiver is commonly called the audience and is defined as the type of reader, listener or viewer consuming a certain type of media genre (Danesi, 2002).

Tubbs and Moss (2000) highlight listening as a critical aspect in the accuracy of the message reception. Rayudu (2010: 11) concurs, and indicates that the essence of communication is listening: "Communication is not effective unless the person at the receiving end listens effectively". Kline (2006) agrees and states that listening is an intricate process and an essential component of the communication process. Wolvin and Coakley (1985) define listening as the process of receiving, attending and understanding auditory messages that are transmitted; it is also a conscious, positive act (Rayudu, 2010). Kline (1996) notes that the accurate listening/hearing of verbal and nonverbal symbols within the message are central to the accurate interpretation thereof; Rayudu (2010) maintains that it improves information output.

For listening to be successfully achieved, four interrelated processes are involved (Tubbs and Moss, 2000):

- Attention. Multiple messages compete for the attention of the receiver at any given time (Kline, 1996). The stimuli may be external or internal and the receiver of the message must choose to either accept or reject it. Kline (1996) continues by arguing that the receiver consciously or unconsciously manages this process. Kline offers suggestions on how these choices are made: selectivity of attention, where the attention of the receiver is directed to prevent an information overload, the strength of attention that is required to process the information and the sustainment of attention that is required (Wolvin and Coakley, 1985).
- Understanding. The receiver's level of education influences his capacity to comprehend the intended message (Fourie, 1975) and will provide the communicator more indicators on better timing the communication.
- Hearing, and
- Remembering.

Friction or dissatisfaction may occur between the sender and receiver because of a misunderstanding or other differences (Berlo, 1960). Berlo (1960) further states that the receiver of the message might not have been the intended recipient of the message. The author emphasizes that the distinction between intended and unintended receivers is important as the communicator may affect people in ways he did not intend to by forgetting that people other than the receivers the message was intended for, may accidentally also receive the communication.

There are four factors within the receiver that can increase fidelity (Berlo, 1960):

- The receiver's communication skills, such as reading and/or listening and thought or reasoning, are pivotal;
- The attitude of the source (communicator 2) affects the ways in which he communicates. Three attitudes play a role: firstly, the attitude of

the source towards himself, the attitude towards the subject at hand, and lastly, the attitude of the source towards the receiver;

- The knowledge level of the source about the subject matter; and
- The perspective of the source's position within the socio-cultural system as this is from where he communicates. This influences how the source communicates, his selection of words, the purposes of the communication, etc.

However, communicator 2 is not only the receiver of the intended message by communicator 1, but also a sender providing feedback.

2.3.6 Feedback

The SMCR-model uses the term feedback to refer to the capacity of senders to monitor the messages that they send (Shannon and Weaver, 1949) and adjust them to improve their decodability (Danesi, 2002). The receiver's return of the understanding about the message that has been conveyed to the transmitter is referred to as feedback; it confirms that the receiver has received the communication and understood it as the sender intended (Rayudu, 2010). Feedback is thus "the return to you of behaviour you have generated" (Lutz, 1978: 116). Feedback is the acknowledgement of the receiver to the source's message and the exchange is only possible if the receiver replies to the message (Berlo, 1960). Feedback is the last element in the communication process and is an important aspect and possibly the most significant method of improving communication (Rayudu, 2010). It permits expressive action on the part of one or more persons and the conscious and unconscious perception of such action (Sigband, 1967).

Rayudu (2010) remarks that feedback supports the process of determining if the communicator knows how effectively the message has been received, interpreted and acted upon by the receiver, and allows the sender to make any corrections or amendments to the message for it to be more effective. Crisell (1986) however, holds that feedback is an impossibility in most mass mediums, such as radio, as a multitude of "...receivers cannot

simultaneously transmit their varying reactions back to the sender; and because the sender cannot simultaneously present herself in person to each member of the audience, she must send a representative of herself" (1986: 4).

2.3.7 Time

The last element in the model is time. The timing of the communication can be correlated to the receptiveness of the destination (Fourie, 1975). As the receiver responds to the sender, a loop is provided whereby the sender can provide feedback and communicate back to the receiver (Tubbs and Moss, 2000). Tubbs and Moss (2000) insist that time is the only constraint for the communication process to carry on indefinitely.

"A communicator will decide to repeat the process if he/she is dissatisfied with the results or he/she can repeat the communication because it was successful" (Fourie, 1975: 126).

2.4 Approaches to communication

Communication can further be divided into seven approaches or traditions, namely semiotics, phenomenology, cybernetics, the sociopsychological approach, the sociocultural approach, the critical approach and the rhetorical approach (Littlejohn and Foss, 2008; Griffin, 2003). These seven approaches play an important role in understanding communication and will briefly be discussed below.

2.4.1 Rhetorical approach

Littlejohn (2008) explains that before the start of the 19th century, most ideas about communication were largely based on rhetoric. The approach originated in ancient Greece over two millennia ago, where it was defined as the practical art of discourse (Craig, 1999). Aristotle was especially influential in this approach after he published *Rhetoric*, a series of three books that describes the dynamics of public speaking (West and Turner, 2014). The three books respectively focused on public speaking, the audience and on speech itself.

Griffin (2003) identifies six features that characterize this tradition:

- A belief that speech separates humans from animals;
- An emphasis that a public address delivered in a democratic setting is more effective solving political difficulties than by using physical power;
- A situation where an orator endeavours to influence many listeners through a convincing public address;
- Where the speaker received oratorical training;
- Confidence in the emotional power of language in order to move people into an action; and
- That oral public persuasion is the domain of male speakers only.

Craig (1999) expresses that the theory is still useful as it appeals to certain conventional views on communication. The author further remarks that rhetoric exposes three paradoxes in communication (Craig, 1999: 136):

- Words are less significant than actions;
- True knowledge is more than a mere matter of opinion; and
- The truth is not equal to the deliberate adjustment of a message to any audience.

The modernist perspective views rhetoric as the nemesis of communication as modernists are concerned with reason, truth and clarity, whereas rhetoric focuses more on traditionalism and manipulation (Craig, 1999). Craig continues by emphasizing that postmodernists see all communication as rhetoric: "... as communication designed to appeal to an audience and inform their judgement on important matters of opinion and decision" (1999: 138). Within the communication traditions, rhetoric and semiotics are similar: rhetoric can be seen as a part of semiotics that studies the structure of language; semiotics, in turn, studies the resources that are required to convey meaning in the messages communicated through rhetoric (Craig, 1999).

2.4.2 Semiotics

Hippocrates first used the term semiotics, describing it as a mark or sign that stands for something other than itself (Danesi, 2002). Danesi (2002) states that Aristotle later noted that this sign or mark is comprised of three dimensions:

- The physical part of the sign itself;
- The referent to which it calls attention; and
- Its evocation of a meaning.

Later on, St. Augustine, British philosopher Johan Locke, and Charles Peirce further developed this philosophy (Saussure, 1959). Saussure regarded "the sign as a binary phenomenon, namely a form that considered of two interrelated parts – the signifier and the signified. The relation between the two is conceptual and determined by social convention" (Danesi, 2002: 31).

The semiotician, Roland Barthes, was the first person to demonstrate the importance of studying mass media in terms of how it generates meaning. He argued that the semiotic method is important because it focuses almost exclusively on concealed meanings (Barthes, 1957). After 1957, semiotic theory became widely used within cultural studies, sociology and media studies (Danesi, 2002). Thereafter, Peirce (1960) defined semiotics as a system of principles for the study of sign-based behaviour. Recently, the field of semiotics defines communication as the "intersubjective mediation by signs" (Craig, 1999: 136). The theory explains that language (and other signs) are used to mediate between varying viewpoints. This tradition describes how representation and the transmission of meaning are major problem areas within communication.

In the semiotic theory, the method of recording ideas, knowledge or messages in some physical way is called representation (Danesi, 2002). The author further defines this concept as the use of "signs to relate, depict, portray or reproduce something perceived, sensed, imagined, or felt in some physical form" (Danesi, 2002: 3). Danesi (2002) articulates that while

representation refers to the representation of something in a particular way, it must not be confused with the concept of transmission; transmission refers to the type of delivery (i.e. broadcasting) of the message in some sensory-based way.

Griffin (2003: 28) explains that “scholars within this tradition are concerned with the way signs mediate meaning, and how they might be used to avoid misunderstanding rather than to create it”. However, recent history indicates that few scholars have tried to recognise the importance of meaning structures that the media have helped to spread into modern life (Danesi, 2002).

The phenomenological tradition, however, contests the semiotic view that communication involves the intentional use of signs, and that true understanding can only be mediated through signs (Craig, 1999).

2.4.3 Phenomenology

Early phenomenology can be found in the works of Immanuel Kant, Georg Wilhelm Friedrich Hegel and Ernst Mach, but it was ultimately the work of Edmund Husserl in 1900 that led to this new approach to philosophy (Moran, 2000). Later proponents included Martin Buber, Hans George Gadamer and Carl Rogers. These theorists believed that communication originates from the experience obtained from unmediated contact with others (Craig, 1999).

Moran (2000) explains that phenomenology is “... a radical way of doing philosophy, a *practice* rather than a system. Phenomenology is best understood as a radical, anti-traditional style of philosophising, which emphasises the attempt to get to the truth of matters, to describe phenomena, in the broadest sense as whatever appears in the manner in which it appears, that is as it manifests itself to consciousness, to the experiencer” (2000: 4). Griffin (2003) explains that the phenomenological

approach places great emphasis on the individual subjective interpretation of a person's own experiences. Phenomenology strives to avoid all misconceptions and impositions within any experience an individual may have created through his culture, religion, science or common sense (Moran, 2000). Louw and Edwards (1997) are of the opinion that the phenomenological approach will provide a space for individuals to share these experiences in their own, subjective way.

Martin Heidegger and Hans-Georg Gadamer theorised that language can be seen as the driving force of communication and cultural preservation (Heidegger, 1996; Gadamer, 1994). Their viewpoint is that language precedes human experience as thought is only possible through the use of language (Moran, 2000). Moran continues by emphasizing that critics understand this statement as a form of linguistic idealism: "... a suggestion that there is nothing outside of language". However, others suggest that Gadamer actually theorized that "Language does not just reflect human being but actually makes humans be, brings about human existence as communal understanding and self-understanding" (2000: 70). Gadamer (1994) further opines that when an individual communicates, he does so with his cultural and educational tradition as foundation and that, although understanding emerges out of these traditions, a person's prejudices will not be confined to his subjective perspectives.

Louw and Edwards (1997) hold the view that that emotions are also an integral part of the phenomenological approach: individuals can interpret an experience and construct the reality of a situation through their emotions. They continue by explaining that this emotional interpretation significantly affects the behaviour and the communication of the individual.

Within this tradition, sincerity is essential in communication. The cybernetic tradition, however, strongly disagrees with this point of view. Cybernetics states that it is impossible to determine, with certainty, if an individual is

sincere or not and emphasizes that there are better means of confirming the reliability of the information (Craig, 1999).

2.4.4 Cybernetics

From 1943 to 1954, various distinguished researchers, such as Claude Shannon, John von Neumann and Norbert Wiener, gathered at annual conferences with the aim of formulating a central concept that would lead to a theory of communication, a theory that had to be universally applicable to animals, humans and machines (Hayles, 1999). These discussions paved the way for a new paradigm that viewed humans as information-processing entities, akin to intelligent machines. During this time, control theory and the nascent theory of information were merged to form the cybernetic approach (Mayr, 1975). This new approach outlined how "... three powerful actors - information, control, and communication - were now operating jointly to bring about an unprecedented synthesis of the organic and the mechanical" (Hayles, 1999: 8). Wiener (1948: 1) defined cybernetics as the "science of control and communication, in the animal and the machine". It can further be defined as the study of information processing, feedback, control and communication systems, or in a general sense: cybernetics is the science of regulation (von Foerster, 2002).

Cybernetics deals with all forms of regular, determinate or reproducible behaviour (Ashby, 1956). This tradition regards communication as the link connecting separate parts of the system; thus, it conceptualises communication as information processing with the goal of getting the most information across with the least amount of interference, as this interference intrudes on the information-carrying capabilities of the channel (Griffin, 2003).

The cybernetic theory has three major components:

- The goal of the message to be conveyed;

- The difference in the message that was received from the message that was originally conveyed; and
- Feedback, where the cycle of communication begins. It is responsible for sustaining the cycle of communication within a system (West and Turner, 2014).

Furthermore, Von Foerster (2002: 196) states that there is a dysfunction within society that is caused by the lack of acceptable input for the individual to interact with society: "The so-called 'communication channels', the 'mass media' are only one-way: they talk, but nobody can talk back. The feedback loop is missing and, hence, the system is out of control". The author proposes that cybernetics could supply such an input device.

The sociopsychological approach criticizes cybernetics: the tradition sees all communication as information-processing algorithms without taking human emotion, motivation and personality into account (Craig, 1999).

2.4.5 Sociopsychological approach

The sociopsychological approach, however, concurs with the cybernetic viewpoint that communicators should keep in mind the consequences of any message communicated, by making responsible choices. Baumeister and Bushman (2008) clarify this statement by explaining that power and leadership take on new dimensions within human society when contrasted with the animal world: communication exists within groups of animals also, but communication affords humans the opportunity to instantly lead much larger audiences.

Griffin (2003: 22) explains that this tradition is of the view that "communication truths can be discovered by careful, systematic observation".

The approach sees communication as a method of expression, effect and interaction mediated by psychological predispositions within individuals,

rather than the semiotic view, where it is mediated through signs (Craig, 1999). Baumeister and Bushman (2008) believe that this stance is also a weakness of the approach as it allows people to use their words to pressure others to conform to their way of thinking, therefore manipulating others to produce a predetermined outcome. The authors describe that, within this tradition, emotions trigger behaviour as humans feel the need to communicate their feelings, and the theory deeply challenges the belief that humans are rational beings (Craig, 1999). This underlines one of the basic principles of this theory, namely that communicators must make responsible choices when they communicate. When these individuals act responsibly, the theory holds that there "... is a promise that our lives can be improved through the self-conscious application by [these] experts of techniques of physiological manipulation and therapy" (Craig, 1999: 144).

Littlejohn and Foss (2008) maintains that this tradition assumes that all the methods humans use to process information, take place automatically. However, although humans might be aware of certain processes such as memory, most of these processes take place without humans being aware thereof. The authors (2008) suggest that the following three branches can be defined within sociopsychological theory:

- The behavioural branch focuses on how individuals act in communication situations. These theories focus on, for example, how behaviour is learnt when a stimulus is conditioned within an individual to a certain response;
- Cognitive theories that focus on how an individual obtains, stores and processes information that ultimately leads to a certain behaviour; and
- The biological branch - studies in genetics have, during the last two decades, gained popularity as they focus on genetic factors influencing behaviour.

2.4.6 Sociocultural approach

The sociocultural approach argues that the sociopsychological approach focuses too heavily on individualism and is too insensitive towards any cultural differences (Craig, 1999; Littlejohn and Foss, 2008).

The sociocultural approach largely developed within sociology and anthropology and has been partially influenced by semiotics (Craig, 1999). Early pioneers of this tradition were Edward Sapir and Benjamin Lee Whorf. The Sapir-Whorf hypothesis of linguistic relativity explains that the structure of a culture's language shapes its actions and also its thoughts (Kay and Kempton, 1984). This tradition is built on the principle that as people talk, they produce and reproduce culture (Griffin, 2003). Carey (1989) claims that it is only through communication that reality is shaped, sustained, restored and transformed. This counters the belief that all languages are similar and that words simply act as vehicles that convey meaning (Griffin, 2003). The tradition points out that the interactions between individuals mainly depend on the established and collective social structures and cultural patterns between them (Craig, 1999). Craig remarks that the concern with this theory is that a balance needs to be established between the various complex relationships in the specific social life. The context is critical within this tradition as Littlejohn and Foss (2008) holds: extensive attention must be given to the differences that symbols and meanings have in different cultures. This tradition is therefore seen as holistic as it focuses on culture and context (Littlejohn and Foss, 2008).

Littlejohn and Foss (2008) writes that the sociocultural theory can further be divided into six contributing lines:

- Symbolic interactionism is influential in this tradition. It assumes that social structures are formed and preserved in social interactions;
- Social constructivism studies how knowledge is organised within social interaction;
- Sociolinguistics focuses on how people use different languages in different settings;

- Philosophy of language suggests that the meaning of language depends on the authentic usage thereof;
- Ethnography analyses how social groups construct meaning within the groups' linguistic and non-linguistic behaviours; and
- Ethnomethodology studies the micro-behaviours in varying settings.

2.4.7 Critical Approach

In contrast, the critical tradition dramatically differs from the sociocultural approach (Craig, 1999). The critical tradition originated from the work of Plato, but more recently was further developed by Karl Marx, the Frankfurt School, Habermas and a group of scholars testing the ideas of Karl Marx (Griffin, 2003).

Leading figures in this tradition, Max Horkheimer, Theodor Adorno and Herbert Marcuse, held that "all previous history has been characterized by an unjust distribution of suffering" (Torpey, 1986: 73). Marcuse (1988: 143) explains that "critical theory preserves obstinacy as a genuine quality of philosophical thought".

As noted previously, critical theory originated from Marxism. It has, however, developed over the years (Littlejohn and Foss, 2008): today, few theorists unequivocally adopt the Marxist view that the means of production within a society governs the nature of that society, but rather adopt a Neo-Marxist approach that sees society as a system comprising many other factors, not just economics, that influence one another. Within this tradition, the dominant language is seen as the defining factor that upholds the persecution of marginalized groups. Littlejohn and Foss (2008: 58) are of the opinion that it is the responsibility of the critical theorist to "... create new forms of language that will enable the dominant ideology to be exposed and competing ideologies to be heard".

Griffin (2003: 31) outlines three features of critical theory that consistently challenge society:

- The control of language to perpetuate power imbalances;
- The role of mass media in dulling sensitivity to repression; and
- Blind reliance on the scientific method and uncritical acceptance of empirical findings.

Critical theories are filled with philosophies such as liberation, emancipation and transformation; the theories, however, fall short in explaining how these ideals can be reached (Griffin, 2003). Craig (1999) believes that the ideal of critical theories is to move beyond mere feelings and into social action. The Frankfurt School regarded mass media as important for offering the first Marxist attempt to theorize about the media (Gurevitch, Bennett and Curran, 1982), but it provided no constructive way forward for the study of the mass media (Curran, Gurevitch and Woollacot, 1982).

2.5 Mass Media

2.5.1 Overview

Mass media refers to the delivery modes of mass messages through traditional channels such as newspapers, radio and television, and more recently, new computer-related media channels (West and Turner, 2014). The mass media is universal in its appeal and as such plays a central role in the modern day communicating process (Wood, 2004). Early theorists of mass communication in the 1920s believed that “media messages had strong effects that were knowable and predictable and that because of this, they theorized that controlling the signs and symbols used in media messages could control how they were received and convey a specific meaning” (Self, Gaylord and Gay, 2009: 34).

The Shannon-Weaver model illustrates how the mass media works (Weaver and Shannon, 1963): the message moves from the source through a transmitter, a channel and a receiver to the audience. The word “channel” includes television, radio and any other medium that can be used for communication purposes (Fourie, 1975) Similarly, Hillard (1972) defined a communications medium as any material or device used to extend symbols

over space or through time, and mass media can be described as the broadcast of these symbols over vast distances. Mass communication takes place in public, wherein the communicator is typically unknown and the messages are replicated through powerful media (Steinberg, 2002). Fourie (1975: 101) considers mass media as "anything that can be used to convey a message from one point to another". Agrawal (2007: 10) concurs, and note that mass media is "...any form of communication that simultaneously reaches a large number of people that includes those of printed word and picture, where appeal to the sense of sight, such as newspapers; radio, which is directed at the sense of sound, and television" Historically, mass media messages are designed to appeal to the great majority (Merrill and Lowenstein, 1973); and are created by a few for the consumption of a large, heterogeneous, and potentially widely dispersed audience.

2.5.2 Mass media audiences

Most mass communicators will usually find that they compete against other media for the attention of the receivers. Danesi (2002) is of the opinion that in modern broadcasting theory audiences are rather divided into segments defined by various demographical characteristics. The author explains that this is because audiences relate better to certain media genres: "The contemporary radio stations have taken this aspect of broadcasting seriously into account by providing programming that is aimed at audiences with specific kinds of interests tied to age, gender, class, and other kinds of social variables. To describe this type of programming, the term narrowcasting, rather than broadcasting, is now used" (Danesi, 2002: 22). MacFarland (2011) for example, emphasizes that modern radio stations that do not meet the needs of a specific demographic group but rather focus on mass appeal, will more than likely supply the audience merely with content that is the least objectionable.

2.5.3 Mediated mass media

Tubbs and Moss (2000: 446) highlight that every aspect of mass communication is mediated: "Firstly, the sensory input potential for receivers are more limited and receivers of a mediated message have little or no control over its sources, and lastly, the sources of the mediated messages are known either in a limited way or not known at all, only imagined". Baxter and Babbie (2004) concur that mass media is a mediated communication process that Danesi (2002) divides into three basic categories:

- A natural medium is one by which ideas are transmitted in some biologically-based way;
- An artificial medium is one by which ideas are represented and transmitted by means of an artefact; and
- A mechanical medium is one by which ideas are transmitted by means of mechanical inventions.

Mass media allows individuals to share their experiences with others, thereby, through mass-media derived entertainment, binding these individuals together (Mendelsohn, 1966). The modern media landscape is extremely dynamic, and Danesi (2002) acknowledges that developments in computer technology have merged all media into one mediated system of communications.

2.6 Mass media theories

This section will briefly elaborate on a few mass media theories that are relevant to this study, namely the two-step flow theory, technological determinism, cognitive dissonance, the hierarchy of basic human needs and the selective exposure theory. Thereafter, the three theories most relevant to this research project, namely the gatekeeper model, the uses and gratifications theory, and the media dependency theory will be discussed in-depth.

2.6.1 Technological Determinism

Technological determinism was developed by Marshall McLuhan (1964). This theory seeks to offer a causative connection between a society and technology (Griffin, 2003). "McLuhan's media history of human civilization was the basis of his theory that the dominant media of an era determines the dominant human senses and the ways that humans organize their societies" (Wood, 2004: 240). McLuhan (1962) asserted that the dominant media in a society at any point in time would define the basis of social organisation and collective life (Wood, 2004), and any changes in the modes of communication will shape human existence (Griffin, 2003).

McLuhan (1964) divided history into four media epochs:

- Tribal epoch, where "the senses of hearing, touch, taste and smell were developed far beyond the ability to visualize" (Griffin, 2003: 345);
- Literate epoch, where the development of the phonetic alphabet organised modern life at the time;
- Print epoch, where the introduction of the printing press made it possible to distribute exact same copies of the same text; and
- Electronic epoch, where instant communication "has returned us to a pre-alphabetic oral tradition where sound and touch are more important than sight" (Griffin, 2003: 347).

Wood (2004) also notes that the advent of the electronic epoch revived the oral tradition and the ascendancy of hearing and touch. Mass media created the opportunity for people to communicate across vast distances and McLuhan (1964) maintained that this epoch created the global village.

This theory further states that the media shapes individuals' thoughts, feelings and actions, , how societies organise themselves and operate (Wood, 2004), and that "the dominant medium of any age dominates people" (Griffin, 2003: 345). In addition, McLuhan postulates that the

medium is the message as the media manipulates how people see themselves, others and the world they live in, and is thus, ultimately, the primary cause of cultural changes (Griffin, 2003). Furthermore, McLuhan differentiates between cool media, where the medium demands high involvement from the user, such as telephone conversations and face-to-face communication, and hot media, where relatively complete sensory data are supplied, such as printed material and radio (Wood, 2004). Griffin (2003) explains that McLuhan sees radio as a hot medium because the information carried over the single channel is very detailed.

Research (Larson, Kubey and Colletti, 1989) suggests that, of all the electronic mediums, messages conveyed through an audio-visual medium result in a stronger attitude change, while messages communicated via audio "produce(s) greater acceptance and attitude change than does the printed version of the same message" (Steinberg, 2002: 47). This supports McLuhan's findings that the way people live is a function of how they process information (Griffin, 2003).

Before the advent of alphabets, people communicated and passed on knowledge through the spoken word, but even in these early cultures, tools had been developed for recording and protecting important knowledge (Danesi, 2002). McLuhan (1964) insists that the form of technology developed to record and even transmit these messages governs how people process and remember it.

Technological determinism has, however, been criticized for its hyperbolic speculation as it dismisses linear logic as inferior (Baran and Davies, 1995), and for a pure lack of evidence to prove the theory valid (Gordon, 1982). Technological determinism is "...fraught with failure to recognise complex interactions between society and technology" (Olorunnisola and Martin, 2013: 1).

2.6.2 Cognitive dissonance

The theory of cognitive dissonance was developed by Leon Festinger (1957). The author posited that cognitive dissonance is the mental distress that arises from nonfitting relations held concurrently by an individual. Festinger believed that the need to avoid dissonance is as strong as the need to avoid hunger (Griffin, 2003). The theory postulates that attitudes or actions can be altered in various ways. A modification produces relationships either between two cognitions or between a cognition and a behaviour (Festinger, 1957) as follows:

- Consonant relationships - two cognitions or actions that are consistent with the other;
- Irrelevant relationships - relations between two cognitions or actions that are unconnected to one another; and
- Dissonant relationships - two cognitions or actions that are completely inconsistent with one another.

The theory is founded on the hypothesis that individuals seek stability between their expectations and their reality through a process called dissonance reduction, where individuals aim to reduce conflict by bringing their cognitions and actions in line with one another (Festinger, 1957). This is achieved by:

- Shifting the behaviour or the cognition;
- Justifying the behaviour or cognition by altering the contradictory cognitions;
- Justifying behaviour or cognition by developing new cognitions; and
- Disregarding any information that conflicts with the existing beliefs.

A limitation of the theory is that cognitive dissonance failed to demonstrate the specific conditions under which a person would experience dissonance (Aronson and Festinger, 1997). Furthermore, the theory cannot predict the degree of dissonance a person will experience (Griffin, 2003). It also cannot predict when an individual will alter the interaction between any of the elements in a cognitive behaviour connection (Festinger, 1957). Ultimately

Griffin (2003) is of the opinion that the major flaw of the theory is that nobody can prove the theory incorrect.

2.6.3 Hierarchy of needs

In 1943, Abraham Maslow identified a five-step classification of human needs. Maslow (1943) stated that humans firstly have physiological needs, followed by a need for safety, a need for love and belonging, a need for self-esteem, and lastly, a need for self-actualization. MacFarland (1990: 47) states that radio and television focus on the middle levels of the hierarchy: "... it is safe to say that audiences are probably seeking from the media (including radio) ways to enhance feelings of self-worth, and ways of receiving honest, emotional reassurance, without being exploited in the process" . Shanahan and Brown (2002) expanded on this premise and outlined how radio specifically fulfils the other levels within the hierarchy of basic human needs:

- Physiological needs – Radio formats are designed to meet listeners' physiological requirements, such as circadian rhythms (MacFarland, 1990). Weston (1979) demonstrated this by explaining that youth radio stations will have a more active approach to radio programming during the night, reflecting the rhythm of the audience, whereas an adult contemporary radio station will have a slower rhythm with more ballads and/or love songs, fitting the profile of their adult listeners;
- Safety needs - In historic times of crisis, radio was seen as a medium greedily consumed by audiences with the purpose of staying abreast of critical information. Shanahan and Brown (2002) validate this by demonstrating how international and the United States of America (USA) radio stations had enormous listenership figures during 9/11; and
- Self-actualisation – Maslow explained that learning is one of the primary elements within this level. Shanahan and Brown (2002) see radio playing an important role here as well, as it serves as a means of continuously presenting information to its audience by providing

news and information shows, as well as current affairs and educational programming. Another primary element within the self-actualization level was aestheticism. In this sense, talk radio stations, radio stations broadcasting dramas and even radio stations just playing music can be aesthetically pleasing (Douglas, 1999).

It can thus be concluded that the media can have a profound impact on satisfying basic human needs; the media can, however, also exploit this. Baumeister and Bushman (2008) argue that marketers use the media to sell products or services by aiming to meet higher-order needs than the mere need for food or social interaction. Two options they employ to achieve this are:

- To create a need among the consumers where there might not have been one; and
- To convince consumers that the product or service will satisfy an existing need.

2.6.4 Selective exposure

The selective exposure theory hypothesises that individuals filter out and suppress messages that are not in line with their own beliefs, and accept the messages set forth that are aligned with their beliefs (Watts, 2010). Strouda (2007: 416) defines the theory as "...the purposeful selection of information that matches one's predispositions".

Klapper (1960) notes that, although the media reinforces the individual's preceding attitudes, the effect of the messages from the mass media are minimal as individuals have multiple ways to filter any content. He identified five mediating factors:

- Predispositions and the related processes of selective exposure, selective perception and selective retention;
- The type of group, and the norms/ values thereof, to which the individual belongs;

- Interpersonal dissemination of the message content;
- The exercise of attitude management; and
- The nature of mass media in a free enterprise society.

Academic support for the selective exposure theory is divided. McGuire (1968: 800) suggests that "people seek information on some basis less primitive than seeking support of what they already know, and avoiding any surprises". The debate on selective exposure deepens as Kinder (2003: 369) maintains that "despite all of the early confidence, the evidence for selective exposure turns out to be thin. We now know that people do not, for the most part, seek out mass communications that reinforce their political predispositions". Zaller (1992) asserts that the majority of people are simply not so firm in their information-seeking behaviour.

2.6.5 Two-step flow theory

Katz and Lazarsfeld's (1955) two-step flow theory states that information from the media moves in two distinct stages. Firstly, opinion leaders who pay close attention to the mass media and its messages receive the information, and secondly, these opinion leaders convey the message to their "followers", including their own interpretations in addition to the mass media content (Katz and Lazarsfeld, 1955).

The two-step flow theory has, however, been severely criticised by various scholars. Deutschmann and Danielson (1960) assert that the theory should be applied to mass communication with extreme carefulness. The authors insist that the initial mass media information flows directly to listeners/viewers or readers on the whole and is not conveyed by opinion leaders. In addition, the theory accepts that people are passively waiting for the information, whereas society regularly seeks out information about new products by asking friends and/or family, searching online or browsing in store.

2.6.6 Gatekeeper model

The gatekeeper model is quite prevalent in mass communication studies as a result of its applicability to media programming content (Schoemaker and Vos, 2009).

Kurt Lewin is considered the father of the gatekeeper theory, but it was the first studies into gatekeeping, conducted by David White (1950) and Walter Gieber (1956), that applied it to the media landscape (Schoemaker and Vos, 2009; McQuail, 1994). The studies focused on how newsrooms chose which stories to publish, thus the purpose of the studies was to investigate the "degree of subjective judgement involved or to learn about the nature of new values as applied in news media" (McQuail, 1994: 162).

Tubbs and Moss (2000) define the gatekeeper as a person that influences, changes or rejects a message or the flow thereof from the medium to the receiver, pointing out that the gatekeeper is more relevant in mass media than in any other context of communication. Kosicki states that "media gatekeepers do not merely keep watch over information, shuffling it here and there, instead they engage in active construction of the messages, emphasizing certain aspects of an issue and not others" (Kosicki, 1993: 113). The mass communicator must accept the fact that the intended message will not reach the entire target audience only, but will also reach unintended audiences and pass through opinion leaders and/or gatekeepers (Merrill and Lowenstein, 1973).

The basic premise of this model is that messages are created and then changed as they pass through a series of gates (Schoemaker and Vos, 2009). The information used to create these messages are received through a variety of channels (Sigal, 1973):

- Routine channels include information obtained about non-spontaneous events that are constructed specifically for media interest;

- Informal channels include information obtained from other journalists or mass media; and
- Enterprise channels include information obtained by the communication worker through the critical engagement with other people.

Routine and informal channels therefore rely on externally acquired information, whereas enterprise channels obtain information that was initiated by the communication worker (Schoemaker and Vos, 2009). Studies by Sigal (1973) and Berkowitz (1987) indicate that most information published in newspapers in the USA are through routine channels.

Bittner (1980) identifies the following factors that influence the gatekeeper's choices concerning what information to accept and what to reject:

- Firstly, economics. A gatekeeper must foresee the impact the message will have on the revenue of the media outlet;
- Secondly, legal restrictions. It is the responsibility of the gatekeeper to ensure that the message is in line with national legislation and in certain instances, the broadcasting licence conditions;
- Thirdly, the professional and personal ethics of the gatekeeper consciously or unconsciously influence his decision-making;
- Fourthly, competition among media groups; and
- Lastly, the gatekeeper's reaction to feedback received (Tubbs and Moss, 2000).

Tubbs and Moss (2000) also believe that, in mass communication, a network or chain of gatekeepers, such as a news editor at a newspaper proposing changes to a news story, or a programming manager at a radio station requesting a certain piece of music be played or removed from the station's music library, can be identified. However, Ahlqvist (1995) argues that radio programmers are passive gatekeepers as they merely filter music available to them, to the audience. The author further holds that the parties

responsible for the production and dissemination of the music, control what is communicated to the public: "As a gatekeeper, radio is seen as a 'filter' between consumers and producers of popular music, rather than as a relatively autonomous industry with its own uses for recorded music" (Ahlkvist, 1995: 41). Ahlkvist, however, further criticizes the theory for oversimplifying music programming: "... making it appear as a highly routinized and rationalized selection procedure, while obscuring the continuous process of information retrieval, environment monitoring, and participation in multiple discourses that are integral to the process of radio programming" (Ahlkvist, 1995: 42). Rossman (2012) reiterates the Hirsch (1972) contribution to the gatekeeper model, namely that a music recording can be seen as a cultural product that flows through the record labels (cultural distributors) and then reaches the consumers through radio stations. Rossman believes that record companies push radio stations to add music to their playlists, thereby making radio stations surrogate consumers of the cultural product.

Gatekeeping is also relevant to the internet and social media (Schoemaker and Vos, 2009), and one of the primary differences between these and traditional media channels is the gatekeeper's decision-making process (Tubbs and Moss, 2000).

Schoemaker and Vos (2009: 130) are of the opinion that gatekeeping theory, and all the central constructs thereof, are still as valid as the day it was conceptualised: "Although some have predicted that the idea of gatekeeping is now dead, a concept made moribund by the internet, [...] the overall theory [is] still useful in analysing mass communication of the 21st century".

2.6.7 Uses and gratifications model

One of the earliest theories that aimed at explaining the relationship between the mass media and audience was the Mass Society theory. The

theory viewed audiences as helpless victims of the messages of the mass communicator (West and Turner, 2014). The authors explain that after this theory was discredited, it gave way to Limited Effects theories. These theories took the social lives of individual audience members into account (Tubbs and Moss, 2000). The Limited Effects theories were criticised for suggesting that audience members have little personal choice on how they interpret the message communicated to them, and cannot determine the level of impact the message will have (West and Turner, 2014). In 1974, Katz, Blumler and Gurevitch presented the Uses and Gratifications model to address the limitations of the Mass Society and Limited Effects theories (Katz, Blumler and Gurevitch, 1974).

The Uses and Gratifications theory is a psychological communication perspective that assumes that people use the media to fulfil certain needs or wants (Papacharissi and Mendelson, 2011). Rubin (1994: 420) identifies the five assumptions that the contemporary uses and gratifications theory is grounded in:

- "Communication behaviour, including media selection and use, is goal-directed, purposive and motivated;
- People take the initiative in selecting and using communication vehicles to satisfy felt needs or desires;
- A host of social and psychological factors mediate people's communication behaviour;
- Media competes with other forms of communication (i.e. functional alternatives) for selection, attention and use to gratify our needs or wants; and
- People are typically more influential than the media in the relationship, but not always".

The theory offers recipients of the communication the "decisive role in maintaining that they are actively utilising media contents for satisfying, for example, informational or entertainment needs, rather than being passively acted upon by the media" (Steinberg, 2002: 47).

McQuail (1983) identified four ways of categorising the audience's needs and gratifications:

- Diversion – The uses and gratification model continues to be used as motivation for a diversion of, among others, a an escape from routines or for emotional release (Ragierro, 2000);
- Personal relationships – The media, for example social media network sites (SNS) (Papacharissi and Mendelson, 2011) and radio stations (MacFarland, 2011) among others, are used as a substitute to interpersonal relationships;
- Personal identity – The media reinforces an individual's current values and beliefs (West and Turner, 2014); and
- Surveillance – The media is used to obtain information that the individual needs for a specific goal.

West and Turner (2014: 407) identify five additional ways of categorising the audience's needs and gratifications:

- Cognitive – the media is used to obtain information, knowledge and comprehension;
- Affective – the media is used for emotional or aesthetic experiences;
- Personal integrative – the media is used to enhance the credibility, status and confidence of an individual;
- Social integrative – the media is used to enrich relations with friends, family and peers; and
- Tension release – the media is used for escape and diversion.

Lin (1996) remarks that the principal stronghold of the theory is linked to individuals' drives to use various mediums of communication, for example music on the radio, to fulfil certain gratifications such as social identity, interpersonal communication, escape, etc. MacFarland (2011) explains that from a functionalist research perspective "...a medium is best defined by how people use it" (2011: 3). Crisell (1986) disagrees with this statement and maintains that the theory often confuses the medium and the message

by sometimes regarding the message as part of the medium. Barnard (2000: 104) also criticises the uses and gratifications theory as the theory “stops short at considering the circumstances in which the messages are received and the listener’s own understanding of codes and language at work in the framing of the message itself”. He continues his argument by stating that the theory “...does not answer the Marxist argument that the media has a present agenda defined by those who own, control and supervise it, nor does it give much account of what listeners bring to their experience of the media they use – their levels of cultural competence, the knowledge and experiences that inform their tastes, opinions and tolerance or otherwise of different forms of media content” (Barnard, 2000: 105).

2.6.8 Media dependency theory

The media dependency theory integrates the uses and gratifications theory along with psychology, systems perspectives and also contextualist philosophy. The theory posits that media influence is determined by the interrelations between the media, its audience and society, and thus rejects the assumption that the media only reinforces previously held beliefs (De Fleur et al., 1982; Littlejohn and Foss, 2008). Communication can play a role in motivating environmentally responsible behaviours (Ho, Youqing and Rosenthal, 2015) and the theory is one of the first theories that regard the audience, or receiver of the message, as an active part in the communication process. The extent to which people rely on media, or media dependency, can motivate a change in behaviour (Lowrey, 2004). “The individual’s desire for messages from the media is the primary variable in explaining why media messages have cognitive, affective, or variable effects” (Ragierro, 2000: 2). To illustrate this point, Melton and Galacian (1987) conducted music research and found that respondents felt that music on the radio fulfilled their need for, among other things, mood shifting.

There are two factors that influence the degree of media dependence (De Fleur et al., 1982):

- Firstly, a person will become more dependent on media that meet a number of his/her needs, than on media that provide just a few; and
- Secondly, the social stability of the person.

De Fleur and Ball-Rokeach (1982) furthermore conceptualized the media dependency theory for use in several levels of analysis: micro (individuals), meso (interpersonal networks), macro conditions (social environment and media system activity) and macro relationships (structural dependency relationships) (Ho *et al.*, 2015). Littlejohn and Foss (2008: 302) write that: "This model shows that social institutions and media systems interact with audiences so as to create needs, interests, and motives" . The authors continue by explaining that this influences the audience to select different media sources that can, in turn, again lead to dependency.

The theory thus proposes that specific factors can "increase individuals' reliance on the media and, consequently, message effects, including the availability of alternative information sources and social contextual factors, such as the presence of threat" (Ho et al., 2015: 83). McQuail (1994) indicates that the media dependency of individuals are different because the conditions of each individual are different, i.e. mobility, level of income, stress levels, etc. Ho *et al.* (2015) note that the theory on its own is an inadequate model to justify the effects of the media on environmentally responsible behaviours.

2.7 Music as a complex method of communication

2.7.1 Background

Music is a very complex system of codes (Fourie, 1975) with many variables (Erasmus, 2007). Aristotle (1943) wrote that music influenced people through passion, thus fulfilling the people with the same passion that is represented in the music. According to the Ancient Greeks, music has two main functions, namely mimesis, the imitation or transformation of an

external reality, and catharsis, the purification of the soul through emotional experience (Cook and Dibben, 2001). Aristotle and Plato shared the view that music is a form of imitation (mimeses) and that music portrays something else (Sörbom, 1994). German philosopher Immanuel Kant argued that, although he recognized that music can generate emotions, it is nothing more than a game of aesthetic ideas and the pleasure it creates is only physical (Cook and Dibben, 2001). In contrast, Gabrielsson and Juslin (2003) argue that music and vocal expression are two modalities that are some of the most effective methods of emotional communication.

2.7.2 Music and emotions

Music has an influence on the individual from early on in his life (Erasmus, 2007). As proof, a study of four-month-old babies found that they responded to consonant and dissonant melodies. For example, Scherer and Zentner (2001) found that babies looked longer at the source of the sound when they hear consonant melodies. The social function of music can be seen in three ways, namely the formulation and expression of the self-identity, the establishment and maintenance of personal relationship, and controlling mood (Erasmus, 2007). There are also a number of other moods well beyond the social context (Rentfrow and Gosling, 2003). Music provided ways for self-interpretation, self-representation and for the expression of emotions a person associates himself with (North and Hargreaves, 1999).

Clynes (1982) wrote that individuals rather react to certain elements within music. He was able to show that there are "certain measurable, repeatable physical reactions given to musical phrases" (MacFarland, 2011: 137). Clynes added that these reactions are cross-cultural. Rosenfeld (1985) found that respondents described high-pitched music as being playful and happy, and low-pitched music was judged to be serious and sad. Although pitch was important in determining the mood of the listener, Herver (2012)

experienced that tempo was the single most important factor. Levitin (2006) noted that the perceptual attributes involved in music perception are loudness, pitch, contour, rhythm, tempo, timbre, spatial location and reverberation. Juslin (2008) found that music was more often positively associated with the intensity of the listener's emotional response. Music plays an important role in young people's socialization (Miranda and Claes, 2004) and repeated exposure to certain themes in music can lead to the listeners' attitudes and values gradually conforming to what is suggested by the music (Selfhout et al., 2005).

Various other authors (Wells and Hakkanen, 1991; Juslin and Sloboda, 2001; Juslin and Zentner, 2002) concluded that one of the main reasons why people spend so much time listening to music was because of the emotional experience. Surveys by Rippere (1977), Parker and Brown (1982), and Gallup and Castelli (1989) have indicated that music is among the most important strategies for influencing mood.

2.7.3 Music preference

Schellenberg and Von Scheve (2012) also concluded that individuals have different emotional responses to music, but the emotional experience music evoked varied between persons as a function of personality. This study further found that there are interconnections between liking music, emotional responding to music, and individual differences in personality. According to Hansen and Hansen (1991), the relationship between music preferences and personality traits is an interactive process of socialization. People tend to select music related to their social perceptions, personalities and attitudes.

A study in Canada assessed the relation between music preferences in adolescents and personality dimensions (Schwartz and Fouts, 2003). The researchers found that:

- “Adolescents preferring heavy music were more likely to be independent or anti-conformists who demonstrate lower self-esteem and higher self-doubt;
- Adolescents preferring light music were more likely to be preoccupied with trying to do the right and proper things, while still keeping their emotions in check; and
- Adolescents with a taste for eclectic music appeared to have less difficulty negotiating their adolescence.” (2003: 211-212)

Kotzee (2011: 163) studied radio listeners in central South Africa and discovered that: “Although certain relationships between personality aspects and music preference, as well as the uses of music were found, it is probable that the various reasons that exist for individuals’ music preference are comprised of various facets, including, but not limited to, media influences, repetition of certain songs, influences from peer and social groups, the existence of sub-cultures and environmental impacts at the moment of testing”.

Music is also important at group level, where music helps to enhance group cohesion (Erasmus, 2007). Music plays an important role in the functioning of people and is an important part of the cultural heritage of a community (Rentfrow and Gosling, 2003). However, music is unique in the sense that it, unlike language, does not depend on culture-specific sounds. Erasmus (2007) therefore concludes that music is more universal than language.

2.8 Mass media and music

2.8.1 Background

Music has been perceived as a source of entertainment and distraction for mass audiences since the 1920s, and the rise of music as a mass distraction art was made possible by the advent of radio broadcasting (MacFarland, 1990; Danesi, 2002). The concept of a station devoted entirely to music emerged in the USA during the early 1950s in reaction to the loss of

audience numbers and advertisers to television (Fornatale and Mills, 2015). As various music styles developed throughout the 20th century, early pop songs flourished as they were easy to listen to, memorable and emotionally tempting and was, most importantly, attracting large audiences (Danesi, 2002). After the Second World War, important shifts occurred in the music industry. Because pop music is designed to be highly transient new musical styles developed rapidly (Danesi, 2002). Danesi remarks as follows: "Rock grew out of the intermingling of several streams of post-war popular music styles, including rhythm and blues, the recordings of blues 'shouters', gospel-based vocal styles, boogie-woogie piano blues and honky-tonk music" (2002: 83). By the end of the 1970s, pop music became highly fragmented and as a result less profitable for record companies to sell to large homogeneous audiences (Danesi, 2002). Pop music was revived a decade later by the introduction of the compact disk (CD) in 1983 and MTV, a television station dedicated to playing only music (Danesi, 2002). Wells and Hakanen (1991) maintain that popular music today holds a central position in contemporary mass media. It is the main content of radio, and music videos have made it a growing component of television viewing.

2.8.2 Popular music

Shuker (1998) explains that the term 'popular music' was originally defined as 'for the people' and it referred to a type of music that was used in William Chapple's 'Popular Music of the Golden Times' in the 1850s. However, it was not until the 1930s that the term gained wider scope and appeal (Shuker, 1998: 226).

Negus (1992) emphasises that it is difficult to explain what popular music is. Shuker (1998) concurs, stating that a definition of pop music is elusive. The author explains that popular music "... consists of a hybrid of musical traditions, styles and influences, and is also an economic product which is invested with ideological significance by many of its consumers" (1998: 228).

Modern pop music styles and crazes come and go quickly. Danesi is of the opinion that this does not imply that many types of pop music are not highly influential and important art forms, but that the commercialization of such forms requires that they have a short life span (Danesi, 2002: 85). Pop music always had strong elements of fantasy, arousal (especially rock music), excitement and relaxation (slower ballads) (MacFarland, 1990). Danesi also sees strong continuities that can be detected within popular music: "Most music genres today draw upon: (1) the smooth, romantic vocal style of Tin Pan Alley; (2) the strong rhythms and emotional intensity of African-American jazz, gospel and blues music, (3) the poetic themes and ballad forms of crooning and swing music" (Danesi, 2002: 86).

2.9 Radio

2.9.1 Brief history

In the late 19th century, an Italian scientist, Guglielmo Marconi, who built on the original work of James Clark Maxwell, attempted to transmit messages over distances (Crisell, 1986). Marconi, however, developed radio as a medium for sending Morse code, and not as a mass medium of communication (Busby and Parker, 1984), and the first broadcasts could barely reach three kilometres (Danesi, 2002). In 1901, Marconi managed to send signals much further and with much less background noise using an alternator device (Barnard, 2000). This technology slowly grew and ultimately developed into the first mass medium, radio, almost two decades later (Danesi, 2002).

The first radios were crystal sets and listeners had to use headphones to listen to the radio, with the result that listening to the radio became a solitary activity (Barnard, 2000). The crystal sets were replaced by the valve wireless radio by the mid-1920s and incorporated a loudspeaker. By then, radio had become a very popular mass medium, shaping trends in

music, drama, advertising and verbal communication (Danesi, 2002). The valve wireless radio was in general use until the end of the 1950s (Crisell, 1986). Further developments, such as cheaper transistor radios, the use of VHF (very high frequency), FM (frequency modulation) and stereo revolutionized radio listening in the 1960s as the sound quality increased (Hilliard, 1972). The concept of a station devoted entirely to music emerged in the USA during the early 1950s in response to the loss of audience and advertisers to television, as mentioned earlier. Underpinning it was the basic economic fact that programming built around commercially available records was cheap, requiring none of the levels of investment in variety programmes.

2.9.2 How radio differs from other media

Radio accompanies human activity 24 hours a day and uses words, sounds and music as the codes of communication from which listeners draw meaning (Barnard, 2000). Live radio is a “vicarious medium which, during any given day, consumes and regurgitates an enormous amount of information and material” (Barnard, 2000: 187).

Radio differs from other media as only auditory codes are used (Crisell, 1986), but it “could reach more people than print, not only because it could span great distances instantly, but also because its audiences did not necessarily have to be print literate” (Danesi, 2002: 11). Crisell (1986) concedes, however, that because of the type of code radio used, the risks of ambiguity or even complete communication failure is significant. An advantage of this constraint, however, is that it leaves the listener free to perform other activities or responsibilities while listening to the radio (Busby and Parker, 1984). One of radio’s biggest virtues is that it is easy to ‘ignore’. MacFarland (1980: 28) defines the following three components to this regard:

- Radio demands very little attention from the listener;

- Radio is either in the foreground or in the background - it cannot be anywhere in-between. Unlike watching television, listening to the radio allows a person to do many other things while still consuming the messages broadcasted. It is therefore legal to listen to the radio while driving a vehicle;
- Together with print-media, the message received through radio is open-ended and the listener can create his own imagery.

2.10 Music on the radio

2.10.1 Music radio

Barnard (2000) considers radio stations as some of the largest users of music as a method of communication. Barnard continues by highlighting that music has formed the core of radio programming almost since the medium's inception, largely for reasons of tradition and cost (Barnard, 2000: 124). Wimmer and Dominick (2006) maintain that music is the central product of many radio stations – it is of extreme importance for their economic sustainability and is the “mainstay of radio’s output as some stations offer very little or nothing else” (Crisell, 1986: 51). The audience is the main user of this product and the “audience figures for commercial radio stations are directly related to the station’s advertising income” (Wimmer and Dominick, 2006: 361). Radio stations use music to help their listeners to relax, to relieve tension, to shift their mood, to forget about their problems, and as background while performing duties or other activities (Melton and Galacian, 1987; Barnard, 2000).

2.10.2 Impact of music videos

In the USA television channels only playing music videos, had a massive impact on the radio industry. Stover (1987) studied the impact of music videos on American radio in the 1980s and found that 75% of the study sample watched music video programs (MTV, VH1 etc.) on a regular basis, 88% watched such programs for at least a quarter of an hour, and 66% of

respondents under 18 years of age reported that watching music videos was their primary source of music consumption. It can thus be concluded that societies have become more and more visual orientated, and it is in this environment that radio must compete (MacFarland, 1990).

2.10.3 Music formats

Radio played a pivotal role in the promotion of jazz, blues, swing, show tunes and Tin Pan Alley pop music in America from the 1920s to the 1950s (Danesi, 2002). A music chart show, where the top songs were counted down on-air, was very popular in the 1940s (MacFarland, 1990) and this led to the most influential radio music format by the early 1950s, namely the Top 40.

The concept of Top 40 as a radio music format was that people wanted to hear more of the music they liked, and less of the music they disliked - therefore Top 40 radio stations only played the top 40 single records on a continuous basis (Danesi, 2002). MacFarland (1990), however, mentions that these 40 songs were not played or rotated equally as the top ten songs would appear more frequently than a song in the top 20. A top 20-song will in turn be played more often than a song in the top 30, therefore, a song in the top ten would almost be played four times more often. A need arose among radio stations in the USA in the 1960s to expand the limited Top 40 playlist and new music styles slowly evolved (MacFarland, 1990). Top 40 remained the dominant music format until the 1970s and as noted earlier, by the 1980s, audiences became highly fragmented and as a result Top 40 radio gave way to various other music genres (Danesi, 2002: 87):

- Adult contemporary, a mix of oldies and softer rock hits;
- Contemporary hit radio, mostly current hits, usually mixing pop and rock;
- Country, can be subdivided into traditional country, urban country and rock country;

- Modern rock, current rock music split up in various branches, eg hard rock, industrial rock, etc.
- Rap and Hip-hop
- Oldies
- Classic rock, rock songs of the late 1960s, 1970s and 1980s
- Rhythm and blues
- Experimental, rock and folk, mainly promoted by college and university radio stations
- Latin
- Classical music
- Jazz and Blues
- Gospel

As a result of many radio stations with similar formats competing at the time, MacFarland (1990) maintains that radio stations also tried to differentiate themselves even further by referring to their presentational style as, for example, Adult Contemporary (AC), a playlist that contains the most popular songs but not songs that will appeal to teenagers.

MacFarland hypothesized that radio music genres might be defined in terms of the category of style, form and/or content it displays (1990: 60):

- The origin or the roots of the music. Music styles such as reggae and classic country represent the styles of a specific group of people or culture;
- The target of the musical style, for example AC, where adults, and not teenagers, are the target of the music;
- The third category is presentation, where the roots of the songs are ignored and the target audience is assumed.

2.10.4 Music selected for airplay

Wimmer and Dominick (2006) suggest that it is important to gain insight into the preferences of the audience because music is the main product of

a radio station and it is of cardinal importance to be able to identify the music that might be preferred by the audience of the radio station. Most commercial radio stations select their music for airplay according to the popularity thereof. MacFarland (2011: 115) notes that this is not surprising as “popularity with some root or target audience is almost always a key factor in developing a music format”. Rothenbuhler and McCourt (1992) state that it is a process of pre-selection where selections are prepared in the public’s behalf without the public’s direct contribution. In light of this, MacFarland (2011) points out that the method most radio stations use for selecting music is self referential. Stations emulate other radio station playlists and focus on playing material that is least objectionable in the hope that the station will minimize any risk of listeners tuning out (MacFarland, 1990). The decision of which musical genre to broadcast is also very important as research (Oakes, 2003) indicated that genres differ widely in their appeal to different demographic segments.

Rothenbuhler and McCourt (1992) portray how those drawn in with selecting music participated in two basic decision-making processes: sensing and valuation. In sensing, the decision-makers select the records that are the least problematic and most promising. In valuation, those records are then judged in comparison both to other new records, and in terms of the impact that adding the record would have on the existing playlist (Rothenbuhler and McCourt, 1992). In an earlier study, Rothenbuhler (1985) listed five ways in which a radio station’s music selection was influenced:

- Record companies decided on the songs that were sent to specific radio stations for airplay;
- Promoters within record companies and industry trade sheets had a significant impact on music selection;
- Station music directors were influenced by the playlists of other competing stations;

- Station music directors were hired because of their music programming skills level and not because of the insight they might have of the community the radio station is broadcasting to; and
- The programming or music consultant played an important role in music selection.

MacFarland (1997), however, maintains that to determine what a station's core audience really wants to hear is challenging, but settling merely for measures of popularity as the controlling factor in choosing music for airplay is far too easy. He states that there is no denying that the popularity of the song is an important factor in choosing music for mass appeal radio airplay. But, popularity, as important as it is, must finally be viewed not as an answer in itself, but merely one of the most visible symptoms of other factors that cause the audience to listen and enjoy that song. "What one cares about when listening to a song is how it makes you feel, the mood that it helps create, sustain or change. How a song makes you feel has to do with factors intrinsic to the music itself, and those factors are generally ignored by standard radio music research" (MacFarland, 2011: 162). An earlier study by Mendelsohn (1966) indicated that the listener's taste for a specific kind of music generally depends more upon the immediate mood of the individual than upon any immutable "taste disposition". MacFarland (2011) continues that the reason people do not have a strong preference for a specific kind of music is because the music is chosen to create, change or sustain a mood. Linley (2004) concurs with these assertions and concludes that people prefer to listen to music that makes them feel good.

Fletcher (1987) reasons that the attractiveness of a new song on the radio is based on resemblance to music already accustomed to the targeted audience. In more recent studies, Hunter and Schellenberg (2011), and Schellenberg, Peretz and Vieillard (2007) state that a positive response to music does increase with familiarity. They add that this is consistent with the predisposition that subjects tend to be wary of novelty, with this

wariness dissolving after exposure. The authors also found that an overexposure to musical stimuli, or record burnout, leads to a decrease in the subject's positive views towards a piece of musical stimuli. Radio stations should rather serve the narrowest needs of any given audience, rather than the broadest (MacFarland, 1990).

In most commercial radio stations, music is scheduled to be played at a predetermined frequency and it is based on the song's "placement in the current Top 40, by its newness, by its popularity as evinced by sample polling of listeners by telephone, or even by a station's association with a particular artist or event" (Barnard, 2000: 199).

Lutz (1978) explained that the 'life' of a song can be demonstrated by using the product life-cycle for consumer goods:

- Firstly, the song is introduced as very few listeners might have heard it before;
- Secondly, the song is in a growth stage where more and more people have heard the song and are beginning to like it;
- Thirdly, the song reaches maturity where there is still a growth in the popularity, albeit considerably slower than in the growth stage;
- The song reaches the saturation stage where the song enjoys its peak popularity; and
- Lastly, the popularity of the song is now declining and the audience is growing tired of listening to it.

Wise (2010) reported that programming managers and music compilers must be familiar with the music interests of their communities and make programming decisions accordingly. Many commercial radio stations will conduct research to ensure that their music is aligned with the audience's needs. Many radio stations that do not have the facility to conduct thorough music research look at comparably formatted radio stations and, to a certain degree, match what the station is playing.

2.11 Mass media in South Africa

2.11.1 Brief history

Mass media in South Africa has a rich, albeit turbulent, history. The Dutch East India Company refused to publish newspapers in South Africa from 1652 onwards (Fourie, 2004). Fourie states that only after 1795, when the Cape fell under British rule, did the first newspaper appear: On 16 August 1800 the *Cape Town Gazette* and *African Advertiser* were printed on the government-owned printing press; all other newspapers were prohibited. The first independent newspaper, *The South African Commercial Advertiser*, was produced on 7 January 1824 in Cape Town (De Kock, 1982). The newspaper was shut down multiple times by the British Government, but on 30 April 1829, Ordinance No. 60 was signed announcing the press as independent. This in turn led to an influx of new publications over the next century (Fourie, 2004).

While print media rapidly flourished in South Africa, broadcasting only matured many years later. Tomaselli, Tomaselli and Muller (1989) formulated four distinct periods of broadcasting development in South Africa. Fourie (2004) expanded these periods to seven:

- The launch of radio (1919–1936) started with amateur broadcasts after all restrictions were lifted after World War I. On 18 December 1923, the first experimental broadcasts were broadcast from the South African Railways headquarters. The first regular broadcast started on 1 July 1924 by a radio station known as Radio JB. Two other radio stations followed shortly after: the Cape Peninsula Publicity Association (Cape Town) and the Durban City Corporation. All three stations were later centralised with the forming of the African Broadcasting Corporation (ABC) in 1927. The ABC had many financial challenges during 1929 and 1935 and this led to the forming of a public corporation free of government control, namely the South African Broadcasting Corporation (SABC).

- The formation of the SABC (1936-1948) was finalised on 1 August 1936 with a capital advancement from Sanlam. All radio broadcasts were in English but the demand for Afrikaans programmes quickly grew and in 1938 the B Programme was introduced: a short-wave radio station only broadcasting in Afrikaans;
- Post-World War II (1948-1960) was again a challenging period. The first SABC-produced news bulletins were aired in 1950, ending the reliance on news from the British Broadcasting Corporation (BBC) in London. Furthermore, financial difficulties plagued the SABC by the mid-1940s and the introduction of a commercial radio station was seen as a solution to this recurring problem. Springbok Radio, a bilingual broadcasting service, was introduced on 1 May 1950;
- The transformation period (1960-1981) included major developments such as the introduction of regional radio stations, African language radio stations and radio automation;
- A highlight during the period of challenges (1971-1981) was the announcement that the SABC will be offering a television service. The first test broadcasts began in May 1975 and the first regular programme started on 5 January 1976. As a result of a loophole in broadcasting legislation, various independent radio stations, such as Capital Radio, Radio 702, Radio Bop and Radio Thohoyandou, were formed by locating their transmitter sites in the homelands;
- The period of rationalisation of broadcasting (1981-1992) began with the Steyn Commission. The purpose of the commission was to investigate the media landscape within South Africa. During this period, Bop-TV (1983) and M-Net (1986) aired for the first time. In 1991, another commission, the Viljoen Commission, was formed to investigate the future of the South Africa media environment;
- The last period was the period of restructuring of broadcasting (1992-present). Because of the Viljoen Commission report, the radio landscape in South Africa yet again transformed; this time with the introduction of community radio.

2.11.2 Community radio in South Africa

Radio stations in South Africa fall into three categories: public service broadcasting, commercial radio stations, and community radio stations.

Fourie (2004) describes a community broadcaster as follows:

- A non-profit entity;
- Serving a specific community;
- Encouraging the community they serve to be involved in the operations and programming of the broadcaster; and
- May be funded by sponsorship, advertising, membership fees or a combination thereof.

The Independent Communications Authority of South Africa (ICASA) issues licences for community broadcasters, and as of September 2015, 238 community radio stations were licensed to broadcast (South African Audience Research Foundation, 2015). The following radio stations are licensed to broadcast in the Free State:

- CUT FM
- Gold FM
- Karabo FM
- Koepel Stereo
- KovsieFM
- Lentswe Community Radio
- Mosupatsela FM
- Motheo FM
- Mozolo FM
- Naledi FM
- Overvaal Stereo
- Qwaqwa Radio
- Radio Maluti
- Radio Panorama
- Radio Rosestad

- Sesotho FM
- The Rock Community Radio

ICASA further allows for three types of community radio licences: special event licences, temporary licences and four-year licences.

Olorunnisola (2002) categorizes four sub-types of community radio stations:

- Radio stations that serve a particular geographical area;
- Radio stations that target cultural and ethnic communities;
- Religious-based radio stations; and
- Campus-based radio stations that are active on university and college campuses.

Campus-based radio stations have been established at several universities across South Africa, where they serve institutional communities like organisations, universities and colleges ((2006). Many universities across South Africa have set up radio stations to encourage and promote broadcasting training for students pursuing a career in the field of broadcasting (Meyer, 2004).

2.11.3 Radio Kampus to KopsieFM

Meyer (2004) documented the history of the University of the Free State campus radio as follows:

- Radio Shimla was founded in 1978 by a group of students who named the station 'Radio Kampus' and the first broadcast was on 14 September 1978 from the cafeteria of the then University of the Orange Free State (UOFS) Bloemfontein campus;
- In the 1980s, students of the UOFS changed the name of the station to Radio Shimla;
- In April 1995, Radio Shimla applied for a community broadcasting licence from the IBA (now ICASA). A temporary community

broadcasting licence was awarded on 8 May 1995 and Radio Shimla was renamed RSFM 97.0;

- RSFM 97.0 officially started to broadcast on 9 October 1995;
- In 2003, RSFM 97.0 changed its name to KovsieFM and was awarded a four-year community sound broadcasting licence from ICASA;
- KovsieFM's broadcasting licence was renewed for another four years in 2007, 2011 and 2015.

KovsieFM is subject to the parameters and broadcasting guidelines as set out by the ICASA class community-broadcasting licence issued in 2015. The current KovsieFM broadcasting licence states the following with regard to broadcast content:

- KovsieFM is committed to playing 60% local music, in accordance with ICASA regulations;
- Licence conditions require KovsieFM to broadcast in three languages: Afrikaans, English and Sotho, with a percentage split of 60% English, 30% Afrikaans and 10% Sotho;
- The broadcasting target market is subject to the broadcasting footprint, but is primarily identified as students between the ages of 19 and 26; and
- KovsieFM upholds 70% music content and 30% talk content (including advertisements and formal news bulletins).

2.11.4 KovsieFM music selection

Music chosen for airplay on KovsieFM is selected by KovsieFM's music manager. Adri Louw, KovsieFM's music manager, in a personal interview explained that this is done by analysing other national and international radio stations' music charts and then selecting the music that is most relevant to the target market of KovsieFM (Louw, 2016). She added that the station has no method of measuring listeners' perception of the music selection played on the station.

2.12 Radio audience measurement

2.12.1 Background

One of the primary responsibilities of radio programmers, music compilers or broadcast schedulers is to match the programming offering of the radio station to the needs of the target audience (Bornman, 2009). The author holds that this cannot be done without the following basic information about the audience:

- Its preferences and attitudes towards certain programmes;
- Consumer behaviour; and
- The size and structure of the audience.

2.12.2 Audience measurement in South Africa

Community, commercial and public radio audience listenership figures in South Africa are compiled and distributed by the South African Audience Research Foundation (SAARF). The single method used by SAARF to obtain listenership figures is the 7-day leave-behind and self-recording diary method, in South Africa referred to as the RAMS® diaries (South African Audience Research Foundation, 2012). The leave-behind and self-recording diary method captures the audience's behaviour over time (Kent, 1994). SAARF asserts that this is the best method for conducting radio audience measurement research as it is the most used method globally. The method requires respondents that were identified by SAARF prior to the study, to record their radio listening habits per quarter hour (South African Audience Research Foundation, 2012). The data gathered from the RAMS® and population data are then used to calculate the listenership per radio station (Fourie, 2004).

The SAARF (2012) demonstrates that there are advantages and disadvantages to utilizing the RAMS® diary method. The advantages are:

- The method does not rely on the recall of any past behaviour as recall and memory errors can severely affect the study;

- Respondents provide information for a seven-day period and as a result, weekly cumulative audiences and weekly reach and frequency can be calculated;
- Distinct and comparable data are available for each day of the week; and
- The household flooding sampling method is used. This method reduces error by doubling the urban sample.

Other advantages include the following (Kent, 1994; Fourie, 2004):

- It is a cost-effective research method;
- It can obtain a wealth of other demographic data; and
- Its data collection method is non-intrusive.

Van Vuuren and Maree (1999) concluded that the SAARF utilises the best research practices and is internationally comparable. However, the SAARF has also been severely criticised in the South African media over the last decade for its "...inability to deliver accurate information about some media categories" (Finweek, 2006: 101), the sampling methods used to obtain the data (Moodie, 2014), and "deep dissatisfaction with their overall measurement methodologies [used]" (Mekoa, 2014).

The SAARF agrees that there are a couple of disadvantages to the methodology they use (South African Audience Research Foundation, 2012):

- This type of research relies on the cooperation of respondents to enter their listening accurately and punctually; and
- Fieldwork excludes part of the July and the December/January school holidays.

There are, however, other disadvantages to the leave-behind and self-recording diary method (Kent, 1994; Webster, Phalen and Lichty, 2006; Bornman, 2009):

- The research method requires a certain level of literacy from the respondents;
- Respondents tend to become less accurate the longer the recording period continues;
- Respondents may provide false information for a variety of reasons;
- When respondents complete diaries on behalf of other respondents in the house, the margin of error in their reporting increases as they might be unaware of certain media consumption habits;
- An increase in media technologies, especially recording devices, continuously challenges respondent's attention to whether that which is being reported on is live or recorded at that moment; and
- The more deep-rooted a respondent is to a channel, the more prone it will be recalled during the research.

Bornman concluded that the "Criticism of audience measurement practises furthermore point to the fact that the results of audience measurement endeavours can never be regarded as the full and final answer on the quest for knowledge about media audiences" (2009: 48).

2.12.3 Radio listenership in South Africa

The SAARF provides radio stations in South Africa with information on radio listening habits (Bornman, 2009). The information comprises:

- The radio stations listened to over the course of a week;
- The times a radio station was listened to for each quarter of an hour over the seven days;
- An order of radio station preference among listeners; and
- Information on non-listeners.

The latest South African listenership figures published by the SAARF (South African Audience Research Foundation, 2016) in March 2016, is shown in Table 1.

Table 1 - South African listenership figures

Total South African population when research was conducted	38 259 000
Total number of population who listens to the radio	33 562 000
Total number of population who listens to commercial radio	32 278 000
Total number of population who listens to community radio	8 790 000

2.13 Conclusion

The field of human communication is vast and extraordinary complex. The rapid growth of mass media offerings and the insatiable consumption thereof made the study of mass media pivotal in any modern civilization.

Although radio is by no means a new mass medium, it is still the most consumed media channel in South Africa. Over 33 million people have access to radio broadcasting in the country, more than any other medium. There are 296 radio stations actively operating in South Africa, 40 commercial/public broadcasters and 256 community radio stations as of December 2015.

Many of these community radio stations rely heavily on music to not only keep their audience interested and engaged, but also grow the audience in number. However, very few radio stations in South Africa have the means of conducting continuous music research. The majority of radio stations, such as KopsieFM, use informal methods of research to gauge music preference among the target audience.

It can subsequently be reasoned that if a music-based radio station plays music that does not match the needs of the target audience, the radio station can expect a decrease in listenership figures. This assumption has never been studied in the context of a campus radio station in South Africa.

The following chapter will outline the research design and research methodology of this study.

CHAPTER THREE

Research Design

3.1 Introduction

This chapter serves the purpose of describing the research design of this study. The chapter will aim to achieve this by:

- Defining the research methodology of this study by focusing on the mixed-method research approach that will be used. Reasoning for why this methodology was selected and how the qualitative and quantitative data will be approached will be critically discussed;
- Describing the research methods used in the study and a discussion of the research instruments. This section will provide an outline of how the research instruments will be used and the validity and reliability of each instrument;
- Discussing the sampling methods used for both the quantitative and qualitative research;
- Stating the limitations of the research design used in this study and how these limitations will be managed; and
- Providing a description of all ethical considerations within this study and how any possible risks will be mitigated.

3.2 Research methodology

3.2.1 Mixed-methods approach

Mass media research uses a variety of qualitative and quantitative research approaches (Wimmer and Dominick, 2006). The authors (2006) emphasize that focus groups, mail surveys, online surveys, in-field-surveys and central location testing are among the most popular methods used today. For this study a mixed-method research approach will be used. Potter (2012) and Davidson and Sutton (2011) note that the mixed-method approach became popular in the social sciences during the last 30 years as the research method uses more than one qualitative and/or qualitative technique, or a combination thereof in the same study.

A mixed-method research design can further be defined as “the collection or analysis of both quantitative and qualitative data in a single study of which the data are collected concurrently or sequentially, are given a priority, and involve the integration of the data at one or more stages in the process of research” (Creswell et al., 2003: 212). Denzin (1978: 28) explains that the problem of rival casual factors cannot be solved by a single method, and because “each different method reveals different aspects of empirical reality, multiple methods must be employed”. Mixed-method design offers many possibilities (Potter, 2012) as it enables the researcher to (Johnson and Christensen, 2007):

- Use a combination of quantitative and qualitative approaches;
- Use single or mixed-methods; or
- Use single or multiple models of investigation.

Potter (2012) also explains that mixed-method approaches usually combine different types of analysis. The author further states that the challenge of the approach is that it is complicated to analyse and interpret the results of two different types of data in such a manner that the results are valid. This statement is further emphasized by Stangor (2011: 15) who says that the goal of qualitative research and quantitative research differs: “... the

goal of qualitative research is to capture the richness of everyday behaviour by observing and describing events as they occur, whereas quantitative research is a more systematic observation of behaviour and subject to statistical analysis". Ahlkvist (1995) found that radio stations that specifically used focus groups and Auditorium Music Testing (AMT) as methods for conducting music research performed remarkably better than smaller radio stations that rely on more informal methods of obtaining data. The study will use a sequential mixed-method approach for collecting data in two stages:

- Stage 1 - Data from the AMT sessions were collected and then analysed. The preliminary analysis and findings from this stage guided the areas of the discussions of the focus group; and
- Stage 2 - Data from the focus group interviews were collected and then analysed.

3.2.2 Auditorium music testing

The quantitative data for this study was collected through AMT. AMT allows the researcher to test as many as 700 songs in one session (MacFarland, 2011). Wimmer (2015) explains that AMT is preferred to traditional callout music testing, where the researcher calls respondents and plays segments of a couple of songs, as the researcher has more control over the testing conditions. Wimmer (2015) writes that during AMT the researcher:

- Knows who the respondents are;
- All respondents are exposed to the same piece of music;
- All respondents evaluated the music without the assistance of any other party;
- All testing is done under controlled conditions;
- Any queries from any respondent can be dealt with immediately; and
- All respondents who evaluated the music were exposed to exactly the same extraneous variables.

It must be noted that the points highlighted above are only applicable to a setting where all respondents are tested at the same time. Logistical reasons prevented this study from testing all respondents in a single venue for a single testing session, therefore respondents were not exposed to the same extraneous variables.

A full AMT where all the music is tested among all the respondents simultaneously is an expensive method of conducting research as:

- Respondents are usually compensated for participating over a long period;
- Recruitment of respondents can take time and be labour-intensive; and
- A venue with an adequate sound system and refreshments needs to be booked for the AMT session.

Listener fatigue is also a regular occurrence during AMT sessions when more than 600 songs are tested (Wimmer and Dominick, 2006).

3.2.3 Focus groups

Focus groups originated in the United States of America in the 1940s as an experimental procedure specifically designed to study radio station dynamics (Bloor *et al.*, 2001). This method was further defined and in 1946 a standardized set of procedures was published as its use in commercial radio dramatically grew (Merton, 2014; Bloor *et al.*, 2001). Today, it is still widely used in market research.

Berger (2014) explains that such interviews consist of 6 to 12 respondents who are led by the moderator in order to obtain specific information about a topic. Focus group discussions are therefore semi-structured interviews where the interviewer has a set of questions to ask the informants, but tries to maintain a casual quality to the interview (Berger, 2014). Although focus groups are fluid, as the researcher does not directly control the groups, the groups will continue their specific inner hierarchies (Woźniak, 2014).

Hsia (1988) identifies three advantages of focus group interviews:

- Focused interviews are more flexible;
- In-depth probing for hidden sentiment is possible; and
- Respondents can be encouraged to investigate sensitive subjects.

For these reasons focus group research has become a standard in mass media data collection (Merton, 2014). Pfitzmann and Kohntopp (2009) note that focus group research is popular among radio stations as it is an excellent way to ask listeners direct questions, while Bloor *et al.* (2001: 4) articulate that focus groups discover hidden meanings and “yield data on the uncertainties, ambiguities and group processes”. Bloor *et al.* (2001) insist that focus group research plays a vital role as an ancillary method in conjunction with other methods. Focus groups can be used:

- As pre-pilot work to aid in the planning of further research instruments such as surveys;
- To support the interpretation of other research findings; and
- As a method of communicating research findings.

Focus group research was built into this study especially for the purpose of comparing and aiding in the interpretation of data that was gathered through the quantitative research approach. This was achieved through triangulation. Triangulation “... simply requires contrast: the corroboration of findings produced via another method, indicating that those findings are unlikely to be the result of measurement biases” (Bloor *et al.*, 2001: 12). These authors acknowledge that triangulation aids in interpretation and is not a means of validation. End-of-study focus groups have three advantages (Bloor *et al.*, 2001):

- It can offer supplementary data that deepens and extends the early analysis;
- It is a valuable tool for providing feedback to respondents provided that they were part of the earlier research; and
- It may enable access to some research settings.

Zaltman (2003) argues that although focus group research is inexpensive and easy to implement, it is not effective when evaluating new product ideas, testing advertisements, or investigating deeper feelings and emotions among respondents. The author (2003) continues by remarking that focus groups usually do not spend enough time on topics and that respondents may feel pressured to conform to group consensus during the study.

Wimmer and Dominick (2006) state that in a situation where participants participate at various time intervals, respondents have an opportunity to discuss the researched material with other respondents from a different group and thereby can contaminate the research project. Finally, Bloor *et al.* (2001) concede that focus groups, as a single method of investigation, have a limited future in academic, but will still be valued as part of a mixed-method approach.

Bloor *et al.* (2001) articulate that the composition of each of the focus groups is critical as there must be sufficient diversity within the group. Groups that are too heterogeneous may result in conflict and/or the repression of respondent viewpoints. Certain participant characteristics that ensure heterogeneity, which are common among researchers, are gender, ethnicity, race, religion, age and background. The size of each focus group is also important. Many researchers prefer smaller groups (five to six participants) as it is usually easier to manage the group and steer conversation, especially when discussing sensitive topics, but Bloor *et al.* (2001) state that smaller groups run the risk of:

- Limited discussions;
- Being too small. If only a couple of members do not attend the discussions, then it becomes unproductive; and
- The possibility that some of the participants are too shy to partake in the discussion, therefore rendering the group discussion ineffective.

Larger groups (6 to 12 or more participants) can also be problematic (Bloor *et al.*, 2001) for the following reasons:

- Larger groups might be challenging to moderate and participants in larger groups can also feel overlooked as they had limited time to express their point of view;
- This problem can be worsened by dominant outgoing participants within the group that essentially take over the discussion;
- Larger groups can also be more difficult to transcribe; and
- More challenging to analyse.

Morgan (1995) holds that the decision on the number of focus groups needed for any research study should be steered by:

- The type of groups the study targets;
- Possible comparable group views;
- Time considerations; and
- Financial considerations.

The author (1995) therefore insists that the number of focus groups should be as few as possible, but concedes that the composition of the groups is significant.

3.3 Research method

3.3.1 Research instruments

Quantitative data was collected during four separate auditorium music testing sessions on the Bloemfontein campus of the University of the Free State (UFS) over five consecutive days. A total of 278 (n=278) full-time students between the ages of 19 and 26 from the UFS participated in the AMT sessions. The student enrolment data that is most relevant for the period under investigation is presented in Table 3.1 (University of the Free State, 2013).

All respondents were chosen through non-probability purposive sampling. Purposive sampling refers to a sample selection method where the researcher selects the sample for a specific reason (David and Sutton, 2011). A licence condition set by ICASA states that KopsieFM must cater

for listeners between the ages of 15 and 26 (Independent Communications Authority of South Africa, 2013). Grobbelaar (2011) notes that students from the UFS between the ages of 19 and 26 form the core target audience for KowsieFM. Consequently, students from the UFS was purposively selected to partake in the study.

At a 95% confidence level ($Z=1.96$) the maximum sampling error for $n=278$ is $\pm 5.88\%$. Wimmer and Dominick (2006) state that 100 respondents per demographic group or cell is satisfactory and other investigations into other differences in opinions, such as music listening habits or favourite music genre, will increase the number of cells and therefore increase the size of the sample accordingly.

Table 2 - University of the Free State, Bloemfontein campus enrolment for 2013

Gender		
Male	38,1%	8,360
Female	61,9%	13,582
		N=21,942
Race		
Black	63,7%	13,977
Coloured	5,3%	1,163
Indian	2%	439
White	29%	6,363
		N=21942

The gender breakdown (Table 3) indicates a representative sample, whereas a weakness of the data gathered is the racial breakdown. This indicates a non-representative sample.

Table 3 - Breakdown of sample demographics

Gender		
Male	37,4%	104
Female	62,6%	174
		n=278
Race		
Black	82,0%	228
Coloured	4,3%	12
Indian	0%	0
White	13%	37
Not Specified	0%	1
		n=278

Prior to the commencement of the sessions a total of 40 songs were selected (Appendix A). These songs were selected by examining the music charts of KovsieFM for the period 1 May to 31 May 2014. This period was selected as it was the last month prior to the latest RAMS® release. These figures indicated that KovsieFM’s listenership was measured at 9000 (SAARF, 2014). The 40 most recurring songs on the weekly KovsieFM Top 40 music charts for May 2014 were selected for testing. These songs were then edited and shortened to between 15 and 20 seconds. Each respondent was given a questionnaire prior to the commencement of the session. On the first page of the questionnaire respondents were required to provide the following information:

- Gender;
- Race;
- Religion;
- Age;
- Classification;
- Kovsie FM listening habits;
- Favourite music genre; and
- What technology they use to listen to music.

This information was necessary to enable the researcher to draw any possible correlations between a demographic attribute or listening habit and music preference. On page two and three, 40 spaces were provided to rate the songs on a five-point Likert scale, where 1 indicated 'strongly dislike' the song and 5 indicated 'like a lot'. These songs were not identified on the questionnaire, but merely represented by a number. Thereafter, respondents were played 'hooks', or the most popular part of a song, over the central sound system in the auditorium for between 15 and 20 seconds, and then asked to complete the corresponding question on the questionnaire. The use of hooks, rather than the entire song, is common practice in callout research and AMT. This approach assumes that 15 to 20 seconds of the most popular segment of the song will enable the respondent to reach a decision. This approach also saves time as the researcher can test more songs in less time. Respondents were given 20 seconds to make a decision before the next hook was played.

The Likert scale, used in the questionnaire to rate the music, was developed in 1932 (Likert, 1932) and is one of the most popular fixed-format type scales (Stangor, 2011) and the most commonly used scale in mass media research (Wimmer and Dominick, 2006). The scale consists of a range of items that specify disagreement or agreement with the specific topic at hand and is beneficial when measuring opinions and/or beliefs. The validity of Likert scales can, however, be compromised as a result of social desirability; the anonymity of this study aims to limit this difficulty. A Likert scale is also useful when trying to avoid acquiescent responding. It was, however, impractical in this study to change the order of the scale to avoid these type of responses, therefore acquiescent responding may be present within the data. A further consideration was to use a 4-point Likert scale and omit the option of 'neutral', thereby forcing the respondent to make a choice. However, for the purpose of this study the researcher opted to retain the 'neutral' option.

The primary limitation of a Likert scale is that the 'space' between the rating scores is not equidistant and many researchers thus consider the scale incapable of accurately measuring the attitudes of the respondents. The principal limitation of AMT is that radio stations can only use the most recognizable part of a song (hook) to research songs (telephone call-outs, music auditorium testing) when the piece of music has reached the maturity stage (MacFarland, 2011). The author (2011) further explains that if the songs are completely unfamiliar to the respondents, the likelihood is high that the respondent will not accurately rate the song.

Qualitative data was collected during the focus group interviews. An independent moderator was used to conduct the unstructured focus groups and was given a comprehensive interview guide for the discussions. The moderator was instructed to be more active during the interviews as it assists in obtaining experiences and emotions from the participants (David and Sutton, 2011). Three focus group sessions were conducted; as David and Sutton (2011) explain, data generated by three to five groups are likely to provide very similar results as five or more interviews. All interviews were recorded and later transcribed. An important consideration with focus groups is that because participants might not be willing to share sensitive issues in such a forum, it deteriorates the penetration of the validity of the data gathered (David and Sutton, 2011). Johnson and Turner (2002) concur, noting that the chances are good that measurement validity will be low.

Thirty-two (n=32) full-time students between the ages of 19 and 26 from the University of the Free State were recruited to participate in the focus group discussions through the method of purposive sampling. Wimmer and Dominick (2006) maintain that samples of between 6 and 12 respondents are satisfactory as the results are not intended to be generalized to the population. Bloor *et al.* (2001) agree, explaining that the goal is not to make generalizations to a population, as in the case with quantitative

research. The authors (2001) further note that when focus groups are conducted in conjunction with other quantitative research methods, the researcher can even select a purpose sample for the focus group discussion from the participants in the quantitative study. The purpose of the research instrument is to serve as an interpretive aid to the quantitative research findings.

3.4 Data analysis

3.4.1 AMT data analysis

The data that will be obtained from the AMT sessions will be entered into the IBM SPSS package and analysed by means of three methods: Pearson product moment correlations, t-tests, and frequency distribution tables.

The first analysis aims to investigate if a correlation exists between the respondents' listening habits (How often do you listen to KovskyFM?) and their corresponding rating of the songs on a 5-point Likert scale.

The Pearson product-moment coefficient will be used to indicate the direction of these two linear variables (Stangor, 2011). This research approaches the Likert scale as an interval and not a nominal scale. Although using the Likert scale as an interval scale would ensure a higher order measurement, there are some disadvantages:

- An interval scale has no true zero; and
- It is problematic to accurately measure the distances between the items on the Likert-scale.

Wimmer and Dominick (2006), however, hold that this is one of the most used methods in mass media research. The only assumption of the Pearson's correlation is that at least one variable must follow a normal distribution.

The data analysis will also make use of t-tests. The t-test is a parametric statistical method of comparing the means scores of two groups (Wimmer and Dominick, 2006). The mean is the arithmetic average that is calculated

by dividing all of the scores by the sample size (Stangor, 2011). The t-test will be used to investigate if there are differences in the music rating between respondents who frequently listen to KovesieFM (several times per week, about once a week, several times a month) and respondents who infrequently listen to KovesieFM (about once a month, less than once a month, rarely/never). Wimmer and Dominick (2006) note that the t-test assumes the variables in the populations are normally distributed and that the data deviates equally from the mean.

Frequency distribution tables will also be used to analyse the data. A frequency distribution is a table that indicates how many individuals within the sample fall within a specific category (Stangor, 2011). Frequency distribution will be used to summarise the respondents' favourite music genre and methods of music consumption.

3.4.2 Focus group data analysis

Responses from the focus groups will be transcribed and a computer-assisted semantical content analysis will be utilised. The QSR NVivo software will be used for the data analysis. The content analysis is based on the examination of recurrent instances that are systematically identified across the data set and grouped together by a coding set (Wilkenson, 2011).

3.5 Limitations

Music preference is subjective and dynamic. The popularity of any song is short lived and the current research design can only report on a 'snapshot in time'. A preferable research design would have been a longitudinal study where respondents participated in multiple AMT sessions over a period of a year. These sessions could have tracked the changes in popularity of a song over time as the respondents become more familiar with it.

Another preference would also have been to test more songs during the AMTs to gather more information about genres also, and not be limited to songs only. The repeat of certain selected songs in these AMTs could have

assisted in measuring the changes in respondent responses over the course of the research. Preferably one AMT that tested all the respondents in one sitting at one time should have been conducted. Lastly, an AMT can be seen as an unnatural setting for listening to music as listeners seldom listen to the radio in a similar setting. A more natural environment, where respondents felt they were listening to the radio and reporting on the music broadcast live, would have been preferable, but could not be implemented due to financial constraints.

3.6 Ethical considerations

3.6.1 General considerations

The research for this study was designed, reviewed and undertaken to ensure integrity and quality. Respondents were fully informed about the purpose, methods and intended possible uses of the research, what their participation in the research entailed, and what risks, if any, were involved. The confidentiality of information supplied by the respondents was respected. Participation was completely voluntary and free from any coercion. Participants were not to be harmed and the independence of the research made clear.

Due to the nature of this research, the research proposal was presented to the University of the Free State, Faculty of the Humanities Ethics Committee, and approval was granted to conduct the research. The following points were prominently highlighted:

- The researcher must clearly state that he is the current KoviesFM Station Manager. The study or the results thereof will not influence the researcher's employee status nor will he receive any remuneration for the effort. To mitigate any possible conflict of interest, the supervisor will closely monitor the research activities and the employee's line manager will be briefed on the scope and outcome of the study;

- Approval from the University of the Free State's Dean of Student Affairs to use students of the University of the Free State as respondents was obtained.

3.6.2 Quantitative research

Confidentiality and anonymity are two of the central ethical issues in quantitative research. Confidentiality refers to the practice of ensuring that no person outside the research team can identify the participants of the study; anonymity is, however, more challenging (David and Sutton, 2011). Anonymity refers to "the state of being not identifiable within a set of subjects" (Pfitzmann and Kohntopp, 2009). All questionnaires were completed anonymously, thus minimising the risk of a breach in confidentiality.

3.6.3 Qualitative research

Focus group sessions provide the participants with the opportunity of managing the direction of the conversation. The ethical shortcoming is that the researcher cannot offer the degree of confidentiality that a one-to-one interview would have provided (David and Sutton, 2011).

It was thus required of all focus group participants to sign individual confidentiality and consent forms. Confidentiality was emphasised to all group members. The transcriptionist and the focus group moderator also signed a separate confidentiality agreement. Audio recordings of all the sessions were destroyed immediately after the transcription had been made.

3.6.4 Risk mitigation

The following are risks identified within this study and the methods used to mitigate them:

- Possibility of social or psychological risk - guidelines will be given to each participant prior to the sessions. These guidelines include that

participants treat each other with respect, everyone needs to listen, there will be a break if necessary for participants to calm down, and participants can leave if they do not feel comfortable;

- Concern over the use of the information - the group leader will clearly express, prior to the start of the session, how the information will be used and how all data gathered and information about the participants will be kept secure and confidential.

3.7 Conclusion

This chapter focused on the research design of the study. The first section discussed the research methodology to be used in this study. The chapter further highlighted the use of a mixed-method approach and discussed the advantages and disadvantages of this approach. The section also motivated why AMT and focus groups are the most suitable research methods for this study.

The chapter furthermore defined the research instruments that are to be used in this study, the sampling methods, and also the techniques to be applied to analyse the data. Lastly, the chapter focused on the limitations and the ethical considerations of the study.

The next chapter will present the results from the data that was obtained from the AMT sessions and the focus group discussions. The chapter will thereafter discuss the findings of the data analysis and aim to triangulate the results of the AMT and focus groups. Results obtained from an analysis of the focus group discussions will assist in interpreting the AMT results.

CHAPTER FOUR

Results

4.1 Introduction

This chapter reports on the results obtained by both the AMT sessions and the focus group interviews. The study used a sequential multi-methods approach for collecting data in two stages:

- Stage 1 - Data from the AMT sessions were collected and then analysed. The preliminary analysis and findings from this stage guided the areas of the discussions of the focus groups; and
- Stage 2 – Data from the focus group interviews were collected and then analysed.

The first section of this chapter will focus on the data analysis of the AMT sessions. The first method of analysis is a bivariate correlation procedure. This procedure will suggest any possible correlation between respondents' reported frequency of listening to KoviesieFM and their rating for the music tested. The second method of analysis is a t-test. This test will examine any differences in respondents' reported frequency of listening to KoviesieFM (frequent listeners and infrequent listeners) and their rating for the music tested. The third method is frequency distribution tables. Two frequency distribution tables will be presented, namely music genre preference and music consumption habits. These tables may assist in interpreting some of the research findings.

The second section of this chapter will focus on the data analysis of the focus group interviews. A computer-assisted semantical content analysis was utilized to examine the recurrent themes that were systematically identified during these interviews.

4.2 Stage 1 data analysis

4.2.1 Listening habits and music preference correlation

A bivariate correlation procedure was used to determine any possible correlations between how often respondents reported they listened to KovsieFM and how they rated the music played during the AMT.

The correlation coefficient (r) can range from -1.00 to +1.00. Positive values indicate a positive linear correlation whereas negative values indicate a negative linear correlation (Stangor, 2011). The significance of the results can only be determined by calculating the critical value. The critical value ($r_{critical}$) can be calculated using the degrees of freedom (df). The formula for obtaining the df is: $df = (n_1 - n_2) - 2$.

All correlations were measured at a 95% ($p = 0.05$) confidence level. The interpretation of the strength of the correlation can be seen in Table 4.

Table 4 - Strength of correlation

Significance	Strength of r
0.8 – 1.0	Very strong r
0.6 – 0.8	Strong r
0.4 – 0.6	Average r
0.2 – 0.4	Weak r
0.0 – 0.2	Very weak r

(Stangor, 2011)

A bivariate correlation procedure was conducted in IBM SPSS and yielded the results in Table 5.

An analysis of the results reveals the following for each song:

- Song 1 shows a weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.365, N = 272, p < .05$);

- Song 2 shows a very weak negative correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = -0.017, N = 270, p > .05$);
- Song 3 shows a very weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.029, N = 274, p > .05$);
- Song 4 shows a very weak negative correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = -0.065, N = 272, p > .05$);
- Song 5 shows a very weak negative correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = -0.089, N = 274, p > .05$);
- Song 6 shows a weak negative correlation between listening habits and the popularity of the song. The result is statistically significant ($r = -0.325, N = 274, p < .05$);
- Song 7 shows a weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.096, N = 274, p > .05$);
- Song 8 shows an average positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.478, N = 274, p < .05$);
- Song 9 shows a very weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.046, N = 274, p > .05$);
- Song 10 shows a very weak negative correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = -0.021, N = 274, p > .05$);
- Song 11 shows a very weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.180, N = 274, p > .05$);

Table 5 - Pearson product-moment coefficient correlations

Song	Pearson Correlation	Sig. (2-tailed)	N
Song 1*	.365	.000	272
Song 2	-.017	.779	270
Song 3	.029	.634	274
Song 4	-.065	.289	272
Song 5	-.089	.142	274
Song 6*	.325	.000	274
Song 7	.096	.113	274
Song 8*	.478	.000	274
Song 9	.046	.445	274
Song 10	-.021	.731	274
Song 11*	.180	.003	274
Song 12*	.310	.000	274
Song 13	-.023	.707	274
Song 14*	.336	.000	274
Song 15*	-.254	.000	274
Song 16*	.229	.000	274
Song 17	.167	.006	274
Song 18	-.016	.796	270
Song 19*	.285	.000	274
Song 20*	.412	.000	274
Song 21	.021	.733	274
Song 22	.086	.155	274
Song 23	-.027	.662	272
Song 24	-.036	.553	274
Song 25*	.384	.000	274
Song 26	-.097	.108	274
Song 27	.063	.298	274
Song 28*	.172	.004	274
Song 29*	.260	.000	270
Song 30	.028	.650	274
Song 31	-.113	.061	274
Song 32*	.233	.000	274
Song 33*	.357	.000	274
Song 34	.042	.491	274
Song 35*	.233	.000	274
Song 36*	.223	.000	268
Song 37*	-.221	.000	274
Song 38*	.165	.006	274
Song 39	.050	.409	274
Song 40*	.529	.000	274

*Indicates statistically significant at the 0.05 level (2-tailed).

- Song 12 shows a weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.310, N = 274, p < .05$);
- Song 13 shows a very weak negative correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = -0.023, N = 274, p > .05$);
- Song 14 shows a weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.336, N = 274, p < .05$);
- Song 15 shows a weak negative correlation between listening habits and the popularity of the song. The result is statistically significant ($r = -0.254, N = 274, p < .05$);
- Song 16 shows a weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.229, N = 274, p < .05$);
- Song 17 shows a very weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.167, N = 274, p < .05$);
- Song 18 shows a very weak negative correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = -0.016, N = 270, p > .05$);
- Song 19 shows a weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.285, N = 274, p < .05$);
- Song 20 shows an average positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.412, N = 274, p < .05$);
- Song 21 shows a very weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.021, N = 274, p > .05$);

- Song 22 shows a very weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.086, N = 274, p > .05$);
- Song 23 shows a weak negative correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = -0.027, N = 274, p > .05$);
- Song 24 shows a weak negative correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = -0.036, N = 274, p > .05$);
- Song 25 shows an average positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.384, N = 274, p < .05$);
- Song 26 shows a very weak negative correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = -0.097, N = 274, p > .05$);
- Song 27 shows a very weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.063, N = 274, p > .05$);
- Song 28 shows a very weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.072, N = 274, p < .05$);
- Song 29 shows a weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.260, N = 270, p < .05$);
- Song 30 shows a very weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.028, N = 274, p > .05$);
- Song 31 shows a very weak negative correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = -0.113, N = 274, p > .05$);

- Song 32 shows a weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.233, N = 274, p < .05$);
- Song 33 shows a weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.357, N = 274, p < .05$);
- Song 34 shows a very weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.042, N = 274, p > .05$);
- Song 35 shows a weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.233, N = 274, p < .05$);
- Song 36 shows a weak positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.223, N = 268, p < .05$);
- Song 37 shows a weak negative correlation between listening habits and the popularity of the song. The result is statistically significant ($r = -0.221, N = 274, p < .05$);
- Song 38 shows a very weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.165, N = 274, p > .05$);
- Song 39 shows a very weak positive correlation between listening habits and the popularity of the song. The result is not statistically significant ($r = 0.050, N = 274, p > .05$); and
- Song 40 shows an average positive correlation between listening habits and the popularity of the song. The result is statistically significant ($r = 0.529, N = 274, p < .05$).

4.2.2 Listening habits and music preference t-test

The t-test will investigate if there are any differences in how often respondents reported listening to KowsieFM (frequent listeners and infrequent listeners) and how they rated the music played during the AMT.

The t-test is the difference of the sample and population mean, divided by the standard error mean. The listening habit variables were grouped together into:

- Frequent listeners - Listen several times per week, about once a week, several times a month; and
- Infrequent listeners – Listen about once a month, less than once a month, rarely/never.

A t-test was conducted in IBM SPSS and it yielded the results in Table 6 below.

Table 6 - T-test results

Song	Listening Habits	N	Mean	Std. Deviation	Std. Error
Song 1	Infrequent Listeners	78	3.13	1.273	.144
	Frequent Listeners	194	3.69	.920	.066
Song 2	Infrequent Listeners	80	3.63	.998	.112
	Frequent Listeners	190	3.52	.952	.069
Song 3	Infrequent Listeners	80	3.43	.897	.100
	Frequent Listeners	194	3.64	1.078	.077
Song 4	Infrequent Listeners	80	3.10	.739	.083
	Frequent Listeners	192	2.96	1.118	.081
Song 5	Infrequent Listeners	80	3.58	.868	.097
	Frequent Listeners	194	3.33	1.244	.089
Song 6	Infrequent Listeners	80	3.54	1.423	.159
	Frequent Listeners	194	4.38	1.007	.072
Song 7	Infrequent Listeners	80	3.20	1.036	.116
	Frequent Listeners	194	3.37	1.041	.075
Song 8	Infrequent Listeners	80	2.80	1.462	.163
	Frequent Listeners	194	3.87	1.121	.080
Song 9	Infrequent Listeners	80	2.75	1.505	.168
	Frequent Listeners	194	2.77	.946	.068
Song 10	Infrequent Listeners	80	3.65	.969	.108
	Frequent Listeners	194	3.55	1.078	.077
Song 11	Infrequent Listeners	80	3.33	1.111	.124
	Frequent Listeners	194	3.68	1.235	.089
Song 12	Infrequent Listeners	80	2.90	1.472	.165
	Frequent Listeners	194	3.73	1.200	.086

Song 13	Infrequent Listeners	80	3.43	1.385	.155
	Frequent Listeners	194	3.29	1.373	.099
Song 14	Infrequent Listeners	80	2.80	1.060	.119
	Frequent Listeners	194	3.32	.993	.071
Song 15	Infrequent Listeners	80	3.25	1.227	.137
	Frequent Listeners	194	2.78	.968	.070
Song 16	Infrequent Listeners	80	4.03	1.201	.134
	Frequent Listeners	194	4.39	.846	.061
Song 17	Infrequent Listeners	80	2.93	1.357	.152
	Frequent Listeners	194	3.22	1.281	.092
Song 18	Infrequent Listeners	76	3.53	.916	.105
	Frequent Listeners	194	3.40	.895	.064
Song 19	Infrequent Listeners	80	2.88	1.084	.121
	Frequent Listeners	194	3.33	.973	.070
Song 20	Infrequent Listeners	80	2.60	1.269	.142
	Frequent Listeners	194	3.65	1.134	.081
Song 21	Infrequent Listeners	80	3.80	1.277	.143
	Frequent Listeners	194	3.78	1.060	.076
Song 22	Infrequent Listeners	80	3.68	.991	.111
	Frequent Listeners	194	3.89	1.066	.077
Song 23	Infrequent Listeners	80	3.33	1.156	.129
	Frequent Listeners	192	3.41	.800	.058
Song 24	Infrequent Listeners	80	3.48	1.169	.131
	Frequent Listeners	194	3.42	.897	.064
Song 25	Infrequent Listeners	80	2.65	.969	.108
	Frequent Listeners	194	3.27	.905	.065
Song 26	Infrequent Listeners	80	4.85	.359	.040
	Frequent Listeners	194	4.60	.700	.050
Song 27	Infrequent Listeners	80	4.03	1.018	.114
	Frequent Listeners	194	4.16	1.055	.076
Song 28	Infrequent Listeners	80	3.45	1.252	.140
	Frequent Listeners	194	3.75	.998	.072
Song 29	Infrequent Listeners	80	3.83	1.230	.138
	Frequent Listeners	190	4.15	.920	.067
Song 30	Infrequent Listeners	80	2.58	.978	.109
	Frequent Listeners	194	2.47	.865	.062
Song 31	Infrequent Listeners	80	3.63	.891	.100
	Frequent Listeners	194	3.39	1.013	.073
Song 32	Infrequent Listeners	80	2.85	1.244	.139
	Frequent Listeners	194	3.18	1.272	.091

Song 33	Infrequent Listeners	80	3.03	1.396	.156
	Frequent Listeners	194	3.61	1.174	.084
Song 34	Infrequent Listeners	80	3.20	1.036	.116
	Frequent Listeners	194	2.97	1.174	.084
Song 35	Infrequent Listeners	80	2.33	1.088	.122
	Frequent Listeners	194	2.55	1.078	.077
Song 36	Infrequent Listeners	80	4.05	.926	.104
	Frequent Listeners	188	4.32	.817	.060
Song 37	Infrequent Listeners	80	3.93	1.065	.119
	Frequent Listeners	194	3.33	1.140	.082
Song 38	Infrequent Listeners	80	3.80	1.152	.129
	Frequent Listeners	194	4.19	.937	.067
Song 39	Infrequent Listeners	80	3.25	1.073	.120
	Frequent Listeners	194	3.38	1.052	.076
Song 40	Infrequent Listeners	80	3.33	1.261	.141
	Frequent Listeners	194	4.15	.766	.055

4.2.3 Music genre frequency distribution

Table 7 below presents the frequency distribution table of the favourite music genres, as reported by the respondents during the AMT sessions.

Table 7 - Genre preference frequency distribution

Genre	Frequency	Percent
Rock	20	7.6%
Pop	45	17.1%
Hip-Hop	93	35.4%
Electronic	21	8.0%
R&B	40	15.2%
Kwaito	6	2.3%
Other	38	14.4%
Total	263	100.0%

4.2.4 Music consumption frequency distribution

Table 8 presents the frequency distribution table of the methods and technologies that are used to listen to music, as reported by the respondents during the AMT sessions.

Table 8 - Music consumption frequency distribution

Method/Technology used to listen to music	Frequency	Percent
Radio	62	24.2%
MP3 Player	31	12.1%
Tablet/Computer	26	10.2%
Cell-phone	121	47.3%
Other	16	6.3%
Total	256	100.0%

4.3 Stage 2 data analysis

The purpose of conducting the focus group interviews was to probe for hidden sentiments to support the interpretation of the AMT sessions. Results from the AMT sessions were used to guide the focus groups. The following questions were used to guide the focus group interviews:

- Do you listen to KovsieFM?
- When do you listen to KovsieFM?
- What other radio stations do you listen to?
- What type of music do you like?
- What do you think of the music KovsieFM plays?
- What do you think about the content on KovsieFM?
- If you could change anything at KovsieFM, what would it be?

Three focus group interviews were conducted. The first group interview was conducted in English and consisted of black, male and female students. The second group interview was presented in English and consisted of black and white, male and female students. The third group interview was conducted in Afrikaans and consisted of white, male and female students.

The focus group interviews were transcribed and a computer-assisted semantical content analysis was utilized to examine recurrent themes that were systematically identified during these interviews. From the analysis, five themes that refer directly to KovsieFM were identified:

- KovsieFM music playlist;

- KovsieFM broadcasting content;
- KovsieFM presenters;
- KovsieFM news; and
- KovsieFM brand visibility.

During the focus group interviews participants were also briefly probed on their radio and music listening habits. These responses will be presented as the sixth theme.

The following themes and sub-themes were identified, coded and analysed, and are a true interpretation of the content across the focus groups. Graph 1 is a graphic illustration of the recognised themes and sub-themes.

4.3.1 KoviesFM music

The second theme that was identified from the focus group interviews, was the music that KoviesFM plays. The following three distinct subthemes were identified: music diversity, music selection and sequence, and students' subjective music preferences.

4.3.2 KoviesFM broadcasting content

The participants expressed similar views about the general content that KoviesFM broadcasts. Three sub-themes could strongly be identified: content relevance, content structure and content diversity.

4.3.3 KoviesFM presenters

The third theme that was identified from the focus group interviews, was the KoviesFM presenters. The following two subthemes were identified: the presenting style or abilities of the presenters and the presenters themselves.

4.3.4 KovsieFM news

The fourth theme that was identified from the focus group interviews, was the news on KovsieFM. Two subthemes were clear: newsreaders and news content.

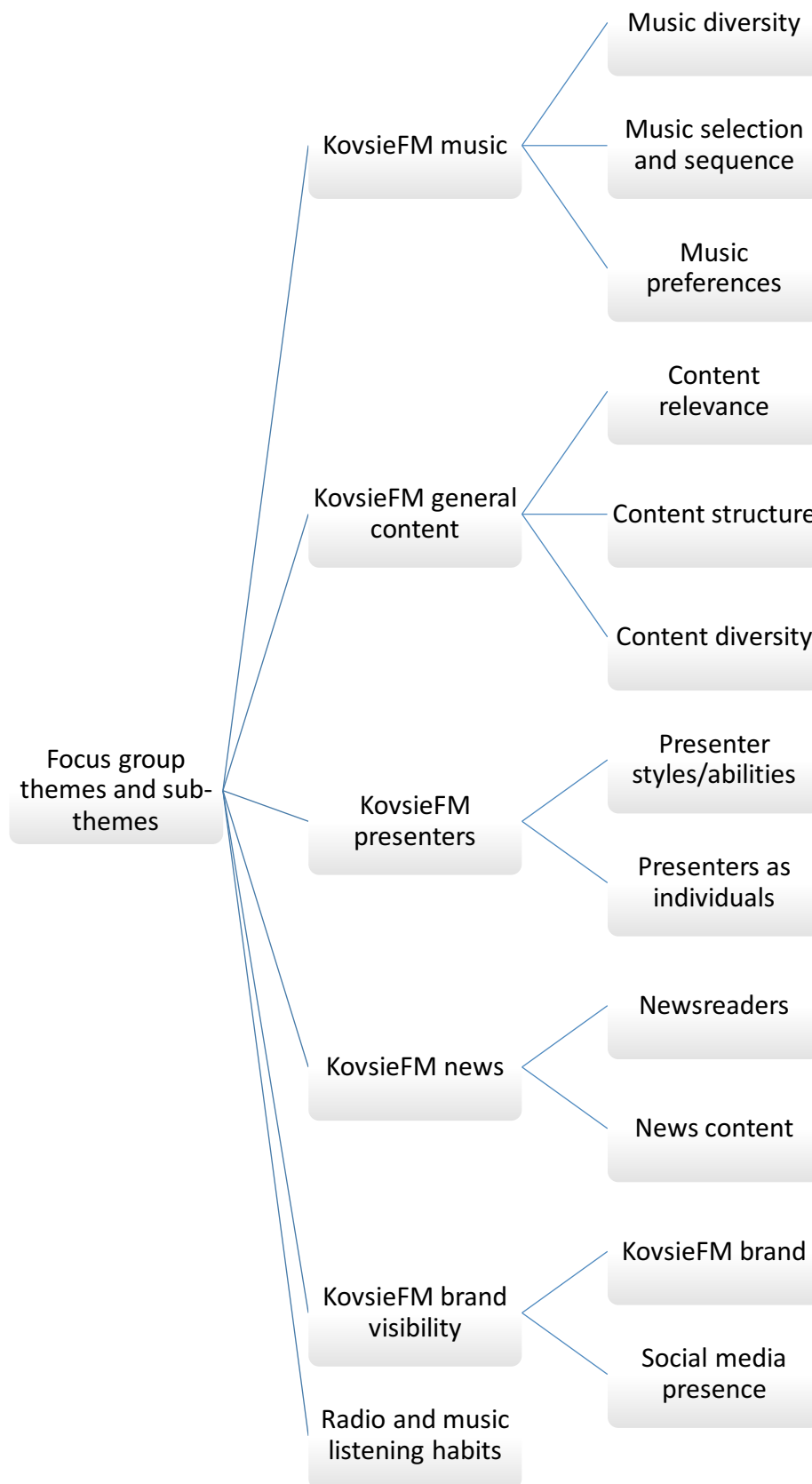
4.3.5 Brand visibility

The fifth theme that was identified from the focus group interviews, was the KovsieFM brand visibility. The following two subthemes were briefly discussed: the KovsieFM-brand and KovsieFM's social media presence.

4.3.6 Radio and music listening habits

Each focus group participant was asked questions relating to his/her general media usage. Focus areas included listening to the radio and listening to music.

Figure 1 - Focus group themes and sub-themes



4.4 Conclusion

This study uses a multi-method approach. This chapter analysed the quantitative data that was obtained from Auditorium Music Testing (AMT) sessions. During these sessions respondents were requested to provide demographical information. They were also required to rate the music that was played, on a 5-point Likert scale.

The study was approached as a parametric design and the Likert-scale was therefore considered an interval scale. A Pearson product-moment coefficient was used to investigate any possible correlation between how often respondents reported they listened to KoviesFM and how they rated the songs. Respondents were hereafter grouped together as either frequent or infrequent listeners. A t-test was then used to investigate if there are differences in the mean scores between these two groups. The analysis concluded with frequency distribution tables for the respondents' favourite genres and the methods/technologies they most often used to listen to music.

The chapter then proceeded to discuss the themes and sub-themes that surfaced from the focus group interviews.

The following chapter will discuss the findings from the AMT and the focus group interviews in detail, and triangulate the results.

CHAPTER FIVE

Discussion of Findings

5.1 Introduction

The aim of this chapter is to reflect on the main findings of the research in an effort to answer the research question: What effect did music selection have on the KovsieFM listenership figures between August 2012 and June 2014?

The first section discusses the findings of the Auditorium Music Testing (AMT) sessions. Data obtained from the focus group interviews were used to aid the interpretation of the results. The second section presents additional findings from the data of the focus groups. The following themes are briefly discussed:

- KovsieFM broadcasting content;
- KovsieFM presenters;
- KovsieFM news;
- KovsieFM brand visibility; and
- Radio and music listening habits.

The third section triangulates the results from the AMT and focus group findings. The findings are also placed in the context of the earlier literature, namely the gatekeeper model, the uses and gratifications theory and the media dependency theory. The fourth section reflects on the main findings of the research, by revisiting the original research question and research objectives, and exploring the additional findings of this study. The chapter will lastly discuss the principal implications of the findings.

5.2 KovsieFM music

5.2.1 Discussion of bivariate correlations

The Pearson product moment coefficient correlation was used to correlate how often respondents reported they listened to KovsieFM against how they rate the music on the 5-point Likert-scale. At a 95% confidence level, 50% of the songs had a statistically significant correlation with the reported time spent listening. The strength of the correlations ranged from very weak and weak to medium (Table 9).

Table 9 - Statistically significant correlations

	Negative correlation	Positive correlation
Very weak correlation	None	Song 28 Song 38
Weak correlation	Song 6 Song 15 Song 37	Song 1 Song 11 Song 12 Song 14 Song 16 Song 19 Song 25 Song 29 Song 32 Song 33 Song 35 Song 36
Average correlation	None	Song 8 Song 20 Song 40
Strong correlation	None	None
Very strong correlation	None	None

It can thus be concluded that there is not a strong correlation between how often respondents listen to KoviesieFM and their music preference. Higher rated songs weakly correlated to the respondents that listened more often, and lower rated songs also had a weak correlation to the respondents listening less often.

5.2.2 Discussion of the t-test

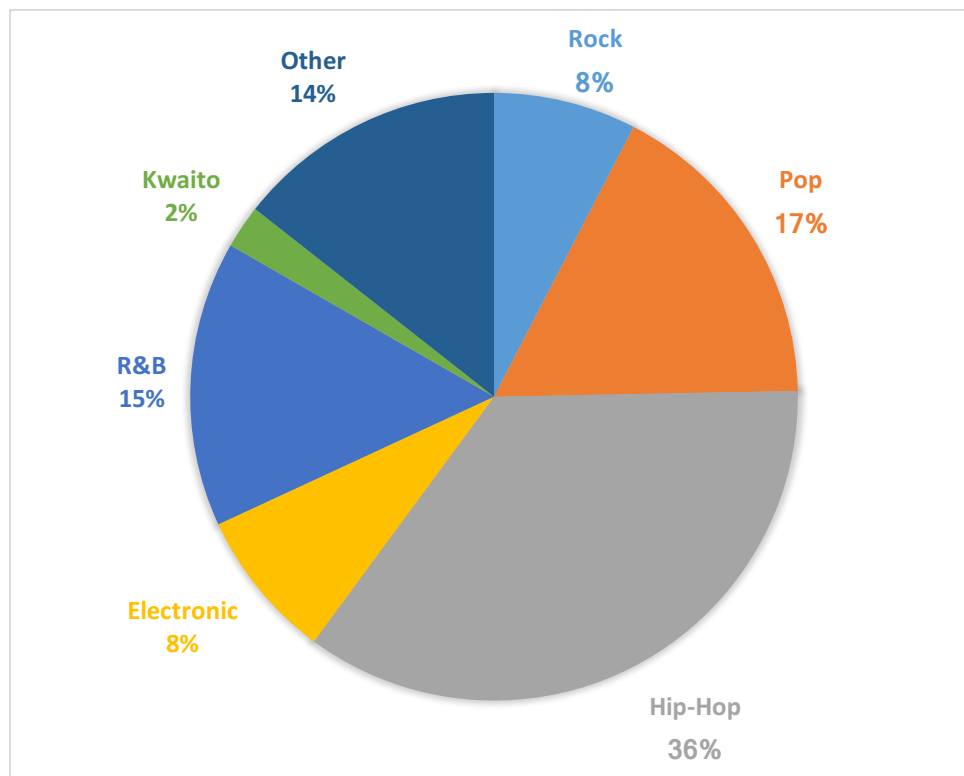
The t-test was used to measure the mean score differences between respondents who reported they often listen to KoviesieFM (several times per week, about once a week and several times a month) and respondents who reported that they do not often listen to KoviesieFM (about once a month, less than once a month, rarely/never). The mean scores show that there is no statistically significant differences between the song ratings of frequent and infrequent listeners. Respondents that reported that they listen to KoviesieFM more frequently, did not significantly rate the songs higher or lower than respondents who reported that they less often listen to KoviesieFM. The results from the t-test echo the findings from the Pearson correlation.

5.2.3 Discussion of frequency tables

The results illustrated in Figure 2 show that respondents prefer the following music genres: Hip-Hop (36%), Pop (17%), R&B (15%), Rock (8%), Electronic (8%) and Kwaito (2%). Of all the respondents 14% indicated that they prefer other genres.

Graph 5.1 – Genre preference frequency distribution

Figure 2 - Genre preference frequency distribution

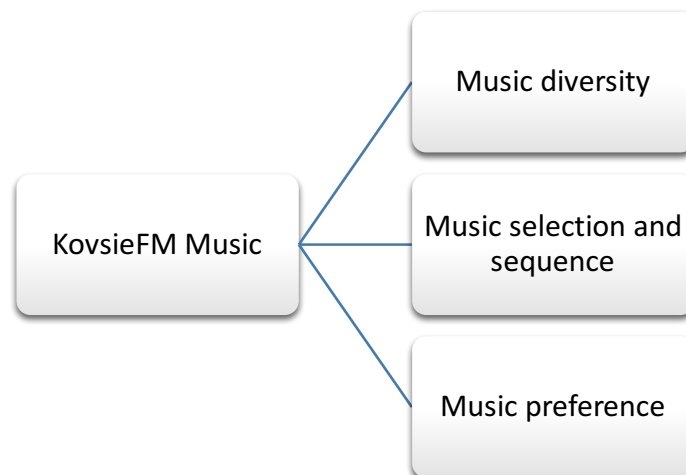


5.2.4 Discussion of focus group results

Three focus group interviews were conducted. The first focus group interview [G1] was conducted in English and consisted of black male and female students. The second focus group interview [G2] was conducted in English and consisted of both black and white male and female students. The third focus group interview [G3] was conducted in Afrikaans and consisted of white male and female students.

One of the themes that was identified from the focus group interviews, was the music KopsieFM plays. The following subthemes are distinct: music diversity, music selection and sequence, and students' subjective music preferences.

Figure 3 - KovsieFM music sub-themes



- Music diversity

Participants felt that KovsieFM does not play diverse music:

- "So I feel, in terms of music, it should be more inclusive than exclusive." [G1]
- "So it's through diversifying the music that will make it far more approachable or like, if you know people will listen to it." [G2]

Some participants experienced KovsieFM as a station that focuses on playing one genre, while others disagreed:

- "Because, um, they don't cater for anyone but one genre." [G1]
- "When I switch to KovsieFM it is either, House, Hip Hop or Kwaito the entire time." [G3]
- "Music is, is it too all over the place." [G1]
- It [KovsieFM music] is like a melting pot." [G2]
- "It's only popular hip hop or popular rap." [G3]

When asked what type of music KovsieFM should play, the participants emphasised that the music must be more diverse:

- "I'd totally mix up the music." [G1]
- "Just play like the chart music, the stuff that everyone can actually enjoy", "So if they can have just one common genre that, you know,

everybody can relate to then that's fine, but they play all sorts of music." [G1]

- "They [KovsieFM] must play new music that appeals to every language and every culture." [G2]

Some participants in group three commented that they will immediately switch off KovsieFM if they do not understand the language of the song played. One of these participants said:

- "They [KovsieFM] lack quality with their songs." [G2]
- "They [KovsieFM] play great music at times but it's almost like it's all over the place, and it makes us switch off the radio or tune to another station, so it's like, ja, like I said, I used to but now it's going from bad to worse." [G2]
- "Seventy percent of the time their [KovsieFM] music selection is poor, then I just hop to the next station." [G3]

- Music selection and sequence

Participants in the third focus group felt that KovsieFM should play more Afrikaans music, and the other two focus groups agreed:

- "In terms of music because they [KovsieFM] have a lot of influence. So you play pop music, you play Afrikaans music and then you play house music." [G2]

Participants in the first and second focus groups said that they will not mind a song that they do not like playing on the radio, as long as the next one is a 'good' song:

- "I mean, I don't mind a Hip-Hop song once." [G1]
- "The same with my Indi music, I'll listen to two or three songs, and then I want to go onto something else." [G2]

- Music preferences

When further probed about their music tastes, participants responded as follows:

- "They know most students like Hip-Hop - they play Hip-Hop at most, especially South African Hip-Hop." [G1]
- "Students want to hear music that is fresh and new, it must be interesting, it must grab our attention." [G2]

The third focus group favoured Dance music:

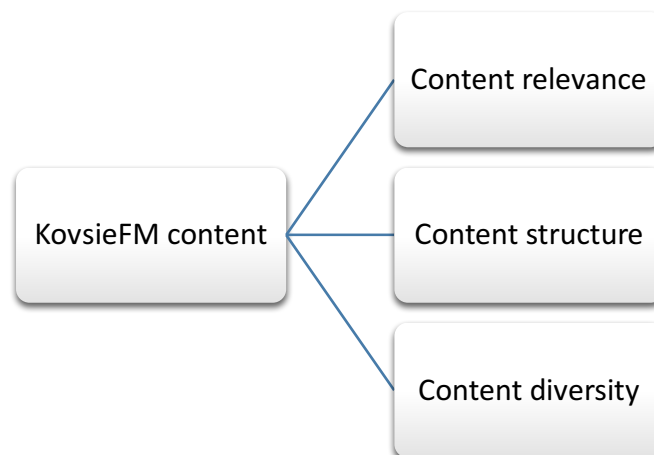
- "I would rather listen to club music." [G3]
- "I like the upbeat 'dancy' music." [G3]
- "I like the dance music they [KovsieFM] sometimes play." [G3]

5.3 KovsieFM broadcasting content

5.3.1 Discussion of focus group results

Participants also expressed clear opinions about the general content broadcasted on KovsieFM. General content here excludes any music-based content, and formal news and sport bulletins. Three sub-themes could strongly be identified: content relevance, content structure and content diversity.

Figure 4 - KovsieFM broadcasting content sub-themes



- Content relevance

Participants in all the focus groups largely considered the general content that KovsieFM airs as irrelevant to the student population:

- "It would be great if they [KovsieFM] actually spoke about relevant events happening here. Because half the time I don't know what's going on, on this campus." [G1]
- "Like I don't want to see presenters posting selfies on KovsieFM's Facebook page. That's not relevant to me..." [G1]
- "They [KovsieFM] don't deal with issues that affect the community as a whole, you understand? It's all about - sometimes it's about you as a student, even their topics' [serves] you as a student. It's a, it's topics which all the people, all the younger people wouldn't, wouldn't actually deal on." [G2]
- "The programmes they broadcast are irrelevant...there are some days that I have no idea what they are saying." [G3]
- "The stories they tell are irrelevant." [G3]

From all the participants in all three focus groups only one participant disagreed with these comments, stating:

- "Yeah so they know their target market" and "They [KovsieFM] know what we like." [G1]

- Content structure

There was a common feeling among participants that the station content is unstructured:

- "You know, things like that, so it's almost like there is no structure." [G1]
- "I was like, what the hell is going on in here?" [G1]
- "KovsieFM people don't do their research, they just pitch up there and like, ah, what are we going to talk about today? Ah, let's talk about selfies, nonsense." [G2]
- "Shows have no identity." [G3]

None of the participants in any focus group disagreed with these statements.

- Content diversity

Participants in the first and second focus groups strongly felt that the content that the station broadcasts is not diverse and only appeals to a certain market:

- "This station is not a station for everybody." [G1]
- "Well, I believe that, like okay, there isn't much diversity." [G2]
- "The station must speak to the entire campus and not just one segment." [G1]

Students from these two focus groups described the radio station as a 'black station' and a station where there is 'a definite segregation'.

Participants in the third focus group concurred, expressing that:

- "Most of the time I don't listen, because I cannot understand what they are saying."
- "KovsieFM is only English and they lose the Afrikaans market because of it."

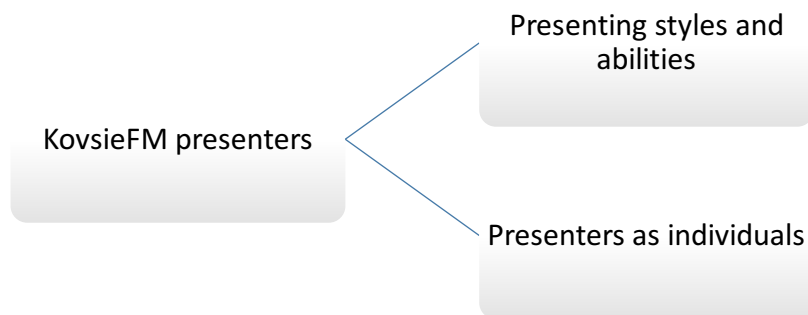
No participant expressed a conflicting opinion.

5.4 KovsieFM presenters

5.4.1 Discussion of focus group results

The third theme that was identified from the focus group interviews, was the KovsieFM presenters. Two subthemes that were discernible are the presenting style or abilities of the presenters and the presenters as individuals.

Figure 5 - KovsieFM presenters sub-themes



- Presenting styles/abilities

Participants experienced the KovsieFM presenters as:

- "Too distant." [G1]
- "They are passive." [G1]
- "...[speaking] broken English." [G1]
- "...not really taking it seriously." [G2]
- "It's like they treat it as a joke, so, that's one thing that I'm a bit critic on because it's like, you know, why should I listen to you if you not taking radio seriously?" [G2]
- "...speaking a much of nonsense." [G3]

The lack of training was also frequently mentioned:

- "They could use a bit of training." [G1]
- "I'd get people to train them on how to do, because, like you said you can't, you can't have music and the whole time, because you're not a DJ." [G1]
- "Management needs to train them." [G2]
- "They need a lot of training." [G3]

In line with the findings earlier, participants felt that the show content that the presenters were selecting are inadequate:

- "They don't seem like they actually want to interact with the people that are listening." [G1]

- "If they speak, it must be newsworthy, things students are interested in." [G3]
- "What they're doing doesn't interest me." [G2]
- "They just speak nonsense." [G3]

- Presenters as individuals

Numerous responses indicated that the participants had strong opinions about the presenters themselves:

- "They should realise that they're not the general opinion." [G1]
- "...the station employs the wrong type of people." [G3]
- "They [KovsieFM] must use Media Studies students that have the background in radio presenting." [G3]
- "The quality and standards of the presenters are very low." [G3]

The first and second group indicated that they liked listening to the weekday afternoon drive show:

- "I listen to his show [weekday drive] and I think it is exiting, like sometimes he does tend to go overboard". [G1]

The first group liked listening to the Saturday afternoon drive show because:

- "The show has an identity and I love the music that they play."

The third group does not listen to either of these two shows. Some of the members in the group said that they used to listen to the morning breakfast show because it was Afrikaans, but not anymore:

- "KovsieFM needs to get more Afrikaans presenters."

Participants also voiced their opinion on the behaviour of the KovsieFM presenters:

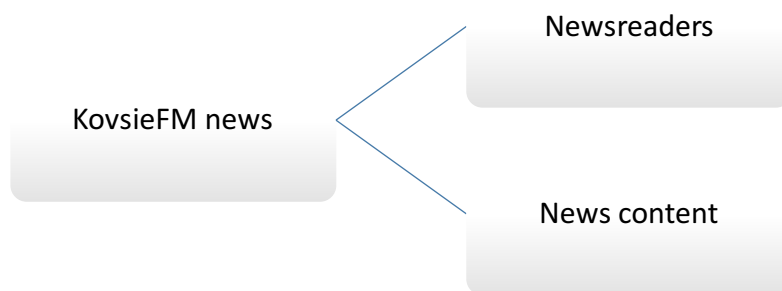
- “To them, having the title of a KovsieFM presenter, it’s like you can go around and flaunt it.” [G1]
- “You see them when they go to clubs and the first thing that they do is say: I’m a KovsieFM presenter.” [G2]

5.5 KovsieFM news

5.5.1 Discussion of focus group results

The fourth theme that was identified from the focus group interviews, is the news on KovsieFM. Two subthemes are clear: newsreaders and news content.

Figure 6 - KovsieFM news sub-themes



- Newsreaders

Comments about the KovsieFM newsreaders were consistent with that of the KovsieFM presenters:

- “...they [KovsieFM] need to have trained news readers.” [G1]
- “...get a nice newsreader, a proper newsreader, in.” [G2]
- “[KovsieFM] needs newsreaders that can deliver the news better.” [G3]

No participant expressed any opposing viewpoint.

- News content

The focus groups again referred to the relevancy of the KovsieFM news broadcasts:

- "News must be more relevant." [G1]
- "News bulletins must be more balanced." [G3]
- "They [KovsieFM] are way behind." [G3]

Some participants emphasised that the news bulletins must contain more local stories:

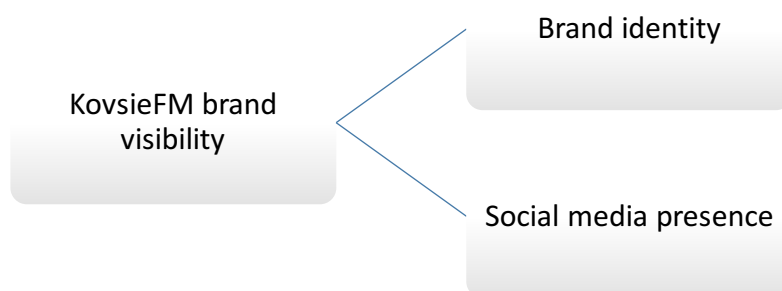
- "I'd say, you know, if they [KovsieFM] gave more campus news." [G1]
- "They [KovsieFM] must inform the students of what is happening on campus." [G3]
- "They [KovsieFM] don't give campus news." [G3]

5.6 KovsieFM brand visibility

5.6.1 Discussion of focus group results

The fifth theme that was identified from the focus group interviews, was the KovsieFM brand visibility. Two subthemes were briefly discussed: KovsieFM's brand identity, and KovsieFM's social media presence.

Figure 7 - KovsieFM brand visibility sub-themes



- Brand identity

When probed on the KovsieFM brand, participants responded as follows:

- "That's the thing you actually don't know about KovsieFM." [G1]
- "Does KovsieFM have a good brand, can I say maybe?" [G2]
- "It [KovsieFM] does not have an identity." [G2]

Some participants said that the station had a good brand in the past:

- "People knew KopsieFM presenters when I was in primary school. That's why like all my friends used to listen to it. But then, now, when you get to high school and varsity, like I don't even know half of the people." [G2]

Some participants in the third focus group said they used to listen to KopsieFM when they were still at school:

- "...especially in the mornings, when it was still Afrikaans". As noted earlier, participants emphasized the need for each show "...to have an identity" and not "drift around up there."

One respondent in the third focus group felt that the new KopsieFM logo was too similar to the University of the Free State's logo:

- "I think with the new logo it feels like they [KopsieFM] lost their independence, it's like they are not 'for' the students anymore."

- Social media presence

Some participants reported that KopsieFM is not active enough on social media:

- "They [KopsieFM] are on Twitter, but they're not very active." [G1]
- "And Facebook either, they [KopsieFM] are not very active." [G1]
- "I don't think they're [KopsieFM] taking that line of branding seriously enough for them to say okay, we are a Kopsie fan, you know, follow us on Twitter." [G2]

5.7 KopsieFM radio and music listening habits

5.7.1 Discussion of focus group results

Each focus group participant was asked questions relating to how and when he or she listens to the radio. Participants were also probed on their music listening habits.

Most of the participants reported that they listen to the radio during the week:

- "Normally more at night time." [G1]
- "...like on selective days like on Saturday and Sunday mornings sometimes" and "When I am studying though, not just randomly." [G2]

Students with cars reported that they listen to radio in the morning, while participants without cars would 'sometimes' listen to radio in the morning. Of all the focus group members, 30% reported that they listen to KovsieFM often, while 50% sometimes do and 20% never. The most popular radio station in the first focus group was MetroFM and the most popular show was the late night show on OFM:

- "I like the DJ's on Metro."
- "I like the 6 to 9 show on OFM at night because the DJ is cool."

The second group preferred 5FM, KovsieFM and OFM. The third group listened to 5FM the most, followed by OFM and RSG. The responses to why they listen to 5FM and OFM were similar to those of the first focus group. When asked why they listen to RSG, the participants indicated as follows:

- "...like to be informed."
- "...their programmes are very educational."
- "They play a lot of good music."

Only one student in the first focus group, from all the participants, indicated that his first choice is KovsieFM.

The majority of participants indicated that they use the radio as their predominant method of listening to music:

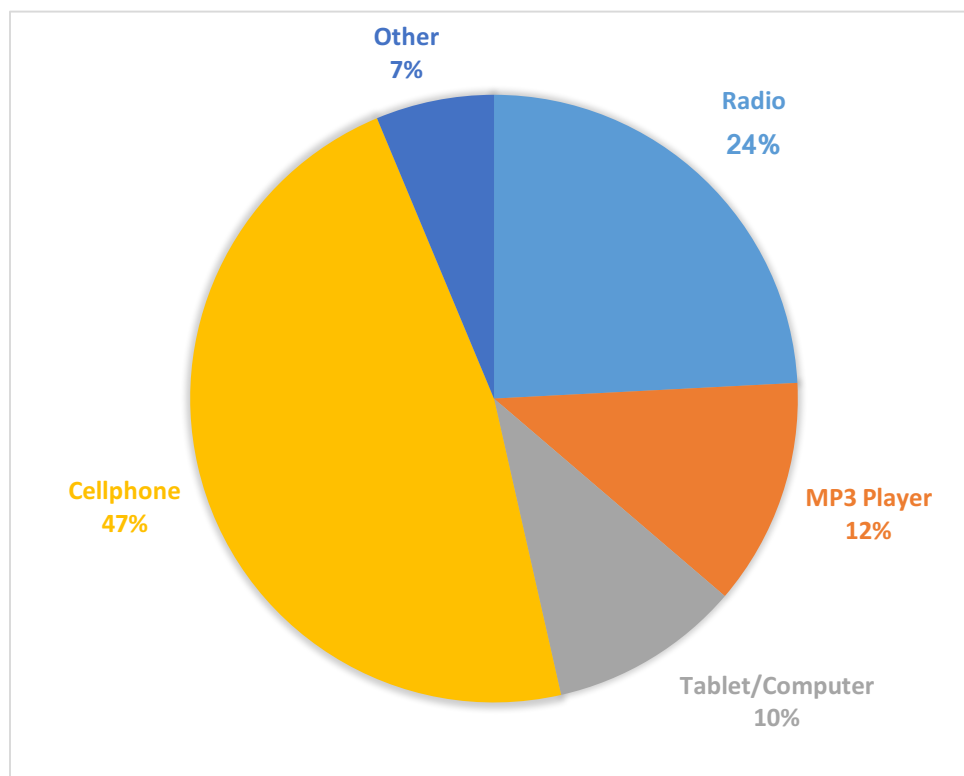
- "I don't watch TV in the morning, I will usually switch on the radio or will listen to music on my cell phone".

Only one participant indicated that he listens to music in any other way: -
- "I download music onto my phone."

5.7.2 Discussion of frequency tables

The results illustrated in Figure 8 show how respondents in the AMT responded to the question: What do you most often use to listen to music? Most respondents reported that they use their cell phone (47%) followed by radio (24%), MP3-player (12%) and tablet or computer (10%). Seven percent of respondents reported that they listen to music in another way. These results are not consistent with results obtained from the focus groups.

Figure 8 - Technology used to listen to music



5.8 Triangulation of AMT and focus group data

Multi-methods research uses multiple methods to study a phenomenon, referred to as methodological triangulation (Bekhet and Zauszniewski,

2012). This study used an across-methods study with the aim to (Wagner, 2012):

- Base conclusions on more than one set of data; and
- Increase the credibility of the results.

The themes identified through an analysis of the focus group interviews will be used to guide the triangulation of the results.

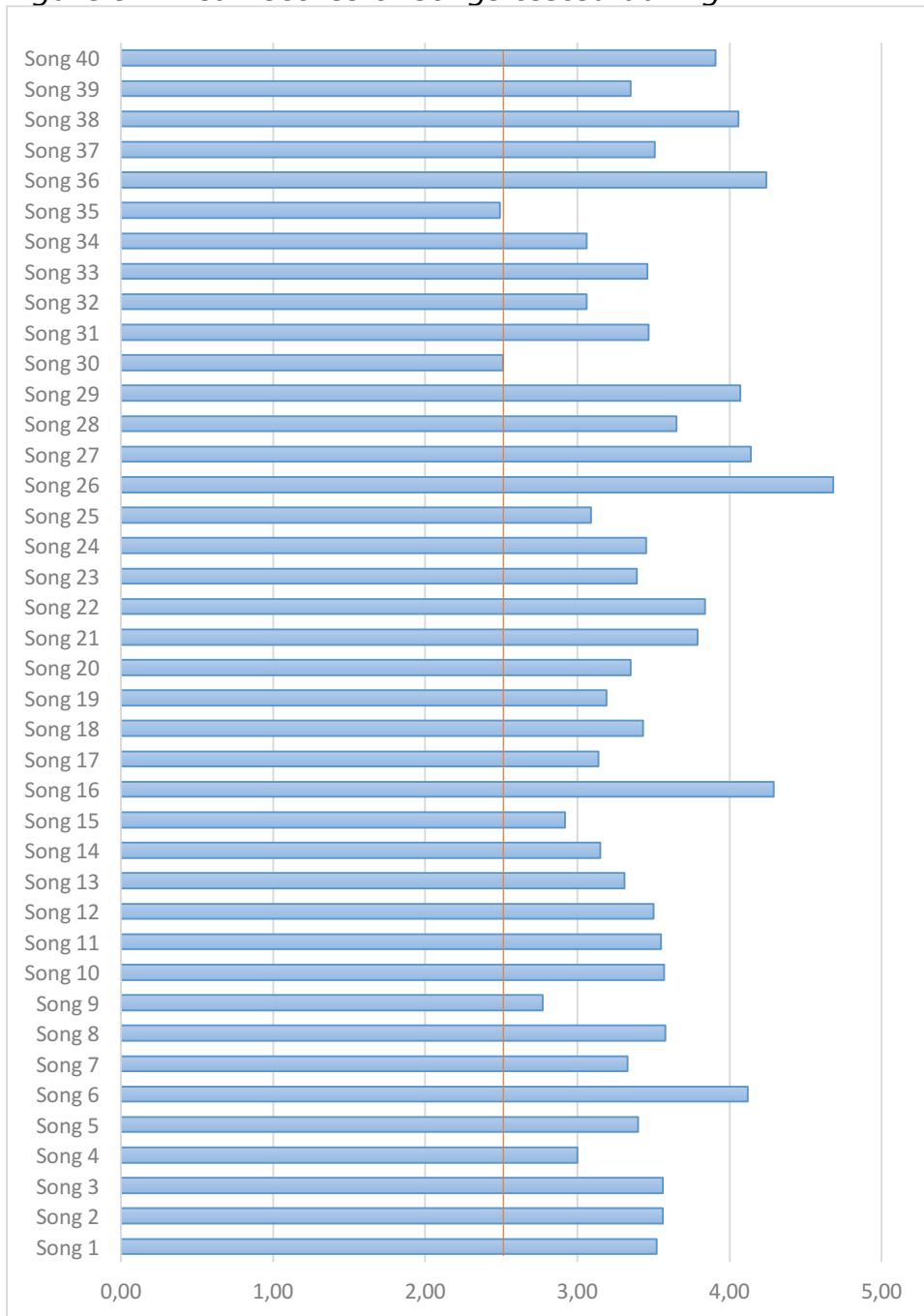
5.8.1 KovsieFM music

The data indicates that there are no significant differences in the song ratings between listeners who listen on a regular basis, and those who listen on an irregular basis, thus the students' song rating had no significant correlation to how often they listen. Results from the AMT indicated that respondents like the music that KovesieFM plays (see Figure 9 below), but results from the focus groups demonstrated a contrasting view.

One of the problems with AMT identified earlier in this study, is that the testing is done outside the milieu of how people listen to the radio. Although music is the main product of music radio (MacFarland, 2011), music radio is a narrative comprised of music, advertisements, news, sport and weather bulletins and a presenter who weaves these elements together (Berland, 1990). Radio is given meaning through the mediation of music, spoken texts and the audience, and is shaped through the combinations of the tools radio uses to achieve this (Hennion and Maedel, 1986).

It can therefore be reasoned that if students like the music KovesieFM plays when tested outside of the context of the real listening experience, but dislikes the music when probed within the context of their listening experience, the answer as to why KovesieFM lost so many listeners might lie in the rest of the narrative: advertisements, news, sport and weather bulletins, general content or how the presenter weaves these elements together. The KovesieFM general broadcasting content, presenters and news will be discussed next as advertisements, sport and weather were not included in the study.

Figure 9 - Mean scores of songs tested during AMT



5.8.2 KovsieFM broadcasting content

Students in the focus groups expressed dissatisfaction with the broadcasting content of KovsieFM. The station was seen as broadcasting content that is irrelevant to students. One of radio's (especially community radio) greatest strengths is its presentation of local content (Albarran et al., 2007) and students felt that KovsieFM was not providing them with

content that relates to the student community. Radio makes itself distinctive in the manner it creates a sense of accessibility and interaction with its immediate community (Berland, 1990). Mendelsohn (1979) stated that the role of radio is to involve the listener in the events of the day in order to create a sense of shared experience between the radio and the audience. Houghton-Larsen (1982) found that college students in the USA use radio for music, companionship and general information content. The uses and gratifications approach explains that if the audience's needs are not met by the radio station, they will turn to other sources that will meet their needs (Tubbs and Moss, 2000). It can be concluded that KovsieFM did not meet the needs of the audience in respect to the general content they broadcast. The media dependency theory holds that even if the content fulfilled some needs of the audience, the audience will become more dependent on media sources that meet a larger number of his/her needs, than on media sources that satisfy just a few.

5.8.3 KovsieFM news

Towers (1987) used the uses and gratifications model to describe how listeners use the radio especially for entertainment and the immediate localness of news. Students voiced their unhappiness with the KovsieFM news bulletins. Students in the focus groups felt that news on the radio is important, but that news on KovsieFM was irrelevant to them and the rest of the community.

5.8.4 KovsieFM presenters and newsreaders

Participants largely experienced the KovsieFM presenters and newsreaders as inadequate. Numerous references were made to a lack of training, presenters and newsreaders not taking their position seriously and unsatisfying and irrelevant broadcasting content. Crisell (1986) explains that the 'voice' on the radio sets the tone for the entire context of the broadcast. Berland (1990: 191) sees the 'voice' as the agent or mediator of the music, the moments and the listener's desires: "Yet it is through the

voice that the authorship of that community, woven into itself through its jokes, its celebrities, and its advertisements, all of which is recurrently, but often misleadingly, represented as the map of 'local' life".

The gatekeeper-model explains that the presenters or newsreaders are the communicators who use the information that is available to them, change it to fit the audience's needs and then deliver the content. Focus group data indicates that the presenter or newsreader either:

- Does not have the relevant information to begin with; or
- Does not understand the needs of the audience and incorrectly prepares the information; or
- Delivers the information in an inadequate manner; or
- A combination or all of the above.

The few instances where participants reported in a positive manner about presenters, were when the participants regarded a specific presenter as their 'friend'. This is consistent with the second assumption of the uses and gratification theory: the presenter is used as a substitute to interpersonal relationships (Rubin, 1994).

5.8.5 KovsieFM brand identity

Participants in the focus groups did not regard KovsieFM, the radio station, as a strong brand. They did, however, see popular presenters and shows as having an 'identity'. The shows referred to the most by participants as having an identity, were specialty shows that played only one genre of music. Shows that played a variety of music were mostly seen as unstructured and without an identity. This is consistent with Berland (1990), who notes that presenters become associated with a specific type of music. The author explains that radio audiences are constructed through listeners with similar tastes.

5.8.6 Radio and music listening habits

The data gathered indicates that radio was used the most to listen to music, more often than any other medium. This is inconsistent with international

trends. Bachman (2005) found that 85% of the sample tested will choose an MP3-player over radio as listening sources. Book and Grady (2005) showed that MP3-players cut radio listening times by up to 61%. Albarran *et al.* (2007) found that portable listening devices (PLDs) served the widest array of needs among young radio listeners, except for one. The study (Albarran *et al.*, 2007) insists that radio fulfils the need for news and information more than MP3-technology. Comments from the focus group data reiterate the motivations for listening to radio: to hear good music and to be informed.

5.9 Research question

The aim of this study was to answer the question:

What effect did music selection have on the KovesieFM listenership figures between August 2012 and June 2014?

This study concludes that music was a definite factor that contributed to the decline in the KovesieFM listenership between August 2012 and June 2014. Likewise, the general broadcasting content that aired and the KovesieFM presenters and newsreaders also played an instrumental role in the declining listenership figures.

5.10 Research objectives

5.10.1 Primary research objective

The primary research objective was to investigate whether music influenced KovesieFM listenership figures to decrease by 85% between August 2012 and June 2014. Results from only the AMT sessions would suggest that music might have had an insignificant influence as the music was rated high. The triangulation of the results between the AMT and focus groups, however, concluded that music did influence the decline in listenership.

5.10.2 Secondary research objectives

The secondary research objectives that were answered by this study were:

- To determine what the current perception of KopsieFM is among students of the University of the Free State;
- To determine the perception of students of the University of the Free State of the music currently selected for airplay by KopsieFM; and
- To determine what other factors may have caused the decrease in KopsieFM listenership.

5.11 Additional findings

This study produced two additional findings:

Firstly, within the focus groups, black students showed more flexibility and tolerance than most of the white students for music they dislike and do not understand. This differs with findings from McCrary (1993), who found that white college students in the USA had greater flexibility for black performers than black students had for white performers. Black students reported that they do not mind listening to an Afrikaans song that they do not understand, as long as the next song is a good song. White students reported that if they do not understand the song on the radio, they will immediately turn to another station or switch off the radio.

Secondly, the percentage of students who reported they prefer listening to music on the radio than on a PLD. Although the Bachman-study (2005) referred to was conducted in the USA, the research was conducted 11 years ago. In recent times, PLDs have become more affordable and more widely available, but this study indicates a much lower usage. A possible explanation would be, as Levy *et al.* (2013) concluded, that there are extensive cultural differences among PLD-users.

5.12 Limitations

- The questionnaire handed to respondents during the AMT sessions should have requested more information, such as how listeners rate KovsieFM's presenters, news and sport and when they listen to the station. This study should have also included focus groups prior to the AMT sessions to assist in this regard;
- AMT sessions should have tested more diverse music. A weakness of the AMT was that only the most recurring songs on the KovsieFM music chart were selected. The selection should have been comprised of the songs that are the most played on the station and also a variety of Afrikaans, Deep House and Rock music; and
- One of the principal weaknesses in the data was that the AMT sample was not diverse. As such, this study could not reach any concrete conclusions with regard to any possible racial differences.

5.13 Principal implications of the findings

This study has shown that the content KovsieFM broadcast focused on entertaining the target audience. It can be concluded that students of the University of the Free State also rely on the station to broadcast local content that is relevant to them. KovsieFM, as with many community radio stations, does little to no audience research and therefore assumes that music and broadcasting content appeals and satisfies the needs of the community. It is therefore important that radio stations in a similar position conduct audience research on a regular basis. This is especially relevant for campus-based radio stations, where the listenership base changes as students join and leave the university every year.

5.14 Conclusion

This chapter reflected on the main findings of the research in an effort to answer the research question: Was music the predominant factor that caused the decline in the KvsieFM listenership figures between August 2012 and June 2014?

This study used a mixed methods approach and the first section therefore discussed the findings of the AMT sessions. Thereafter, data obtained from the focus groups were used to aid the interpretation of the results.

The chapter furthermore triangulated the results from the AMT and focus group findings. The findings were placed in the context of the earlier literature in Chapter 2. Thereafter, the chapter reflected on the main findings of the research by revisiting the original research question and research objectives, and exploring the unexpected findings of this study. The chapter, lastly, discussed the principal implications of the findings.

The following chapter will serve as the concluding chapter of this study.

CHAPTER SIX

Summary, Conclusion and Reflection

6.1 Background

In August 2012, KovsieFM listenership was estimated at 60 000 listeners (SAARF 2012) for the period March to June 2012. In June 2014, KovsieFM's listenership was measured at 9 000 listeners (SAARF 2014) for the period January to May 2014. These figures indicate that the station's listenership decreased by 85% over a period of 18 months.

MacFarland (1997) maintains that any changes in music, presenters, on-air content, advertisements and news, or sport content, can impact significantly on listenership figures. In addition, declining listenership figures have a serious financial impact as well. Kent (1994) explains that radio stations operate in two markets, namely the market of audiences and the market of advertisers to whom they hope to sell the opportunities to communicate with purchasers of the goods or services advertisers are offering. Thus, knowledge of audience preferences and behaviour is critical to the operation of a successful contemporary media organisation (Balnaves, O'Regan and Goldsmith, 2011). Barnard (2000) states that radio is an audience-led medium and that the intensity, scale and diligence of research into listener patterns and behaviour reflect directly on the success of the radio station as it builds listenership (Chignell, 2009). As music constitutes 80% of KovsieFM's broadcasting content (ICASA, 2013), is it thus vital to test the perception of the target audience regarding the music that KovsieFM plays.

In summary: KovsieFM lost 85% of the station's listenership over a period of 18 months; various factors could have caused the loss in listenership (MacFarland, 1990). This substantial decline in listenership was examined considering the fact that music radio has the potential to attract large

numbers of young listeners (Chignell, 2009). This study investigated the possible effect that music selection had in the station losing such a significant number of listeners in such a short space of time.

6.2 Recapitulation of research framework

6.2.1 Research purpose and research questions

This research set out to investigate what possible effect music selection had on the decline in KovsieFM's listenership.

In an effort to achieve the purpose of the research, this study was guided by the following research question:

- What effect did music selection have on the KovsieFM listenership figures between August 2012 and June 2014?

The primary research objective of this study was:

- To investigate whether music influenced KovsieFM listenership figures to decrease by 85% between August 2012 and June 2014.

Additionally, the study was also guided by three secondary objectives:

- To determine what the current perception of KovsieFM is among students of the University of the Free State;
- To determine the perception of students of the University of the Free State of the music currently selected for airplay by KovsieFM; and
- To determine what other factors may have caused the decrease in KovsieFM listenership.

6.2.2 Research context

The theoretical framework of this study was informed by various theories within the field of mass communication. This study was directed by:

- The gatekeeper model - The basic premise of this model is that messages are created and then changed as it is pass through a series of gates (Schoemaker and Vos, 2009). The information used to

create these messages are received through a variety of channels (Sigal, 1973);

- The uses and gratifications model - Lin (1996) remarks that the principal stronghold of the theory is linked to individuals' drives to use various communication mediums, for example, music on the radio, to fulfil certain gratifications such as social identity, interpersonal communication, escape, etc.; and
- The media dependency theory - Littlejohn and Foss (2008: 302) state that the media dependency theory "...shows that social institutions and media systems interact with audiences so as to create needs, interests, and motives".

This study was based on a single paradigm thesis. This study was furthermore concerned with the practical problem: What effect did music selection have on the KovsieFM listenership figures between August 2012 and June 2013? The study is therefore situated within pragmatism. This approach is most suitable for multi-methods research.

6.2.3 Research method

The study used a sequential multi-methods approach for collecting data in two stages:

- Stage 1 – As music forms 80% of KovsieFM's broadcasting content (ICASA, 2013), it was deemed vital to test the target audience's perception regarding the music that is played by KovsieFM. This data was collected through auditorium music testing (AMT). Quantitative data was collected during four separate auditorium music testing sessions over a period of 5 days on the Bloemfontein campus of the University of the Free State (UFS). A total of 278 (n=278) full-time UFS students between the ages of 19 and 26 participated in the AMT sessions. A Repeated Measures Design was used as this method further reduces error in auditorium music testing (Wimmer and Dominick, 2012) as the sample rates only songs of the same length,

while using one type of rating scale. A self-administered questionnaire required respondents to provide demographic information such as age, religion and gender. This information was needed for comparisons between demographic groups. In addition to the demographic information, a selection of 40 songs was made. The songs were selected by examining the music charts of KopsieFM for the period 1 May to 31 May 2014. The 40 most recurring songs on the weekly KopsieFM music charts were selected for testing as these songs were the "predominant component" of the KopsieFM playlist (Grobbelaar, 2011). A questionnaire required respondents to rate the songs on a 5-point Likert scale.

- Stage 2 – Qualitative data was collected during focus group interviews. Thirty-two (n=32) full-time UFS students between the ages of 19 and 26 were recruited through the method of purposive sampling to participate in the focus groups. The purpose of the research instrument was to serve as an interpretive aid to the quantitative research findings.

The data obtained from the AMT sessions was analysed by means of three methods:

- Pearson product moment correlations – This analysis investigated if a correlation exists between the respondents' listening habits (How often do you listen to KopsieFM?) and their corresponding rating of the songs on a 5-point Likert scale;
- T-tests – This method was used to investigate if there are differences in the music rating between respondents who frequently listen to KopsieFM (several times per week, about once a week, several times a month) and respondents who less frequently listen to KopsieFM (about once a month, less than once a month, rarely/never); and

- Frequency distribution tables – This method was used to summarise the respondents' favourite music genre and methods of music consumption.

The data obtained from the focus group interviews was transcribed and a computer-assisted semantical content analysis was utilised. The content analysis was based on the examination of recurrent instances that are systematically identified across the data set and grouped together by a coding set (Wilkenson, 2011).

Focus group research was built into this study especially for the purpose of comparing and aiding in the interpretation of data that was gathered through the quantitative research. This was achieved through triangulation. Triangulation "... simply requires contrast: the corroboration of findings produced via another method, indicating that those findings are unlikely to be the result of measurement biases" (Bloor *et al.*, 2001: 12).

6.3 Summary of findings

From the triangulation of the AMT and focus group data, 6 themes were identified:

6.3.1 KovsieFM music

The results from the AMT and focus groups were conflicting, but as noted earlier, music selected for the AMT was the most recurrent songs on the music chart at that time and was tested outside of the context of the radio listening environment. The focus groups were significantly more critical of the music citing the music selection and sequence as definite factors for them not listening to KovesieFM on a regular basis.

6.3.2 KovesieFM broadcasting content

The content KovesieFM broadcasted was largely perceived as irrelevant to the community and this was also a contributing factor to the decline in

listenership figures. Previous research has indicated that students have a need for information and to be informed, and in one study among students in the USA radio was used the most often to gratify this need. Numerous studies have shown that the strength of radio lies in the locality of the information broadcasted.

6.3.3 KovsieFM news

Students voiced their unhappiness with the KovsieFM news bulletins. Students in the focus groups felt that news on the radio is important but the news on KovsieFM was irrelevant to them and the rest of the community.

6.3.4 KovsieFM presenters and newsreaders

The level of broadcasting skills of the KovsieFM presenters and newsreaders also contributed to the decrease in the KovsieFM listenership. Presenters and newsreaders were perceived as not possessing the skillset or training to present an acceptable show or news broadcast. The role of the presenter specifically, is to present the entire mixture of the on-air product in a way that is appealing to the listener. Therefore, the level at which the entire mixture is presented plays an important role in the growing, or not, of audience figures.

6.3.5 KovsieFM brand identity

Participants in the focus groups did not regard KovsieFM, the radio station, as a strong brand. They did, however, see popular presenters and shows as having an 'identity'. The shows referred to the most by participants as having an identity, were specialty shows that played only one genre of music. Shows that played a variety of music were mostly seen as unstructured and without an identity.

6.3.6 Radio and music listening habits

The data gathered indicate that radio was used more often than any other medium to listen to music. Comments from the focus group interviews explained the participants' motivations for listening to the radio: to hear good music and to be informed.

6.4 Conclusions

This study was conducted within the framework of three mass media theories: The gatekeeper model, the uses and gratifications model and the media dependency theory.

The aim of the study was to answer the following question: What effect did music selection have on the KopsieFM listenership figures between August 2012 and June 2014?

This study concludes that music was a definite factor that contributed to the decline in the KopsieFM listenership between August 2012 and June 2014. Results from only the AMT sessions would suggest that music might have had an insignificant influence as the music was rated high. The triangulation of the results between the AMT and focus groups, however, concluded that music did influence the decline in listenership.

The other factors that contributed to the decline in listenership were:

- The content KopsieFM broadcast; and
- The manner in which the presenters and newsreaders presented the content.

6.5 Limitations of the research design

6.5.1 Instrument limitations

The questionnaire handed to respondents during the AMT sessions should have requested more information. Information such as how listeners rate KopsieFM's presenters, news and sport, and when they listen to the station.

6.5.2 Methodology limitations

AMT sessions should have tested more diverse music. A weakness of the AMT was that only the most recurring songs on the KopsieFM music chart were selected. The selection should have comprised the songs that are the most played on the station as well as a variety of Afrikaans, Deep House and Rock music. This study also should have included focus group interviews prior to the AMT sessions to assist in this regard.

6.5.3 Adequacy of sample

One of the principal weaknesses in the data was that the AMT sample was not diverse. As such, this study could not reach any concrete conclusions on any possible racial differences.

6.6 Suggestions for future research

In conclusion, this study suggests the following in terms of future research:

- This study did not investigate the role that the sequence of the music playlisted on KopsieFM played in the declining listenership figures. An investigation into what music sequence or 'hot clock' would keep students listening, whilst also exposing them to music that is unfamiliar to them, would be quite beneficial;
- An investigation into the local content that will appeal the most to students of the University of the Free State. Previous studies emphasised the listener's need for local content, but no evidence that details what the local content is comprised of, exists; and
- A framework on how campus and community radio stations can conduct continuous low-cost and ethical audience research.

6.7 Final words

MacFarland, 20 years ago, remarked that people do not have to listen to a radio station that does not offer them exactly what they want: "It is demand access consumerism – people getting what they want to read, see, or hear

when they want it. If radio does not provide programming that fulfils similar needs, then cassettes, or CDs, or the internet can, and people will turn to them" (1997: 11). He continued to note that radio formats that lack human involvement, topicality and localness will continuously be threatened by new technologies. Radio stations can no longer afford to broadcast content that is perceived as irrelevant by its audience, nor can the station in its entirety afford to be seen as irrelevant to its target audience. Radio stations, such as KovesieFM, will have to ingrain itself within the community in order to remain connected to the community it serves. The role of a radio station "is to lead and reflect the culture characteristics in the community in which it is situated" (Parks, 2000). Fraser and Restrepoestrada (2002) conclude that community radio has "...enormous potential for participatory communication as a way of identifying, analysing and solving problems at the grassroots level, and of stimulating communities to become more proactive in the pursuit of their own betterment" (2002: 73).

References

- Agrawal, N. (2007) *Theories of communication and mass media*, Jaipur: Enclave.
- Ahlkvist, J. (1995). *Around the dial. commercial radio and the production of popular music*. Ph.D. University of Massachusetts Amherst.
- Albarran, A., Anderson, T., Bejar, L., Bussart, A., Daggett, E., Gibson, S., Gorman, M., Greer, D., Guo, M., Horst, J., Khalaf, T., Lay, J., McCracken, M., Mott, B. and Way, H. (2007). "What Happened to our Audience?" Radio and New Technology Uses and Gratifications Among Young Adult Users. *Journal of Radio Studies*, 14(2), pp.92-101.
- Aronson, E. and Festinger, L. (1997). Back to the Future: Retrospective Review of Leon Festinger's "A Theory of Cognitive Dissonance". *The American Journal of Psychology*, 110(1), p.127.
- Ashby, W. (1956) *An Introduction to Cybernetics*, New York: Chapman and Hall Ltd.
- Baran, S. and Davies, D. (1995) *Mass communication theory: foundations, ferment, and future*, Belmont: Wadsworth.
- Barnard, S. (2000) *Studying Radio*, New York: Oxford University Press.
- Barthes, R. (1957) *Mythologies*, Paris: Seuil.
- Baumeister, R. and Bushman, B. (2008) *Social Psychology and Human Nature*, Belmont: Thomson Higher Education.
- Baxter, L.A. and Babbie, E. (2004) *The basics of communication research*, Belmont: Thomson Wadsworth.
- Bekhet, A. and Zauszniewski, J. (2012). Methodological triangulation: an approach to understanding data. *Nurse Researcher*, 20(2), pp.40-43.
- Berger, A. (2014) *Media and communication research methods: an introduction to qualitative and quantitative Approaches*, 3rd edition, Los Angeles: Sage Publications.
- Berkowitz, D. (1987). TV News Sources and News Channels: A Study in Agenda-Building. *Journalism & Mass Communication Quarterly*, 64(2-3), pp.508-513.

Berland, J. (1990). Radio space and industrial time: music formats, local narratives and technological mediation. *Popular Music*, 9(2), pp.179-192.

Berlo, D. (1960) *The process of communication*, San Francisco: Rinehart Press.

Bittner, J. (1980) *Mass communication: an introduction*, Englewood Cliffs: Prentice-Hall.

Bloor, M., Frankland, J., Thomas, M. and Robson, K. (2001) *Focus groups in social research*, London: Sage Publications.

Bornman, E. (2009) 'Measuring media audiences', in Fourie, P. (ed.) *Media Studies*, Cape Town: Juta.

Brockriede, W. (1970) 'College debate and the reality gap', *Speaker and Gavel*, 7(3), pp. 71-76.

Busby, L. and Parker, D. (1984) *The art and science of radio*, Boston: Allen and Bacon Inc.

Campbell, G. (1951) *The philosophy of rhetoric*, New York: Oxford University Press.

Carey, J. (1989) *Communication as culture*, Boston: Unwin Hyman.

Clynes, M. (1982) *Music, mind and brain*, New York: Plenum.

Connelly, M. (2015) 'Research questions and hypotheses', *Med Surg*, 24(6), pp. 435-437.

Cook, N. and Dibben, N. (2001) 'Musicological approaches to communication', in Sloboda, J. (ed.) *Music emotion: theory and research*, New York: Oxford University Press.

Craig, R. (1999) 'Communication theory as a field', *Communication Theory*, 19(2), pp. 119-161.

Creswell, J. (1998) *Qualitative inquiry and research design*, Thousand Oakes: Sage.

Creswell, J., Pano Clark, V., Gutmann, M. and Hanson, W. (2003) 'Advanced mix methods research designs', in Tashakkori, A. and Teddlie, C. (ed.) *Handbook of mixed methods in social and behavioral research*, Thousand Oakes: Sage.

Crisell, A. (1986) *Understanding radio*, New York: Methuen and Co.

- Crotty, M. (1998) *The Foundations of Social research: Meaning and Perspectives in the Research Process*, London: Sage.
- Curran, J., Gurevitch, M. and Woollacot, J. (1982) 'The study of the media: theoretical approaches', in Gurevitch, M. *Culture, society and the media*, London: Methuen.
- Dance, F. (1967) *Human Communication theory*, New York: Holt, Rinehart and Winston.
- Danesi, M. (2002) *Understanding media semiotics*, New York: Arnold.
- Datta, L. (1997) 'A pragmatic basis for mixed-method designs', *New Directions for Evaluation*, 74(1), pp. 33-46.
- David, M. and Sutton, C. (2011) *Social research: An introduction*, 2nd edition, London: Sage.
- De Fleur, M., Ball-Rokeach, S., McQuail, D., Windahl, S., Connors, T., Hurst, W., Delson, D. and Hiebert, R. (1982) 'General media', *Communication Booknotes*, 13(4), pp. 57-58.
- De Kock, W. (1982) *A manner of speaking: the origins of the press in South Africa*, Cape Town: Saayman & Weber.
- Denzin, N. (1978) 'The logic of naturalistic inquiry', in Denzin, N. (ed.) *Sociological Methods: A Sourcebook*, New York: McGraw-Hill.
- Deutschmann, P. and Danielson, W. (1960). Diffusion of knowledge of the major news story. *Journalism & Mass Communication Quarterly*, 37(3), pp.345-355.
- Douglas, S. (1999) *Listening in: radio and the American imagination*, New York: Random House.
- Du Plooy-Cilliers, F. and Olivier, M. (2000) *Let's talk about interpersonal communication*, Sandton: Heinemann.
- Erasmus, M. (2007) *Die verband tussen aggressie en houding teenoor verskillende musiekgenres by studente*, Master's Thesis, Bloemfontein: University of the Free State.
- Festinger, L. (1957) *A theory of cognitive dissonance*, California: Stanford University Press.
- Finweek (2006) 'Do we need Saarf? Yes!', *Finweek*, 29 June, p. 101.

Fletcher, J. (1987) *Music and program research*, Washington: National Association of Broadcasters.

Fornatale, P. and Mills, J. (2015) *Radio in the television age*, New York: Routledge.

Fourie, H. (1975) *Communication by objectives*, Pretoria: McGraw-Hill Book Company.

Fourie, P. (2004) *Media Studies: Content, Audiences and Production*, 3rd edition, Lansdowne: Juta Education.

Fraser, C. and Restrepoestrada, S. (2002) 'Community radio for change and development', *Society for International Development.*, 45(4), pp. 69–73.

Fulton, S. and Krainovich-Miller, B. (2010) 'Gathering and appraising the literature', in LoBiondo-Wood, G. and Haber, J. *Research: methods and critical appraisal for evidence-based practice*, 7th edition, St. Louis: Mosby Elsevier.

Gabrielsson, A. and Juslin, P. (2003) *Emotional expression in music*, Oxford University Press.

Gadamer, H. (1994) *Heidegger ways*, New York: SUNY Press.

Gallup, G. and Castelli, J. (1989) *The people's religion: American faith in the 90's*, New York: Macmillan Publishing Company.

Gieber, W. (1956) 'Across the desk: A Study of 16 telegraph editors', *Journalism Quarterly*, 33(1), pp. 173-199.

Gordon, G. (1982) 'An end to the McLuhanacy', *Educational Technology*, January, pp. 39-45.

Griffin, E. (2003) *A first look at communication theory*, 5th edition, New York: McGraw-Hill Higher Education.

Gurevitch, M., Bennett, T. and Curran, J. (1982) *Culture, Society and the media*, London: Methuen.

Hall, R. (2013) 'Mixed methods: in search of a paradigm', in Lê, Q. and Le, T. *Conducting research in a changing and challenging world*, Nova Science Publishers, pp. 71-78.

Hayles, N. (1999) *Virtual bodies in cybernetics, literature, and informatics*, Chicago: The University of Chicago Press.

Heidegger, M. (1996) *Being and time*, New York: SUNY Press.

Hennion, A. and Maedel, C. (1986) 'Programming music: radio as mediator', *Media, Culture and Society*, 8(3), pp. 281-303.

Henver, K. (2012) 'The affective character of major and minor modes in music', in Lading, R. and Glenn, E. (ed.) *Psychology of aesthetics, creativity and the arts*.

Herek, G. (2011) 'Developing a theoretical framework and rationale for a research proposal', in Pequegnat, W., Stover, E. and Boyce, C. *How to write a successful research grant application: A guide for social and behavioral scientists*, New York: Springer.

Hilliard, R. (1972) 'Beginning, growth and regulation', in Hilliard, R. (ed.) *Radio broadcasting*, New York: Hastings House.

Hirsch, P. (1972) 'An organisation-set analysis of cultural systems', *American Journal of Sociology*, 77(4), pp. 639-659.

Ho, S.S., Youqing, L. and Rosenthal, S. (2015) 'Applying the theory of planned behavior and media dependency theory: predictors of public pro-environmental behavioral intentions in Singapore', *Environmental Communication*, 99(1), pp. 77-99.

Houghton-Larsen, R. (1982) 'Patterns of media usage related to gratifications sought', *Canadian Journal of Communication*, 8(4), pp. 42-55

Howe, K. (1988) 'Against the quantitative-qualitative incompatibility thesis or dogmas die hard', *Educational Researcher*, vol. 17(8), pp. 10-16.

Hsia, H. (1988) *Mass communications research methods: a step-by-step approach*, New Jersey: Lawrence Erlbaum Associates Inc.

Hunter, P., Schellenberg, E. and Griffith, A. (2011) 'Misery loves company: mood-congruent emotional responding to music', *Emotion*, 11(5), pp. 1068-1072.

Independent Communications Authority of South Africa (2013) KvsieFM 97.0 Broadcasting License, Sandton.

Johnson, B. and Christensen, L. (2007) *Educational research: qualitative, quantitative and mixed approaches*, 3rd edition, Thousand Oakes: Sage.

Johnson, B. and Turner, L. (2002) 'Data collection strategies in mixed methods research', in Tashakkori, A. and Teddlе, C. (ed.) *Handbook of mixed methods in social and behavioral research*, Thousand Oakes: Sage.

Juslin, P. and Sloboda, J. (2001) 'Music and emotion: introduction', in Juslin, P. and Sloboda, J. (ed.) *MusiceMotion: theory and research*.

Juslin, P. and Zentner, M. (2002) 'Current trends in the study of music and emotion: overture', *Musicae Scientiae*, 21(3), pp. 3-19.

Katz, E. and Lazarsfeld, P. (1955) *Personal Influence*, New York: The Free Press.

Katz, E., Blumler, J. and Gurevitch, M. (1974) 'Utilization of mass communication by the individual', in Blumler, J. and Katz, E. (ed.) *the uses of mass communication: current perspectives on gratifications research*, Beverly Hill: Sage.

Kay, P. and Kempton, W. (1984) 'What is the Sapir-Whorf hypothesis?', *American Anthropologist*, 86(1), pp. 65-79.

Kent, R. (1994) 'Measuring media audiences: an overview, in Measuring media audiences' London: Routledge.

Kinder, D.R. (2003) 'Communication and politics in the age of information', in *Oxford handbook of political psychology*, Oxford: Oxford University Press.

Klapper, J. (1960) *The effects of mass communication*, Free Press.

Kline, J. (1996). *Listening Effectively - The process of listening*. [online] Air University. Available at: <http://www.au.af.mil/au/awc/awcgate/kline-listen/b10ch3.htm> [Accessed 6 Sep. 2015].

Kosicki, G. (1993) 'Problems and opportunities in agenda-setting research', *Journal of Communication*, 43(2), p. 100-127.

Kotler, P. and Lee, N. (2008) *Social marketing: influencing behaviors for good*, 3rd edition, California: Sage.

Larson, R., Kubey, R. and Colletti, J. (1989) 'Changing channels: early adolescent media choices and shifting investments in family and friends', *Journal of Youth and Adolescence*, 16(6), pp. 583-599.

Levey, S., Fligor, B., Cutler, C. and I, H. (2013) 'Portable music player users: cultural differences and potential dangers', *Noise Health*, 15(1), pp. 296-300.

Levitin, D. (2006) *This is your brain on music: the science of a human obsession*, New York: Dutton.

Likert, R. (1932) 'A technique for the measurement of attitudes', *Archives of Psychology*, 140(55), p. 55.

Lin, C. (1996) 'Standpoint: Looking back: The contribution of Blumler and Katz's uses of mass communication to communication research', *Journal of Broadcasting and Electronic Media*, 40(4), pp. 574-581.

Linley, P. (2004) *Positive psychology in practice*, New York: Wiley.

Littlejohn, S. and Foss, K. (2008) *Theories of human communication*, 4th edition, Belmont: Wadsworth Inc.

Louw, A. (2016). *KovsieFM music scheduling*.

Louw, D. and Edwards, D. (1997) *Psychology: an introduction for students in South Africa*, Sandton: Heineman Higher and Further Education (Pty) Ltd.

Lowrey, W. (2004) 'Media dependency during a large-scale social disruption: the case of September 11', *Mass Communication and society*, 7(3), pp. 339-357.

Lutz, R. (1978) Media marketing: right down the line. *Radio and records*, November 1978, p. 12.

MacFarland, D. (1990) *Contemporary radio programming strategies*, New Jersey: Lawrence Erlbaum Associates Inc.

MacFarland, D. (2011) *Future radio programming strategies: cultivating listenership in the digital age*, New York: Routledge.

Marcuse, H. (1988) *Philosophy and critical theory*, London: Free Association.

Maslow, A. (1943) 'A theory of human motivation', *Psychological Review*, 50(4), pp. 370-396.

Mass media (2010). [Online]. In D Watts. *Dictionary of American government and politics*. Edinburg, United Kingdom: Edinburgh University Press. Available from:

http://search.credoreference.com/content/entry/eupamgov/mass_media/0 [Accessed 20 January 2015].

Mayr, O. (1975) *The origins of feedback control*, Cambridge: MIT Press.

McCrary, J. (1993) 'Effects of listeners' and performers' race on music preferences', *Journal of Research in Music Education*, 41(3), pp. 200-211.

McGuire, W.J. (1968) 'Theories of cognitive consistency', in *Selective exposure: A summing up*, Chicago: Rand McNally and Company.

McLuhan, M. (1964) *Understanding media*, New York: McGraw Hill.

McQuail, D. (1994) *Mass communication theory: an introduction*, 3rd edition, Thousand Oakes: Sage.

Mekoa, K. (2014). *South African radio, Saarf and the question of measurement*. [online] The Media Online. Available at:

<http://themediainline.co.za/2014/08/south-african-radio-saarf-and-the-question-of-measurement> [Accessed 26 Apr. 2016].

Melton, G.W. and Galician, M.L., 1987. A sociological approach to the pop music phenomenon: Radio and music video utilization for expectation, motivation and satisfaction. *Popular Music & Society*, 11(3), pp.35-46.

Mendelsohn, H. (1966) *Mass entertainment*, New Haven: CT: College and University.

Merrill, J. and Lowenstein, R. (1971) *Media, messages and men*, Missouri: David McKay Company Inc.

Mertens, D. (2009) *Transformative research and evaluation*, New York: The Guilford Press.

Merton, R. (2014) *Focused interview*, New York: The Free Press.

Miranda, D. and Claes, M. (2004) 'Rap music genres and deviant behaviors in french-canadian adolescents', *Journal of Youth and Adolescence*, 32(2), pp. 113-122.

Moodie, G. (2014). What's up with Saarf and the NAB?. [online] *BizNews.com*. Available at: <http://www.biznews.com/briefs/2014/08/06/> [Accessed 26 Mar. 2016].

Moran, D. (2000) *Introduction to phenomenology*, New York: Routledge.

Morgan, D. (1995) 'Why things (sometimes) go wrong in focus groups', *Qualitative Health Research*, 5(4), pp. 516-523.

Negus, K. (1992) *Producing pop: culture and conflict in the popular music industry*, London: Edward Arnold.

North, A. and Hargreaves, D. (1999) 'Music and the adolescent identity', *Music Education Research*, 1(1), pp. 75-92.

Oakes, S. (2003) 'Musical tempo and waiting perceptions', *psychology and marketing*, 20(8), pp. 685-705.

Olorunnisola, A. (2002) 'Community radio: participatory communication in postapartheid South Africa', *Journal of Radio Studies*, 9(1), pp. 126-145.

Olorunnisola, A. and Martin, B. (2013) 'Influences of media on social movements. Problematizing hyperbolic inferences about impacts', *Telematics and Informatics*, 30(3), pp. 275-288.

Osunkunle, O. (2006) 'Bridging the digital divide and the use of information and communications technology (ICT) in South African universities: A comparison study among selected historically black universities (hbus) and historically white universities (HWUs).', *Online Submission*, 3(3), pp. 70-76.

Parks, W. (2000). *Local airwaves may carry 'Wingspread' show*. [online] *Journal Times*. Available at: http://journaltimes.com/news/local/local-airwaves-may-carry-wingspread-show/article_57b0883a-43f8-5d3f-85ce-a71a0a24a912.html [Accessed 16 May 2016].

Patton, M. (1990) *qualitative evaluation and research methods*, Sage.

Peirce, C. (1960) *Collected papers*, Cambridge: Oxform University Press.

Pfitzmann, A. and Kohntopp, M. (2009) 'Anonymity, unobservability, and pseudonymity – a proposal for terminology', in Federrath, H. (ed.) *Designing privacy enhancing technologies*, Berkeley: Springer-Verslag.

- Potter, C. (2012) 'Multi-method research', in Wagner, C., Kawulich, B. and Garner, M. (ed.) *Doing social research: a global perspective*, London: McGraw-Hill Higher Education.
- Ragierro, T.E. (2000) 'Uses and gratifications theory', *Mass communication and society in the 21st century*, 3(1), pp. 3-37.
- Rayudu, C. (2010) *Communication*, Mumbai: Himalaya Publishing House.
- Rentfrow, P. and Gosling, S. (2003) 'The do re mi's of everyday life: the structure and personality correlates of music preferences', *Journal of Personality and Social Psychology*, 84(6), pp. 1236-1256.
- Richards, I. (1936) *The Philosophy of rhetoric*, London: Oxford University Press.
- Rippere, V. (1977) 'What's the thing to do when you're feeling depressed', *Behaviour Research and Therapy*, 15(1), pp. 185-191.
- Roberts, W. (1946) *Works of Aristotle*, XI edition, New York: Oxford University Press.
- Rosenfield, A. (1985) 'Music, the beautiful disturber', *Psychology Today*, December, pp. 48-56.
- Rossmann, G. (2012) *what radio airplay tells us about the diffusion of innovation*, New Jersey: Princeton University Press.
- Rossmann, G. and Wilson, B. (1985) 'Numbers and words combining quantitative and qualitative methods in a single large-scale evaluation study', *Evaluation Review*, 9(5), pp. 627-643.
- Rothenbuhler, E. (1985) 'Programming decision-making in popular music radio', *Communications research*, 12(2), pp. 227-230.
- Rothenbuhler, E. and McCourt, T. (1992) 'Commercial radio and popular music', in Lull, J. (ed.) *Popular music and communication*, California: Sage.
- Rubin, A. (1994) 'Media uses and effects: A uses and gratifications perspective', in Zillmann, J. and Bryant, D. (ed.) *Media effects: advances in theory and research*, London: Lawrence Erlbaum Associates.
- Sana, M. (2015) 'Critical analysis of mass media theories', *Scholedge International Journal of Multidisciplinary & Allied Studies*, 4(2), pp. 19-24.

- Schellenberg, E. and von Scheve, C. (2012) 'Emotional cues in American popular music: five decades of the top 40', *Psychology of Aesthetics, Creativity, and the Arts*, 6(3), pp. 196-203.
- Schellenberg, E., Glenn, P. and Vieillard, S. (2007) 'Liking for happy- and sad-sounding music: effects of exposure', *Cognition and Emotion*, vol. 22(2), pp. 218-237.
- Scherer, K. and Zentner, M. (2001) 'Emotional effects of music: production Rules', in Sloboda, J. (ed.) *Music emotion: theory and research*, New York: Oxford University Press.
- Schoemaker, P. and Vos, T. (2009) *Gatekeeping theory*, New York: Routledge.
- Schramm, W. and Porter, W. (1982) *Men, women, messages, and media*, New York: Harper & Row.
- Schwartz, K. and Fouts, G. (2003) 'Music preferences, personality style, and developmental issues of adolescents', *Journal of Youth and Adolescence*, 32(3), pp. 205–213.
- Self, C., Gaylord, E. and Gay, T. (2009) 'The evolution of mass communication theory in the 20th century', *The Romanian Review of Journalism and Communication*, 6(3), p. 34.
- Selfhout, M., Desling, M., Ter Bogt, T. and Meeus, W. (2005) *Heavy metal, hip-hop, and mainstream youth cultural style preferences and externalizing problem behavior: a two-wave longitudinal study*, Utrecht: Utrecht University: Department of Child and Adolescent Studies.
- Sereno, K. and Mortensen, C. (1970) *Foundations of communications theory*, New York: Harper and Row Publishers Co.
- Shanahan, M. and Brown, N. (2002) 'Radio listening as a function of basic human need: why did maslow listen to radio?', *Journal of Media Psychology*, 7(3), pp. 1-12.
- Shannon, C. and Weaver, W. (1949) *The mathematical theory of communication*, Chicago: University of Illinois Press.
- Shuker, R. (1998) *Key concepts in popular music*, London: Routledge.

Sigal, L. (1973) *Reporters and officials: the organisation and politics of news-making*, Lexington: D.C. Heath.

Sigband, N. (1967) *Communication for management*, Glenview: Scott, Foresman & co.

Sörbom, G. (1994) 'Aristotle on music and representation', *Journal of Aesthetics and Art Criticism*, 49(1), pp. 19-39.

South African Audience Research Foundation, (2016). *SAARF RAMS Guidelines*. [online] Saarf.co.za. Available at: <http://www.saarf.co.za/RAMS/rams-guidelines.asp> [Accessed 26 Jan. 2016].

Stangor, C. (2011) *Research methods for the behavioral sciences*, 4th edition, Belmont: Wadsworth.

Steinberg, S. (2002) *Persuasive communication*, 2nd edition, Cape Town: Juta & Co Ltd.

Strouda, N. (2007) 'Media effects, selective exposure, and fahrenheit 9/11', *Political Communication*, 24(4), pp. 415-432.

Tashakkori, A. and Teddlie, C. (1998) *Mixed methodology: combining qualitative and quantitative approaches*, Sage.

Thackeray, R. and Neiger, B. (2009) 'A multidirectional communication model:', *Health Promotion Practice*, 10(2), pp. 171-175.

Tomaselli, R., Tomaselli, K. and Muller, J. (1989) *Currents of power: state broadcasting South Africa*, Belville: Anthropos.

Torpey, J. (1986) 'Ethics and Critical theory: from Horkheimer to Habermas', *Telos*, 19(3), p. 73.

Towers, W. (1987) 'Radio listenership and uses and gratifications: a replication', *Communication Research Reports*, 4(1), pp. 57-64.

Tubbs, S.L. and Moss, S. (2000) *Human communication*, McGraw-Hill.

University of the Free State, (2014). *UFS Management Information System (HEDA)*. [online] University of the Free State Website. Available at: <http://hedaweb.ufs.ac.za/indicatordashboard/default.aspx> [Accessed 17 Jan. 2016].

- van Vuuren, D. and Maree, A. (1999) 'Survey methods in market and media research', in van Vuuren, D. and Maree, A. *Research in practice: applied methods for the social sciences*, Cape Town: University of Cape Town Press.
- von Foerster, H. (2002) *Understanding understanding: essays on cybernetics and cognition*, New York: Springer.
- Webster, J., Phalen, P. and Lichty, L. (2006) *Rating analysis: the theory and practice of audience research*, Mahwah: Lawrence Erlbaum.
- Weiner, N. (1967) *The Human use of human beings*, New York: Avon.
- Wells, A. and Hakanen, E. (1991). The emotional use of popular music by adolescents. *Journalism & Mass Communication Quarterly*, 68(3), pp.445-454.
- West, R. and Turner, L. (2014) *Introducing communication theories*, 5th edition, New York: McGraw-Hill.
- Weston, L. (1979) *Body rhythm: the circadian rhythms within you*, New York: Harcourt Brace Jovanovich.
- White, D.M. (1950) 'The gatekeeper: a case-study in the selection of news', *Journalism Quarterly*, 34(1), pp. 383-390.
- White, P. (2008) *Developing research questions: a guide for social scientists*, New York: Palgrave Macmillan.
- Wilkenson, S. (2011) *Qualitative Research*, 3rd edition, London: Sage.
- Wimmer, R. (2015). *Auditorium music test questions*. [online] Roger Wimmer. Available at: <http://www.rogerwimmer.com/researchdr/music1> [Accessed 28 Mar. 2016].
- Wimmer, R. and Dominick, J. (2006) *Mass media research*, Boston: Wadsworth, Cengage Learning.
- Wisker, G. (2008) *The Postgraduate research handbook*, New York: Palgrave Macmillan.
- Wolvin, A.D. and Coakley, C. (1985) *listening*, 2nd edition, Dubuque: C. Brown Publishers.
- Wood, J.T. (2004) *Communication theories in action*, Belmont: Wadsworth.

Woźniak, W. (2014) 'Homogeneity of focus groups as a pathway to successful research findings? methodological notes from the fieldwork', *Przegląd Socjologii Jakościowej*, 10(1), pp. 6-23.

Zaller, J.R. (1992) *The nature and origins of mass opinion*, Cambridge: Cambridge University Press.

Appendix A

List of songs used during Auditorium music testing (AMT).

	Artist(s)	Song title
1	Ariana Grande feat. Big Sean	Right there
2	Disclosure	Voices
3	DJ Snake and Lil Jon	Turn down for what
4	Mokes feat. Nkamodira	Ama-Ben 40
5	DJ Whiskey feat. Nozipho	Just dance
6	Ellie Goulding	Goodness gracious
7	Eminem feat. Rihanna	The monster
8	Jack Parow	P.A.R.T.Y.
9	John Newman	Losing sleep
10	Justin Bieber feat. Chance the Rapper	Confident
11	Avicii	Addicted to you
12	Justin Timberlake	T.K.O.
13	Katy Perry feat. Juicy J	Dark Horse
14	DJ Crazy j Rodriguez	Applause
15	Lorde	Team
16	Chris Brown feat. Lil Wayne and Tyga	Loyal
17	Naughty Boy feat. Wiz Khalifa and Ella Eyre	Think about it
18	Pharrell Williams	Happy
19	Rihanna	What now
20	Selena Gomez	Slow down
21	T-Pain feat. B.O.B.	Up down
22	Katy Perry	Unconditionally
23	Timbaland feat. Drake, Jay Z and James Fauntleroy	Know 'bout me

24	Jason Derulo	Trumpets
25	DJ Vetkuk feat. Biz Nuz and Tira	Trompie bus
26	Beyoncé	Partition
27	Lady Gaga feat. R. Kelly	Do what u want
28	Kid Ink feat. Chris Brown	Show me
29	Avicii	Wake me up
30	Avril Lavigne	Here's to never growing up
31	John Newman	Love me again
32	Ross Jack	TV's in the swimming pool
33	Justin Mahone	Banga! Banga!
34	Chris Brown	Fine China
35	Avicii	Hey brother
36	Beyoncé	Drunk in love
37	Big Sean feat. Miguel	Ashley
38	Busta Rhymes feat. Q-Tip, Kanye West and Lil Wayne	Thank you
39	Daft Punk	Give life back to music
40	Demi Lovato	Neon lights