

**THE EDUCATIONAL ROLE OF THE SOUTH AFRICAN  
BROADCASTING CORPORATION (TELEVISION) IN  
POSTAPARTHEID SOUTH AFRICA: A CASE STUDY OF SHIFT**

by

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## **Declaration**

I Letieka Aubrey Molokomme student number 31943764 confirms that this dissertation contains my own original ideas and work. The ideas that are not my own have been cited using the acceptable referencing techniques. I am also aware that plagiarism is **punishable** in terms of copyright Act (Act 98 of 1979).

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## **Acknowledgement**

This dissertation is dedicated to my late sister Adelate Maphala Molokomme who passed away in 1988. Gender based violence was the cause of my sister's death - may her soul rest in peace. The dissertation is also dedicated to my late twin brother Evans Mokobi Molokomme who passed away in 2013, and my late sister Irene Nkuwe Molokomme who passed away in 2013. May their beautiful souls rest in peace. I will always remember and cherish the moments that we spend together. I love you guys. The dissertation is also dedicated to my mother Kwena Maria Molokomme.

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## Abstract

The study investigates the educational role of the public service broadcaster in post-apartheid South Africa. The aim was to investigate the educational role of the programme *Shift* as part of the content offering of the public broadcaster and the extent to which it satisfies the educational needs of its audiences. The main objective of the study is to investigate factors that influence the educational role of the SABC. The study focused on three different forms of educational television which are the formal, informal and no-formal education. The theoretical point of departure is the critical political economy theory, and the public interest theory which focuses on the interests of the public. A content analysis of *Shift* was conducted to determine the educational role of this programme. The study also investigates how political and economic factors influence the educational role of the SABC in the post-apartheid South Africa. The study also examines the impact that media funding can have on the educational role of the public broadcaster.

The episodes of *Shift* are analysed in order to understand if political and economic factors can influence the educational role of the SABC. The study critically analysed whether the relevant media policies are driven by profit making motives.

Keywords: Educational broadcasting, information, entertainment, capitalists, funding, advertising, commercialisation, political, and economic.

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## **LIST OF ABBREVIATIONS**

SABC	SOUTH AFRICAN BROADCASTING CORPORATIONS
PSB	PUBLIC SERVICE BROADCASTING
CPE	CRITICAL POLITICAL ECONOMY
BBC	BRITISH BROADCASTING CORPORATION
ICASA	INDEPENDENT COMMUNICATIONS AUTHORITY OF SOUTH AFRICA
IBA	INDEPENDENT BROADCASTING AUTHORITY
CODESA	CONVENTION FOR A DEMOCRATIC SOUTH AFRICA
RSA	REPUBLIC OF SOUTH AFRICA
TRC	TRUTH AND RECONCILIATION COMMISSION
SANEF	SOUTH AFRICAN NATIONAL EDITORS FORUM
SATRA	SOUTH AFRICAN TELECOMMUNICATIONS REGULATION AUTHORITY
ANC	AFRICAN NATIONAL CONGRESS

***THE EDUCATIONAL ROLE OF THE SOUTH AFRICAN BROADCASTING CORPORATION (TELEVISION) IN THE POST-APARTHEID SOUTH AFRICA: A CASE STUDY OF SHIFT***

**CHAPTER ONE: INTRODUCTION**

The role of television in developing countries is seen in terms of the need to reconstruct and develop the country and foster the ideals of national integration. According to Horwitz (2001:175) broadcasting in South Africa and in particular public service broadcasting (PSB) is equally important as broadcasting is a key medium of the public sphere and hence crucial to the transition to democracy and the ongoing process of democratisation. During the post-apartheid period the country has had to deal with the reconstruction of broadcasting and the construction of the country. In post-apartheid South Africa the SABC, which is the public service broadcaster (PSB), is expected to play a crucial role in the reconstruction of the country. Le Pere and Lambrechts (1999:76) state that post-apartheid South Africa provides one example of an attempt to shape collective stability, political order and national identity through the use of public broadcasting systems.

According to Berger (1999) media ownership changed in the early 1990's as South Africa was moving towards democratic rule. The victory of the African National Congress (ANC) in 1994 was followed by the implementation of new media policies that aimed to transform the media institutions of the country to represent all citizens. The media was tasked with moving away from the biased representation of marginalised social groups to being equally representative of all individuals. It is therefore important to investigate whether the SABC does represent all the citizens within the country in terms of their race, culture and ethnic group at present.

The focus of this study will also be on government and media ownership and the economic influence on the educational role of the SABC. The funding of the SABC will also be investigated during the study.

This research project used the television programme *Shift* as a case study aimed at explaining and identifying the challenges faced by educational television. *Shift* was carefully formulated to get viewers thinking about shifting their mind-sets and changing their attitudes. *Shift* is a non-formal educational program on SABC 1 that educates society about social issues around them. *Shift* was produced by CAT Productions on behalf of SABC Education. *Shift* was first aired on SABC1 on 18 July 2011. The show is broadcast during the day from 11:00 to 12:00 to reach both children and adults. The program focuses on the lives of children, parents, teachers and other members of society. *Shift* episodes are an hour long. The program is broadcast during the day while school children are at school and working people are at work. The program deals with issues that affect society daily. The social issues that the program deals with on a daily basis include poverty, rape, drug abuse, and health issues. *Shift* was developed in an attempt to address such societal issues and also to create an environment where society can be educated about such issues.

The broadcasting time of *Shift* is also a factor that can have a negative or positive influence to the educational broadcasting of the SABC. The main aim of educational television in post-apartheid South Africa is to educate the public. The focus of the study is also on the language the SABC is used to broadcast *Shift*.

### **1.1. Methodology**

The research methodology that was used for the study was based on two dimensions. The first is historical and relates to the transformation of the SABC since the end of apartheid. The study analyses selected episodes of *Shift*, the policy documents and *Editorial Policy Document of the SABC* (2004). A qualitative content analysis (media content analysis) is used for the study. Text analysis is also be used for the study. Terre Blanche et al. (2006:6) explain that the research methodology focuses on how the researcher obtains more knowledge about a specific topic of interest. It refers to the way social phenomena are analysed. The qualitative methodology is deemed as relevant for a study of this nature since it is the best way of tackling a research problem that entails analysing policy documents, content analysis of various reports and also the mediated content of the selected site of the case study (*Shift*).

Purposive sampling was used to select the episodes of *Shift* from 2011 that focus predominantly on educational broadcasting. In collecting the data for the study documents, policies, and episodes of *Shift* are included in the collection of data. Document analysis is an integrated and conceptually informed method, procedure, and technique for locating, identifying, retrieving and analysing documents for their relevance, significance and meaning (Boyd-Barrett, 2002: 90). For Boyd-Barrett (2002:90) with documents the primary and secondary source must be distinguished. A primary source consists of original documents as well as contemporary records or records in close proximity to some events. In case of this study, the primary source will be the *Editorial Policy Document of the SABC (2004)*. The findings for the study will be based on the analysis of all the information provided. The findings of the study is also based on the selected episodes of *Shift* and the SABC's policy documents which will be used to assess the role of the SABC.

Policy analysis is twofold: it takes the form of a problem analysis and solution analysis. Solution analysis is concerned with providing alternatives to the policy problem and making recommendations on how these alternatives can be implemented.

## **1.2. Brief history of the SABC**

Public service broadcasting (PSB) was established in South Africa by Lord John Reith (Director General of the British Broadcasting Corporation-BBC). Reith was invited by Prime Minister J.B.M Hertzog in 1936 to establish a broadcasting regime in South Africa (Teer-Tomaselli and de Villiers, 1998). South African broadcasting in 1936 and its operations consisted only of radio broadcasting (Draisma, 1999:24). Television only started in 1976. Fourie (2001:48) adds that the first test of television transmissions by the South African Broadcasting Corporation (SABC) began by on 5 May 1975 and the regular service started on 5 January 1976. There was a single television channel which used to broadcast in English and Afrikaans. According to Teer-Tomasselli and Tomasselli (1995:71) the Raytheon model of broadcasting suited the ideology of the apartheid government as black South Africans were not recognised as being part of the South African radio audience. From its inception the SABC functioned as an appendage of apartheid government facilitating and promoting the apartheid

government policies and ideologies which promoted the Afrikaans language and culture (Horwitz 2001:121).

For Fourie (2001:49) the SABC channels were segregated. TV 1 catered exclusively for whites in Afrikaans and English. TV 2 catered for Nguni languages such as Zulu, Xhosa and Swazi while TV 3 catered for Sotho languages such as Sepedi, Setswana and Sesotho languages. Languages like Tshivenda and Xitsonga were not catered for by the SABC. The Venda and Tsonga speaking people were forced to consume information in foreign languages as their languages were not represented by the SABC.

According to Fourie (2001:49) during the early 1990's the SABC was broadcasting in seven languages on three channels. Contemporary Community Values television (CCV-TV) was broadcast in English, Afrikaans and had daily multilingual audiences. CCV-TV was introduced in 1992 to replace TV2, TV3 and TV4. It was a multicultural sports and entertainment channel. Fourie (2001:48) adds that during the 1970's and 1980's tight control by the Nationalist government led to a lack of media diversity in ownership and control of South African television. During 1996 the following channels emerged: Bop-TV, M-NET, SABC1, SABC2 and SABC3. The development during February 1996 was an indication that the SABC was trying to become more of a national than a commercial channel.

With the advent of democracy in South Africa from 1994, the notions of building national reconciliation meant that the role of the SABC had to change to one that was more representative of the entire nation, a role that would serve the interest of the entire nation (Currie and Makouitz, 1997). The transformation process was also focusing on the correction of social and gender imbalances, and also, the change of a non-democratic state to an open democratic one where all the South Africans will be given the same equal rights as citizens (Orgarent, 2006:1). The SABC's role was pivotal as the institution was presented with a task of promoting and facilitating the government's transformation process. The SABC had the ability to educate, promote national reconciliation and nation building, and more importantly, the SABC had the ability to provide equality to all through equal representation.

For Horwitz (2001:133), for the SABC to function autonomously the focus should also be on three levels of broadcasting: public service, commercial and community. The public service tier must cater to all tastes and be independent of the government of the day. Advertising must be cut back and the Christian national bias of the SABC characteristic of the apartheid era had to be removed. All the indigenous South African languages must have access to broadcasting and education must become a genuine orientation of South African Broadcasting.

According to Horwitz (2001:133) another key moment in the transformation of broadcasting in South Africa was the free, fair and open conference of 1992 which was organised by the campaign for open media and centre for development studies. The conference proposed that broadcasting transformation be negotiated at the Convention for a Democratic South Africa (CODESA) in 1993 so as to remove any unilateral decision making by the government on broadcasting (Horwitz 2001:133). The IBA was presented with the task of conducting a triple enquiry into firstly, the viability of PSB, secondly, cross media ownership, and thirdly, South African media content (Barnett, 1999). For Horwitz (2001:161) the outcome of the enquiry was used to reduce the SABC to two terrestrial channels, impose strong cross-media limitation, impose substantial local content obligation for all broadcasters, have a mix of funding and make sure the SABC focused on its public service obligations.

The IBA recommended that the SABC have three channels to reduce the government's responsibility in funding the SABC (Horwitz 2001:161). Consequently, the changes made by the portfolio committee created the danger of the SABC falling into the trap of commercial influence. In 2000 the IBA merged with the South African Telecommunications Regulation Authority (SATRA) to form the Independent Communications Authority of South Africa (ICASA). One of the main aims of ICASA is to regulate the SABC. ICASA is further meant to ensure that the SABC fulfils its educational role and obligations without being influenced by government or financial imperatives, such as corporate advertisers.

### **1.3. Formal, informal, and non-formal education**

The discussion below of formal, informal and non-formal education is pivotal in an analysis of the educational role of the SABC in post-apartheid South Africa. It will help to identify the different roles that the SABC is playing in educating society.

#### **1.3.1. Formal education**

Fourie (2001:342) has identified three types of education. According to Fourie (2001:343), formal education is represented by the physical, educational, and managerial structures found in schools, colleges, universities, and similar educational institutions, irrespective of their source of finance or legal status. Fourie (2001:343) states that educational television plays a supportive role to these formal educational institutions. In this regard, educational television is dependent on the training and positive attitudes of the teachers in the use of this medium. Funding also plays a role in this type of education. For educational television to be successful, government should invest money on such projects. Conversely, advertisers should not be given a chance to fund educational television where this results in undue influence over the content of programming. The reason why the advertiser must not be given chance to fund the educational program is that the advertiser will try to take control of the media content and this will make it difficult for the SABC to achieve its mandate which is to educate the public. Educational television has its primary purpose of spreading ideas and information designed to inform and educate the viewer, young or old. Educational television programs emphasise formal education, classroom instruction and enrichment programs.

#### **1.3.2. Informal education**

Informal education could be described as a process by which everyone acquires knowledge, skills, attitudes from their day-to-day experience and the surrounding environment. Fourie (2001:344) explains that informal education begins in the family and as a child grows older.

A child learns some behaviours within a community from his or her peers, and from the mass media as they grow up. The behaviour can also be learned by watching

various programs on television. In the case of *Shift*, children and adults can learn many things, depending on the topic of the day. Informal educational programs are planned to fulfil specific educational needs.

### **1.3.3. *Non-formal education***

Non-formal education focuses more on elements such as social issues, health issues, and career guidance. Educational television is regarded as non-formal education. The advantages of educational television programs are that they can be broadcast, viewed, recorded and played without a teacher's presence (Fourie, 2001:343). In this regard, learners can pause and write notes and if they do not understand what was said, they can rewind and watch that part again. Fourie (2001:343) mentions that Electronic television (ETV) as independent education is useful when many learners must be reached simultaneously. One other advantage of educational television is that teachers have enough time for research through being relieved of the need to keep on repeating the same material and of the demands often made of the teachers. Teachers can spend more time focusing on remedial teaching of those learners who need such attention.

The greatest disadvantage of television as an educational medium is that educational programs cannot be developed according to the learner's unique needs and the message conveyed by television is a second-hand experience.

### **1.3.4. *Advantages of Shift as non-formal education***

Educational broadcasting offers those audiences who did not go to school but who have the desire to learn and go to school the opportunity to acquire the required skills. During the viewing session the program can be paused so that the teacher or the facilitator can explain to the learners why a particular thing is happening and it can also be played back so that those who have missed something can have the opportunity to review.

### **1.3.5. Disadvantages of Shift as non-formal education**

One challenge of non-formal education is that people have to acquire listening skills and analysing skills so that they can analyse what is being said. Listening to and watching any kind of educational broadcasting requires that two conditions must be fulfilled: firstly, the listener and the viewer must be interested in the issues or the topics under discussion and secondly one must have the skills to follow even a simple presentation (Fourie, 2001:341). The problem with *Shift* is that the programme might not be able to reach every household in the country but only a small percentage of the population and those who might be interested in the topics discussed. The time of the day at which *Shift* is broadcast is also a big disadvantage as some of the people are at work during that time of the day. *Shift* has a very small viewing audience and therefore the educational potential of *Shift* is minimised.

### **1.4. The role of television in the field of education**

Television as a non-formal educational tool plays an educational role in broadcasting in post-apartheid South Africa. According to Barnett (2000:94), the mass media could achieve rapid improvement in a country's formal education system and it could also be used to educate society. Television could overcome problems of teacher shortages and provide a means of educating even in areas where there are no schools. According to Barnett (2000:94), educational broadcasting has become just one area in which radio and television have been deployed as mediums through which politicians and institutions have attempted to re-order the patterns of identification and conduct of ordinary South African citizens.

Television was historically used for racial and ethnic separation rather than national integration. Teer-Tomaselli (1998) argues that since the first non-racial election in 1994 the reconstruction of the SABC has shown a strong commitment to innovation and the broadly-conceived educational use of radio and television. For Berger (2002), the role of the mass media is to entertain, socialise, inform, educate, and sell things to the audience. The media also have an important role in shaping people's identity and attitudes. McQuail (1992:120) regards the media as a watchdog because it protects and provides society with information. This is the case where the media should stand

up for the interests of society. In this case the media should be the watchdog against the abuse of power and corruption by the state. Television is used for formal, non-formal and informal education. It can also be attached to school curriculums and timetables. When used as a multimedia tool, television can directly or indirectly teach the subject matter. Television is important for communicating information, ideas, skills and attitudes. Television raises society's awareness of the environment, rights, duties and privileges.

## **1.5. Background of the study**

### **1.5.1. Broadcasting policy in South Africa**

Barnett (2000:94) states that television was institutionalised as technologies of racial and ethnic separation rather than national integration. The apartheid regime exercised considerable authority over the mass media through a combination of state control and extensive censorship apparatuses (Barnett 2000:94). After South Africa's first democratic elections in 1994, the Independent Broadcasting Authority (IBA) came into being. It was tasked with regulating the country's broadcasting industry, which was previously under the direct control of the government's Department of Home Affairs. The Independent Broadcasting Authority was brought into being on 30 March 1994 by the Broadcasting Act approved in September 1993. The primary objective of the Broadcasting Act is to regulate broadcasting in the public interest in South Africa. According to the Act, in broadcasting there is a need to provide opportunities for the majority that was historically disadvantaged.

The public should be given an opportunity to own media and occupy management positions in the media industry. The Act also states that communication must take place in languages that people understand. In terms of languages this becomes a problem as some of the languages are only broadcast for thirty minutes or even less daily. In this case people should be able to identify themselves with a particular television channel or program.

In 2000, the country saw the merging of IBA and the telecommunication regulator, the South African Telecommunications Regulation Authority (SATRA) into an Independent

Communications Authority of South Africa (ICASA). ICASA was established in terms of the Telecommunications Act of 1996 (ICASA, 2000). The merged body was governed by the ICASA Act. Under the Telecommunications Act of 1996 ICASA reports to the Minister of Communications. The ICASA Amendment Act, promulgated in 2006, further amended the body's functions. In this case ICASA's mandate was increased in the area of investigation, inspection, complaints handling, regulation and the conduct of market review.

### ***1.5.2. The SABC during Hlaudi Motsoeneng and Jacob Zuma's Era***

On the 12 July 2016 Hlaudi Motsoeneng, controversial Chief Operations Officer of the SABC, addressed a media briefing in response to an order by communications regulator ICASA that the public broadcaster should reverse its decision to ban the airing of destructive protest footage reported. A defiant Motsoeneng emphasised that the ban did not amount to censorship and that no one would tell the broadcaster what to do (Finweek, 2016:6).

According to Lloyd (2017:23) the SABC has suffered under the leadership of former Chief Operating Officer Hlaudi Motsoeneng. A parliamentary committee report reveals details regarding irregular procurement practices, unfair dismissals and a broadcaster in dire financial situation (Finweek, 2017: 26). The mismanagement of the SABC has led to the embattled public broadcaster bleeding viewers and ad revenue with collateral damage spreading far beyond its head office in Auckland Park. According to the independent television producers and filmmakers, former Chief Operating Officer Hlaudi Motsoeneng has done untold damage to the industry urging parliament to speedily appoint an interim board that can reinstate fair and transparent processes to deal with number of critical issues, including the commissioning of the content and the payment of actors.

The SABC which has been the subject of an enquiry by an ad hoc parliament committee started a new year without its controversial former COO or its last board member chairman Mbulaheni Maguvhe who stepped down in December, thereby leaving the SABC rudderless. In October 2016 SABC3, historically a big money spinner for the broadcaster, posted a loss for the first time with the channel meeting

only 50% of its advertising quotas (Finweek, 2017:26). The new SABC board would have to address the looming financial crisis at the SABC with the committee noting with concern the evidence about the SABC's financial management and sustainability. In this regard the funding model is of concern particularly in light of the SABC's mandate as a public entity and a commercial enterprise. The SABC reported a net loss of R411 million for the financial year 2015/2016. The broadcaster then reported a further loss of R496 million in the first five months of the 2016/2017 financial year. Mr Motsoeneng's unilateral implementation of 90% local television quota has hit the broadcaster hard. Figures show that the resultant new schedule had an almost immediate effect with profit on SABC 3 down by almost 35% in July 2016 after implementation and continuing to slide. Audience share dropped month by month on both the SABC3 and SABC 2 (Finweek, 2017:28).

Irregular expenditure of billions has weighed on the SABC's finances with auditor-general saying that supply chain management processes and policies were not being followed. Poor record management, policies lacking alignment and inadequate compliance monitoring contributed significantly to the SABC's irregular expenditure. In 2014 the SABC incurred expenditure to the amount of R990.7m while further R2.46bn was incurred in prior years but only discovered in 2014, resulting in cumulative figure R3.4bn (Finweek, 2017: 28). In 2015 a further R389.2m in irregular expenditure was incurred followed by R441.1m in 2016. Again, irregular transactions in previous periods to the tune of R322.3m were identified resulting in the escalation of irregular expenditure in recent years to the whopping R5.1bn.

The ad-hoc committee's interim report has identified a number of suspicious transactions, including the SABC Multichoice agreement for the SABC news and SABC encore channels that air on Multichoice's DSTV platform, a deal with the Gupta family's New Age media group and the purchasing of the controversial R42.3m new rugby stadium from Randburg company Vision view. The interim report also highlights testimony from SABC's former executive head of procurement Madoda Shushu and former risk and governance group executive Itani Tseisi who flagged deals with auditing company Sekela Xabiso, recruitment agency Talent Africa, licence fee collector Lorna Vision, as being allegedly irregular.

Motsoeneng was removed from the board after his appointment as Chief Operating Officer was set aside by the Western Cape high court (Finweek, 2017:31).

### **1.5.3. *Censorship in South Africa***

According to Fourie (2001:299), the cornerstone of South Africa's active censorship system was the Publications Control Act of 1974, a piece of legislation written to support the former apartheid regime, which was then at the height of its powers. It was initially meant to silence the voices of political protest within the country and to exclude similar material from abroad. Fourie (2001:299) states that the Act empowered a series of committees to ban works which they felt would be offensive to South Africans or destructive to the orderly conduct of society. It was used to ban any depiction of a racially integrated society, to silence any form of liberation, and to reinforce the idea of the existence of a sexual norm and racial boundaries of the laws laid down by the apartheid regime. This could be witnessed during the apartheid period where television was not allowed to broadcast any material that mentioned the banned party, which was the African National Congress (ANC).

Fourie (2001:299) states that a more tolerant approach to the moral control of visual material began to emerge after 1978. For Fourie (2001:299), during the 1980s television was in a tenuous position to broadcast about the state of emergency. During that time, the government inhibited the free flow of information both within the country and beyond its borders. The new climate of openness was brought about on 2 February 1990 when the then State President, F.W. de Klerk, unbanned the ANC and other organisations and announced the release of Nelson Mandela (Fourie, 2001:300). In August 1994, the Minister of Home Affairs, Dr M. Buthelezi, appointed a task team independently to draft the new Act that would replace the existing Publications Act of 1974. Fourie (2001:300) states that the current Publications Act intrudes upon the freedom of choice of adults. The task group decided that an age restriction of up to 18 should be imposed on publications and films that were harmful or disturbing to children in the relevant age groups. This is a link to educational television in the sense that all the educational programs must be censored before they are produced that the messages that are disseminated to the audience will be to educate them about their social needs.

#### **1.5.4. SABC's broadened mandate**

According to Kupe (2000:63), post-1994 the SABC has been given a broadened mandate to meet the demands of a transforming society. The SABC had to transform itself from being a state broadcaster into a public broadcaster. For Kupe (2000:63) the language, cultural and politically independent role for a democratic dispensation requires huge resources that cannot simply be accessed from commercial sources without compromising the mandate. The SABC's mandate is to inform, develop and educate the public without being influenced.

### **1.6. Types of broadcasting**

There are three different types of broadcasting which are influenced by economic factors, which are discussed in the sections below.

#### **1.6.1. Public broadcaster**

A public broadcaster speaks to everyone. The main aim of the broadcaster is to service the public and also to protect the public against the government and the corporate sector, such as advertisers. According to Kops (2001:4) public broadcasting in its purest form should first of all be a non-governmental public broadcasting, the decision about its tasks, contents, organisation and financing should be made public but not by the existing political public institutions but by a separate non-governmental institutions. Kops (2003:4) states that to ensure that public service broadcasting is not abused by incumbent governments in its attempt to preserve or enforce the present proportions of political power, these institutions should neither directly nor indirectly controlled by ongoing governments but they should be controlled by a politically independent boards which should be recruited by the citizens in their roles as viewers and listeners who feel responsible for the political, social and cultural effects of broadcasting programmes and who should also be able to influence these programmes. Fourie (2003:152) states that South African public service broadcasting finds itself in the same position as public service broadcasting in the rest of the world and most countries in Africa.

It is caught up between two opposing forces: on the one hand it is under the same global economic and technological pressure as experienced in the development world. As such the policy and some of the developments in South Africa broadcasting follow those in highly development countries where public service broadcasting is under pressure from economic and technological trends contributing to the competition. On the other hand it is operating in a developing country with the same economic, political, cultural and social problems facing all developing countries (Fourie; 2003: 152). The public broadcaster encourages the public to participate in their decision making. The broadcaster develops knowledge and also enables the public to know about the things that are happening around them.

### **1.6.2. Commercial broadcaster**

Commercial broadcasters are profit driven. This is the type of broadcaster that sells the audiences to the advertisers. According to Curran (2013:4) the commercial media content have focused on coverage patterns related to the supply of current affairs information. For Curran (2013:4) PSBs tend to report more hard news than on average than the commercial newscasts in the markets. The commercial newscasts increases the likelihood of exposure to what is typically regarded as soft news e.g. crime, human interest, celebrities or entertainment oriented stories (Curran: 2013: 4).

### **1.6.3. Community broadcaster**

A community radio station or television channel is a free-to-air service. According to Hallett (2010:152) community media represent a so-called third-tier of broadcasting in addition to programming provided by public service broadcasters and private for profit, commercial stations. Community media are non-profit and owned by or accountable to the community that they seek to serve (Hallett 2010:152). They are open to participation in programme making and management by members of the community (European parliament, 2007:1). The community broadcaster emerged into a broadcast environment that are dominated by public service broadcasters, commercial operators or a combination of the two. Buckley (2008;6) argues that the community media are thus independent and civil society based, and operate for social objectives rather than for private profit.

Lewis (2006: 16) states that community broadcasters encourage expression and participation often giving a voice to the voiceless and programming that reflects, represents, and involves members of the community. It is closely related to forms of self-organisation, participation and no-profit media that have been described as alternative citizens, radical or civil society media. The license must be held by the licensee (RSA, 1999). Community broadcasters serve the interests of the geographic community where the television or radio station is situated.

The programs provided by the community broadcasting service must reflect the needs of the people in the community, which includes, amongst other things, the culture, religion, languages, and demographic needs, and must provide a distinctive service dealing specifically with community issues which are normally dealt with by the broadcasting service covering the same area. The community station must be able to inform, educate and entertain the community members. The broadcaster must provide programs that highlight grassroots community issues. The station/channel must provide development of common purpose with democracy and improve quality of life (RSA, 1999).

### **1.7. The South African Broadcasting Service (SABC) versus commercial broadcaster**

Tracey (1992) mentions that the public broadcaster is designed to improve the lives of the members of the public. Its role is largely to serve the public. The main purpose of the public broadcaster is to inform, educate, entertain and provide feedback to society. The SABC is designed not to compete with other broadcasters but, because of a lack of funding, it finds itself competing with commercial broadcasters. Driven by its lack of financial sustainability, the SABC starts to focus more on fulfilling the needs of the advertisers rather than fulfilling its public mandate. The focus now is on broadcasting the contents that are required by the advertiser. According to Dimmick (2003:119), the SABC should focus on delivering its social mandate rather than trying to commercialise itself.

According to Cushion (2012:67) the news produced and aired by the public service broadcasters is reported to be more fact oriented and less negative, whereas commercial channels tend to air more negative, sensationalist stories with less background. Curran (2012: 143) states that public service news tends to promote higher political knowledge and participation and contributes to the media environment in that it is not solely based on market driven news journalism also promotes higher levels of political knowledge. Peeters (2011:64) found that commercial broadcasters employ more arousing characteristics in the presentation of news than public service channels. This tendency could be related to the sacerdotal and pragmatic views of politics: public service broadcasters generally adhere to the former and commercial broadcasters to the latter.

Commercial broadcasters rely on advertising revenues and sponsors, while public broadcasters rely on license fees, government grants and advertisers. Commercial broadcasters are profit driven, while public broadcasters are meant to be driven by the public interest. According to Liu (2004:120) competitive behaviour in commercial television is modelled to examine programme choice and the effects of more channels being available on firm strategy. Liu (2004:120) argues that the broadcasters compete by selecting both the type and quality level of a programme to offer but do not compete on price. They produce the programmes with higher quality when competing with the public broadcasters.

The different types of South African television services are three SABC channels, a free-to-air channel which is ETV and subscription television such as DSTV owned by Multichoice, streaming services such as Netflix or Showmax, and community television. The SABC is a public broadcaster which consists of three channels – SABC1, 2, and 3. According to Masuku (2010:18), the SABC derives 75 percent of its revenues from advertisers. Lack of government funding is a challenge for the survival of the SABC.

M-Net was launched in 1986 and was the first subscription television station in South Africa (Lloyd, Duncan & Mimie, and 2010:39). Naspers is the parent company of M-Net, Multichoice and DSTV. M-Net gets its funding from the advertisers and the sponsors.

ETV was launched in 1998 and is the first independent free-to-air television station in South Africa. ETV, like M-Net, is a commercial television station and depends on advertising and sponsorships for funding. Unlike the SABC, ETV does not depend on license fees and government grants to survive.

## **1.8. Funding of public broadcasting service**

According to Fourie (2003:167) funding is the biggest problem confronting public service broadcasting in the new media environment. For Price and Raboy (2001:7) public service broadcasting comes at a price, financially, in the capacity of the state to tolerate criticism and keep its hands off management and the resources needed to nurture an audience against the pressures of the persuasive and appealing channels of a newly opened global bazaar of entertainment and information. According to Fourie (2003; 167) most public broadcasters have opted for a form of mixed funding: licences and advertising and the alternative form of funding such as voluntary donations and direct government funding. This type of funding also have their own shortcomings. Voluntary donations do not generate enough money to support a broadly based public service broadcaster. The direct government funding has resulted in an annual budget squeeze for those public broadcasters who rely on it and has led to declining programme standards.

### **1.8.1. State funding**

According to Masuku (2010: 18), state grants are available specifically to fund educational programs. Kupe (2000: 63) argues that state grants constitute only five percent of the public broadcaster's revenues. This will put pressure on the SABC to be more dependent on advertisers for funding who may also have an influence on educational television.

### **1.8.2. Television license fees**

Kupe (2000: 63) mentions that television license fees only contribute 30 percent of the SABC's total revenues. In this case people are forced to pay their television license before they can purchase a television set.

### **1.8.3. Advertising**

Kupe (2000:63) states that commercial activities dominate all the other sources of funding. The public broadcaster has to use advertising as another method of funding in addition to state funding and television funding. According to Kupe (2000:63), advertising contributes 75 percent of the public broadcaster's revenues. In this scenario, advertisers may have an influence on educational television as they will be the ones that fund the programs.

### **1.9. Trends in funding**

According to Kupe (2000:65), from the 1990s the major trend was to shift funding of the public broadcaster from state funding to commercial sources. The organisational structures in broadcasting have changed to embrace the commercial emphasis and the business unit approach to international organisations. For Kupe (2000:65), these trends have often meant a significant reduction in state or public funding for public broadcasters. Kupe (2000:65) argues that public broadcasters have been urged to improve on their commercial strategies to get more commercial funding. The advertisers and the sponsors have become a dominant source of funding of the SABC. They contribute 75 percent of the SABC's revenues.

According to Kupe (2000:65), the media is a uniquely three-dimensional institution. The media is politically orientated as a provider of news and current affairs. Culturally, it circulates and produces images, sounds and representations of culture as part of the cultural sector. Kupe (2000:66) states that the media is economic as part of a market system, for example it carries the advertising of goods and services.

## **1.10. Definition of concepts**

The following concepts were identified as critical to the discussion of educational television, and definitions of each concept/term for the purposes of this study are provided below.

### **1.10.1. Education**

Education refers to the formal, informal, and non-formal education that is acquired from schools, streets, at home and through social interaction (Fourie, 2001:49).

### **1.10.2. Information**

The main purpose of information is to ensure that the individual members of society are informed about what is happening around them. For this study educational television is aimed at providing society with information that will enable and help them in the development of the society. In case of *Shift* the main idea of the program was to share social information with members of society in an informal setting.

### **1.10.3. Entertainment**

For Wingston (1996:79), entertainment depends on the gratifications received by the audience from the program. In the context of the study the needs of the audience can be fulfilled by watching a particular program that they think represents their ideas and views.

### **1.10.4. Public**

Public is defined as something that is open or available to all members of the community, something that is not restricted to the private use of a particular person or group and provided for by local or central government for the community and supported by rates and taxes (Oxford English Dictionary Online, 2010). The concept

is used in this study with regard to public broadcasting. The SABC is regarded as the public broadcaster that is responsible for providing service to the public.

#### **1.10.5. Public service broadcasting model**

According to Mendel (2011:19) the goals of the public service broadcasting are legally defined and guaranteed. Mendel (2011:19) states that the mandate of the PSBs should be set out in some detail in terms of what is expected of them. PSBs are regarded as the public bodies which in many cases are supported by significant public funding and they need to be accountable to the public. For Mendel (2011: 19) giving the PSBs a clear mandate is one mechanism for ensuring accountability which does not undermine their independence. Editorial independence reflects the idea that while the governing boards of PSBs are a key overall accountability mechanism at the same time day to day programming decisions should be left to management, editors and staff. Introducing this is a sort of double layer of protection - one layer between government and the board and another layer between the board and a day to day decision making, and helps to protect the independence of a PSB. It avoids a situation where senior officials on the board are micro-managing the organisation.

According to Mendel (2011:19) the operations of the public service broadcasters do not experience discrimination in any field.

Mendel (2011; 19) states that an independent system of governance refers to the governance system for the PSB itself and not overall broadcast regulator.

#### **1.11. Research problem**

Firstly, the main aim of the study is to investigate the educational role of the SABC in the post-apartheid South Africa. The study investigates whether advertisers have an undue influence on the content of SABC educational programming. The study aims to determine if the SABC is playing an important role in educating the society in the post-apartheid South Africa.

According to Wasserman and De Beer (2005:37) the mass media play an important role in society hence are always referred to as the fourth state that checks on government. The mass media shapes public opinion but is also influenced and manipulated by different interest groups in society. The mass media can be used to promote democracy and at the same time be a threat to the healthy democracy. The effective use of television can also be influenced by the foreign donors or corporate advertisers.

Secondly the study aims to determine if the SABC is performing according to its educational mandate in post-apartheid South Africa, in this case the SABC's policy documents, its own Editorial Policy and the Broadcasting act will be used to make this assessment.

### **1.12. Aim of the study**

The focus will be on the educational value of *Shift* as an educational programme, and this program is also used as a case study. The study will be carried out in order to ascertain whether the SABC is living up to its public service mandate of educating the society or whether the SABC is moving away from its public service responsibility as imposed by the broadcasting Act of 2002 towards commercialisation. If *Shift* is moving away from its educational mandate the study aims to uncover the causes of this move. In this case the aim of the study is to determine whether *Shift* is a genuine educational programme.

### **1.13. Research questions**

The study will attempt to answer the following questions:

Firstly, in what ways and to what extent is *Shift* a genuine educational programme?

Secondly does the policy and regulations for broadcasting enable or constrain the SABC from fulfilling its educational broadcasting obligations and responsibilities?

Thirdly, does ICASA enforce PSB policy and also hold the SABC accountable for its activities and inactivity? For this question if there is a problem with policy, the problem will immediately affect the SABC's ability to fulfil its educational broadcasting obligations.

Fourthly will the commercialisation of PSB have a negative impact on its educational broadcasting role?

As a researcher my assumption is that *Shift* does not fulfil its educational role adequately but is rather moving towards commercialisation. This assumption comes from the financial crisis that the SABC is undergoing, secondly the policy and the regulatory framework makes it difficult for *Shift* to perform its educational role.

## **1.14. Summary of chapters**

### **1.14.1. Chapter Two: Contextualisation of the SABC and Literature Review**

In the following chapter the literature review (Chapter Two) focuses on studies of non-formal education that were conducted by other scholars. The theme reviewed for the study was citizenship, commodification, and popular culture in South Africa. In this case the focus was also on *Shift* as a non-formal educational programme. The focus was on the SABC drama series called *Yizo Yizo*, a television drama series which was used to educate society in post-apartheid South Africa. The topics covered in the literature review include media education and educational broadcasting in post-apartheid South Africa, media funding and advertising, and gate-keeping theory.

In answering the questions posted by the study the following theories will be used; media and democracy. Then discussing the media and democracy the focus was on the role of the media, public sphere, and public broadcaster. The theoretical framework focuses on various theories that will be useful during the research process. The theories guided the researcher throughout the entire study. The theories that were explored included critical political economy, which focused on media ownership and public interest theory.

According to public interest theory, unlike the critical economy theory, the media should serve the interests of society rather than those of big business. The theoretical framework also focused on learning theories, where the focus was on three domains; and the psychomotor domain for physical skills, affective domain, which is associated with feelings and emotions such as attitude, appreciation and interest. Lastly, it included the cognitive domain, which is associated with intellectual skills and behaviour such as knowing, understanding, analysing and integration. This is the most important theory for the study of educational television. This theory posits that the public is responsible for the selection of the media content. The theory is more focused on public interest than on the advertisers and the sponsors. Public interest theory was also discussed when discussing the theories of the study. According to the theory, television must serve the public and public ideas are regarded as important in this theory.

#### **1.14.2. Chapter three: Research methodology**

The chapter will focus on the research method that the study will employ when collecting the data for the study. In this case a quantitative content analysis (media content analysis) will be used to analyse the selected episodes of *Shift* and the documents that such as the *Editorial Policy Document of the SABC (2004)*. The study will utilise a text analysis model.

The previous chapters outlined the research problem by means of a literature review and a theoretical framework. The aim of this chapter is to describe the research methodology used to determine the role of educational television in post-apartheid South Africa. The methodological framework in this chapter will enable the researcher to determine whether the funding method of the SABC has an influence on the content of *Shift*. The chapter will also focus on the content analysis of the episodes of *Shift* from 2011. The chapter will describe in detail the research design and the methods that were used for data collection.

Terre Blanche et al. (2006:6) explain that research methodology focuses on how the researcher obtains more knowledge about a specific topic of interest. It refers to the

way social phenomena are analysed. The study also adopted a qualitative approach. Purposive sampling was used to select the episodes of *Shift* from 2011 that focus on educational broadcasting. The method focuses mainly on social problems and political issues. The target population and accessible population for the study are also described.

#### **1.14.3. Chapter Four: the regulatory and legislative environment, and the SABC's public mandate**

The chapter provides information about the independence, accountability and the appointment of the SABC board by the President. The chapter focuses on how the SABC should be held accountable for its actions and also the influence of the editorial part of the SABC by the board members which are appointed by the ruling party. The chapter has also put focus on the editorial act of the SABC and the editorial ethics and the sponsorship of the SABC programming. In cases of the sponsoring of the programmes the focus is also on the *Editorial Policy Document of the SABC* (2004).

The chapter also focuses on the SABC mandate which is to serve the public and also to protect the public.

#### **1.14.4. Chapter Five: case study analysis of the SABC programme Shift**

The chapter will provide the findings of the study. This is a point where the researcher will provide the summary of the findings of the study. It is in this chapter that the researcher determines whether the aims of the study were met. The chapter presents the research findings on the basis of the data that was collected qualitatively from the six episodes of *Shift*.

This chapter presents and analyses the contents of six episodes of *Shift* from 2011 and the policy documents of the SABC. The chapter presents the findings concerning the economic and political influences on educational broadcasting. The chapter also presents the findings on media ownership and control, media funding, and educational broadcasting of the SABC. The focus is on whether or not the SABC can broadcast educational programs without being influenced by the advertisers and the sponsors.

The findings were uncovered during the process of analysing the episodes of *Shift* and the policy documents of the SABC. The previous chapter provided an insight into how educational television can be affected by various factors. The first step is to critically analyse the political economy theory and the influence of media ownership on educational television.

This chapter discusses media ownership, government ownership, economic ownership and public ownership of educational television. The chapter also discusses public theory and learning theory.

The problem that arises with the commercially gained revenues, whether made directly from funding by the advertisers and sponsors or by licensing, is that it will lead the broadcaster into a situation where control over the program content is not decided by the public and public broadcasters but by the advertisers and the sponsors. This is because the public broadcaster has been transformed by the commercial factors of the markets. This results from the public broadcaster's need to generate an income in order to sustain themselves but has affected the role that educational television is playing within society.

In this case, *Shift* was forced to move its focus away from the serving all of society to a certain portion of the public on which the advertiser focuses. In this case the main aim of *Shift* was to educate the entire society, but because of the advertisers, PC College and MSC College, *Shift* had to focus only on the young people as their target market was the young people who could still go to school.

#### **1.14.5. Chapter Six: a critical analysis of the SABC's independence, management substructure, funding model and delivery of its public mandate**

The chapter focuses on the management structure of the SABC and also the independence of the SABC. The study also focuses on the SABC's funding model and its influence on the independence of the SABC. The focus is also on the SABC's mandate which is to educate the public.

#### **1.14.6. Chapter Seven: conclusions and recommendation**

The researcher will provide the conclusion of the study and also recommendations about certain things that could be done in order to improve the quality of educational broadcasting on the SABC. The chapter summarises the entire study. The study examined educational television where the focus was on the educational programme *Shift* as a case study.

The study explored how the lack of government funding can have an influence on the educational role of *Shift* and by extension on educational television. It investigated the extent to which media funding and ownership influence the role that educational television has to play in society. The research problem has developed from the funding method of the SABC and also from the media ownership. The competition that has developed among the SABC and other media is the result of a lack of government funding.

#### **1.15. Conclusion**

This chapter began by first providing an introduction and overview of the study. The study focuses on the transformation role of the SABC in post-apartheid South Africa. The study also focused on the role of the political and economic factors within societal development, as well as on media ownership and funding, discussing different types of media funding, namely state revenue, advertising revenues and licensing revenues. Three different types of educational television were discussed: formal, informal, and non-formal education, but for the purpose of the study non-formal education was selected. Non-formal education is important as learning can take place anywhere. It can either be in the classroom, or at home. Non-formal education helps those individuals who did not have an opportunity to attend formal education.

The study also focused on the public broadcaster and the commercial broadcasters. The public broadcaster receives its funds from the state, advertising, and licensing. Commercial broadcaster refers to those broadcasters that are profit driven. Their only source of revenue is advertisers and sponsors.

The study was interested in the educational role of the SABC in post-apartheid South Africa, and the chapter provided a brief historical background of educational broadcasting in post-apartheid South Africa and the role of the media in social development. The focus was also on media funding and media ownership. The chapter further presented the research problem, the main focus for the study, the research questions and the aim of the study. The chapter concluded with an overview of the structure of the dissertation. The next chapter will provide a review of general literature on the topic of educational television.

## CHAPTER TWO: CONTEXTUALISATION OF THE SABC AND LITERATURE REVIEW

### 2. Introduction

The study is theoretically founded on the notion of media ownership and capitalism as an integral part of the educational broadcasting the SABC. The main assumption of the theory is that those with financial power control the media and the media content produced. This approach aims to explain media ownership and control. According to Fourie (2001:130) critical theories focus mainly on the media's ideological impact on the masses. Giddens and Sutton (2013:789) state that ideology refers to the influence of ideas on people's beliefs and actions. The Critical Political Economy (CPE) theory assumes that capitalists are able to control the dominant ideas circulating in a society to justify their own position by maintaining control of the mass communications media.

The media's socialisation function, coupled with the fact that the media has a mass audiences, makes the promotion of learning and democracy a crucial role for the media. The SABC's relationship and its role in democracy need to be identified which the study will do through the discussion of the media's relation to democracy and the role that the media is playing in educational broadcasting. In this chapter the public sphere and the public interest will be discussed.

In terms of the theoretical framework for this study; the theory of media and democracy is used as it provides insights into the ideal institutional roles of the media. The Critical Political Economy theory of the media will be used as it also provides insights into the ideal institutional role of the media (Murdock and Golding, 1997:154).

These are two dimensions to Critical Political Economy of the media. Political economy of the media, due to its examination of institutions, provides a way of understanding and analysing the SABC's operations (Barnett, 2002:19). The critical political economy of the media's examination on institutions also allows for the examination of regulatory institutions, and in this case the policies and regulations that are set out for the SABC

(Golding and Murdock, 2002). The critical political economy of the media plays an important part in examining the educational broadcasting in South Africa due to the effects that apartheid had on the SABC (Barnett, 2002:19).

### **2.1. The relationship between the media and the state during apartheid**

In 1995 the Truth and Reconciliation Commission (TRC) chaired by Archbishop Desmond Tutu examined the role of the media under apartheid, and determined that with some important exceptions the media had either deliberately promoted apartheid or had implicitly complied with apartheid. For Barnett (2006:4), in both ways the media institutions had contributed to a climate of gross human rights violations.

In March 2001, the South African National Editors Forum (Sanef) executive met President Thabo Mbeki to discuss this sense of disengagement and a joint workshop was proposed. On June 29 and 30 June, 2001 a top level meeting between the President, cabinet ministers and Sanef editors was held. It was titled *the role of the media in a changing society*.

### **2.2. Media and democracy**

Dahlgren (2005:187) and Jacobs (2002:10) note that democracy is a concept that entails broader popular inclusion and effective participation in government and political life by the citizenry. Steenveld (2002: 119) and Splichal (1993: 4) state that democracy is a form of government that ensures political equality and involvement in decision making about public affairs. According to Occiti (1999: 6) the media and democracy co-exist and support each other through the process of negotiation, hopefully aimed at developing a consensus about the public interest. The media and democracy cannot be separated as they have got a symbolic relationship. It is important to critically examine the SABC and its educational role in the democratic South Africa with regard to the role of the media relative to democracy and also in terms of the ideal way in which the media is supposed to function.

### **2.2.1. *The role of the media in a democracy***

Theories of the media and democracy emphasise the ideal roles of the media and also link those roles to the promotion of democratic process. Wasserman and De Beer (2005:37) state that the role of the media in democracy is a topic surrounded by controversies and involving much debate, as it is understood differently by different role players. According to Wasserman and De Beer (2005:37) all the discrepancies in defining the role of the media in democracy are largely attributed to the fact that scholars often approach this issue from different theoretical viewpoints. While this may be theoretically contested terrain, it is nonetheless important to investigate whether the SABC is fulfilling the ideal institutional role as it impacts on the democratic process in South Africa. A free and fair independent media system is required, in order to carry out the ideal institutional role of the media and to facilitate democratic process in the country. The role of the media as a 'watchdog', providing information, analysis, and open forum for the debate and discussion, entertainment and cultural role is crucially important.

### **2.3. The watchdog role of the media**

Curran (2002: 217) states that one of the primary roles of the media in a democratic country is to act as a watchdog. The democratic theory imagines the watchdog role as one which ensures that the government and the centres of power such as corporate business is held accountable for all its actions. The media's watchdog role allows the media to protect the public interest by acting as a surveillance mechanism that mediates, offers checks and balances between the government and the public, as well as between private businesses and the market (Curran 2002:277). The role requires the media to act as guardian of the public interest, warning the citizens against those who are doing them harm. Curran (2002: 121) states that the media should monitor the full range of the state and fearlessly expose abuses of official authority.

For the media to perform this role effectively, it must be independent of the government and of all other pressures that might influence news reportage. It is feared that once the media is subjected to state regulations it becomes difficult to fulfil the watchdog role (Curran 2002:217). The watchdog role requires that the media not only monitor

the full range of state activities but also fearlessly exposes abuses of those in power (Wasserman and De Beer 2005: 37).

Oosthuizen (2001: 447) agrees that the supplying of information is the media's second most important function. As a tool for information, the media also helps the public to make informed choices by providing a forum for public debates.

Curran (2002: 225) states that it is the duty of the media to ensure that there is a free flow of information between the governed and the government. Murdock (1993:21) agrees that in order for citizens to exercise their full rights, they must have access to the information, advice and analysis that enables them to know what their personal rights are and allows them to pursue them effectively. Historically mass media has fulfilled a variety of functions namely, information, education, mobilisation and entertainment. Pillay (2004: 169) argues that the mass media in the liberal democracies is often seen as a conduit of information and ideas that empowers ordinary citizens.

#### **2.4. Entertainment and cultural role**

For Curran (2002; 238) the media's provision of entertainment allows for social regulation, where understandings of acceptable and unacceptable social behaviour are formed. Entertainment communicates social values and identities which assist in the formation of political opinions. For Curran (2002:238) entertainment does not benefit the public to a certain extent, excessive entertainment leads to mass passivity and elite control.

The media has got the responsibility to educate society about the cultures within the country. The media has got the role of informing, educating, and entertaining those within and outside the country.

#### **2.5. The concept of the public sphere**

The concept of public sphere originates from the concept of publicity devised by Immanuel Kant (Splichal 2008:134). Dahlgren (2002: 196) conceptualised the public

sphere as a realm of social life where the exchange of information and views on questions of common concern can take place so that public opinion can be obtained. Dahlgren (2007:196) further posits that the public sphere can emerge when citizens, exercising the right of assembly and association gather as public bodies to discuss issues of the day, specifically those of political concern. For Calhoun (1992: 21) the public sphere is made up of private individuals gathering together as a public to deliberate on the needs of society with the state.

Schudson (1992:147) states that public sphere becomes a reality only when private individuals assemble to form a public body. Huberman (1874: 48) defines the public body as a body consisting of citizens who have the freedom to express and publish their opinions about matters of general interest. Curran (2000:134) states that it is important to note that those private individuals in the public sphere debate matters of common interest.

McKee (2005: 9) posits that the public sphere enables society to indicate whether they are satisfied with government or not. Furthermore, the public sphere enables ordinary citizens to understand what their role is, especially in the matter of the running of government. Habermas (1994) provides and accounts for the transition of the public sphere from the feudal system, which cultivated a representative public sphere to the modern society. The advent of capitalism separated the public and the private in the bourgeois. The public phase then, places the interest of the state and the interest of the bourgeois in conflict. (Habermas 1964:117).

Calhoun (1992:38) raises four broad concerns about the Habermasian theory. First, he argues that Habermas fails to address issues and the structure of influence of the public sphere except in very general terms, factions and parties. Secondly, he posits that Habermas overestimates the degeneration of the public sphere, and believes that things are not as negative as Habermas suggests in his theory. Thirdly, Calhoun (1992:38) claims that the concept of the public sphere fails to address various issues in the theory, particularly the issues of power relations. Calhoun (1992:37) adds that the unified public sphere is actually more relevant to white and rich men.

Habermas study of the media as the public sphere was based on the middle-class public sphere on the 18th century. According to Habermas (1989:118) only men and property-owning private individuals were admitted to the public sphere. Dahlgren (2002:118) confirms that in the past the public sphere was inclusive of men and took place only in certain setting such salons, coffee house and clubs. Thompson (1983:253) notes that the bourgeois public sphere was based on the principle of universal access. In practice, theory was restricted to individuals who had education and financial means, and was dominated by males.

Dahlgren (2002:195) also criticises Habermas for excluding other segments of society. According to him the public sphere operated in the sophisticated media such as intellectual pamphlets and newspapers which could only be read by the educated segment of society. This is not good for democracy because democracy is about the public participation of citizens regardless of their class (Dahlgren 2002:196). Dahlgren (2002:198) offers three areas when conceptualising the public sphere namely; institution, media representation, socio-cultural interaction. For Dahlgren, 2002:1999) the dimension of media institution and the media representation and receive more attention because both are the centre of policy debate.

### ***2.5.1. The SABC's effect on the public sphere***

For Cheryl (2008:124) the SABC as critical in upholding and facilitating the public sphere. For Habermas (1964) the public sphere is supposed to be a place where critical-rational discussion can take place which is free from business or state influence. Cheryl (2008:124) states that due to the SABC's ANC-aligned nature and its increasing shift towards commercialism, the SABC does not assist in creating a public sphere for citizens where critical rational discussion can take place. The SABC provides candour to Habermas's (1964) theorisation of the feudalisation of the public sphere. Cheryl (2008:126) states that the erosion of such an important platform in society means that the public is not being adequately facilitated to promote progressive changes in society, as they are unable to adequately put pressure on the government and other powerful groups in society. Consequently, not only is the SABC infringing on the public sphere it is not fulfilling its debate and discussion role, which is detrimental to the country's democracy.

## **2.6. Public interest theory and citizenship**

The public interest theory is regarded as one of the oldest theories on government regulations of the business. Dennis (2002:166) provides the foundation for the definition of the public interest as, the free flow of information, information about public affairs, the publication of newsworthy information, and communication diversity. The focus is on the state media and civil political and economic rights of the country's citizens.

Horwitz (1989) states that the public interest theory emerged as a result of people's struggle with private corporate interest. Horwitz (1989) argues that the public interest theory of regulation originated from economic and political theory. The theory identifies welfare economics as regulation that enhances state intervention to secure both socially desirable economic distributions and general economic efficiency. For Cave and Nakamura (2006) public interest theory regards regulation as protecting and benefiting the public at large. Regulation begins as a political call to protect the public from undesirable activities.

Napoli (2001) highlights that the public interest consists of three levels namely, the conceptual level, operational level, and application level. The conceptual level is concerned with what constitutes the public interest that an institution will need to advance. The operational level is concerned with assigning values and principles to the serving of the public interest.

The application level involves generating policy actions and regulatory standards to ensure the public interest is facilitated (Napoli, 2001). Kupe (2005:1) points out that what is in the national interest is not necessarily in the public interest; consequently, the public interest is much broader than the national interest where the public interest speaks to and reflects the values that no single organisation or individual or entity can claim sole ownership.

According to McQuail (1992:20) media policies are often contested because of their potential limits to the public interest and the abuse of power by the state. Djankov et

al. (2003) argue that the public interest is where the government maximises the welfare of the consumer. The public interest theory and citizenship explains the role that the media is playing in protecting the society against the capitalists and the role that the media is playing in informing the society. These factors are briefly discussed below.

### **2.6.1. Consumer welfare**

Djankov et al. (2003:192) states that the provision and dissemination of information is subject to strong increasing returns. There are significant fixed costs for organising information and distribution facilities and once these costs are incurred the marginal cost of making information available is relatively low.

### **2.6.2. Political welfare**

According to Djankov et al. (2003:175) if the consumers are more informed then the state-owned media can expose the public to less biased, more complete, and more accurate information than it could obtain from private ownership. The political welfare of the media is important as it ensures that the media functions to serve and protect the public. Political welfare enables the media to play its watchdog role within the society.

### **2.6.3. Economic welfare**

For McQuail (1992:123) economic welfare ensures that the media becomes an integral part of the economy and also forms an important part and elaborated market in its own right. Marshall (1963:72) proposed a fourth sphere of citizenship rights, namely cultural rights. Marshall (1963: 109) places emphasis on equal opportunity where every person has the right to display and develop differences or inequality, the equal rights to be recognised as unequal. These rights are supposed to be universal but a major problem arises with these rights in that urban elites have more citizenship rights than those living in the rural areas whom are poor (Mamdani, 1996). Barnett (2002:4) states that access to television in South Africa is mainly an urban phenomenon, which has led to the development of urban power and rural marginalisation.

## **2.7. Citizenship**

According to Barnett (2002:1) public service broadcasting developed as the model for normative theories of mass media as vehicle for sustaining participatory forms of citizenship. This national and inter-national regulatory regime of broadcasting has in turn been associated with distinctive modes of cultural regulation.

Barnett (2002:1) states that broadcasting was institutionalised as a domestic technology, while media regulation has consistently been concerned with using radio and television to regulate social activities in the home. Radio and television expand the spatial scale over which cultural forms can be circulated but they also institute a structural separation between producers and consumers of culture. Historically the ambivalent power of the media has been resolved through the establishment national economic and cultural regulatory regimes that enabled national authorities to oversee their citizens' media practice. For Barnett (2002:2) this is a combined form of paternalism and protectionism whereby national institutions determined the sort of programmes that audiences should and should not have access to in order to assure the cultivation of appropriate models of citizenship.

This feature of policymaking has an important implications for how the relationship between media and citizenship is conceptualised. For Barnett (2002:7) the South African experience is of interest because it illustrates both the opportunities and limits that media globalisation presents to national policy makers in developing quality educational programming in support of democratic citizenship. Barnett (2002:7) also states that the development of a democratic educational broadcasting policy needs to be placed in the broader context of the institutional and economic transformation of broadcasting. The South African Broadcasting Corporation (SABC) has been restructured into an independent public service broadcaster although increasingly dependent on commercial advertising revenues (Teer- Tomasselli 1998:81).

Marshall (1963:72) states that citizenship can be divided into three parts namely, civil, political, and social. The civil components of citizenship consists of the right to individual freedom, freedom of speech, thought and faith, the right to own property and

to conclude valid contracts and the right to justice. The political components consists of the right to participate in the exercise of political power as a member of a body invested with political authority or as an elector of the members of such a body. Finally, the social components consist of the right to share to the full in social heritage and to live the life of a civilised being according to the standards prevailing in the society.

## *2.8 Definitions of concepts*

Hlongwane (2017:33) has focused on the following aspects PSB, PSB mixed funding model, PSB viability and PSB sustainability as a sub-concept, PSB independence and PSB governance and accountability.

### *2.8.1 PSB mixed funding model*

The triple inquiry report (1995) defines mixed funding model as revenues generated through a mix of advertising, sponsorship, licence fees and governments grants.

### **2.8.2 Public service broadcasting (PSB)**

For Banda (2006:1) in South Africa, public service broadcasting refers to national unity and reconciliation. For Hlongwane (2017) the main aim of PSB is to inform, educate and entertain. For Hlongwane (2017:34) PSB needs to take into cognisance the following fundamental factors: universality, diversity, independence and distinctiveness and as such must be accessible to every citizen countrywide. PSB should be diversified in three ways, the genre of the programme offered, the audiences targeted, and the subjects discussed (Hlongwane 2017:34).public broadcasting must reflect the diversity of public interests by offering different types of programmes from newscasts to light programmes. Kupe (2005:83) states that more participation in the transformation of the state broadcaster into a public broadcaster is required. Kupe (2005:83) states that there needs to be increased participation from social and cultural organisations representing broader social and cultural interests which are not politically partisan as part of the effort on a sustained basis.

### **2.8.3 PSB Viability and PSB Sustainability as a sub-concepts**

Hlongwane (2017:35) also focuses on the viability and sustainability of the PSB. Oxford dictionary (2012) defines viability as capable of working successfully or surviving successfully and sustainability as being able to be continued; an ability or capacity of something to be maintained or to sustain itself. Hlongwane (2017) argues that for the project to be financially viable, the cost inflow should be at least equal to the benefits as outflows. The extent of viability depends on the surplus generated. Hlongwane (2017:36) states that it is important to note that whilst sustainability or viability means that the costs inflow should be at least equal to the benefits as outflows, viability in the study must be understood as not just financial viability but also in terms of delivery of public service mandate by the SABC. Viability is characterised by the ability of the public broadcaster to independently raise adequate funding as well as independence from any commercial and political influences.

#### ***2.8.4 Characteristics of public broadcasting***

The following subsections describe the normative characteristics of public service broadcasting and how these relate to the SABC.

#### ***2.8.5 Independence***

The independence of the SABC needs to be guaranteed as the fulfilment of the public interest can only be achieved if the SABC can operate devoid of the ulterior motives that state and commercial entities project in order to further their own interest (Tleane and Duncan 2003). The SABC must be independent which entails that it be neither governmentally nor commercially controlled (Ramadi 2006). With regard to non-commercial control, a central premise of the SABC was that it is too valuable to be controlled by market forces.

The PSB originates from a mistrust of the ability of the state and commercial entities to be able to fulfil the public interest (World Radio and Television Council 2000). There are three requirements for the SABC to be independent from political influences. Secondly the SABC must be able to resist political pressure and must maintain control

of the provision of news and current affairs. There must be public conviction that the SABC is an independent public broadcaster.

Dennis (2005:10) focuses on editorial independence, which according to him the PSB are expected to be institutions that conduct their affairs independently. Independence may mean the freedom to make decisions without needing help from other forces (Hornby 2000). Dennis (2005:10) states that PSB is where independence may also mean being autonomous, the ability to act and make decisions without being controlled by anyone else. For Dlamini (2003) in PSB this means that programming and related decisions should be free from any form of interference that limits them from fulfilling public mandate.

For Dennis (2005:10) editorial policy provides another layer of insulation from potential forms of influence while preserving the general oversight functions of the public service broadcaster. It can be analysed at four different levels. First, it protects the staff to make day to day decisions regarding editorial matters. According to Barker (2000:23) editorial independence provides the right to journalists and editors to make decisions on the basis of professional criteria such as newsworthiness of an event or its relevance to the public's right to know and in accordance with the codes of ethics of journalism.

Secondly, editorial independence is the independence of editorial roles as a whole from the exclusively economic imperatives of a media institution and in particular from those staffers responsible not for the integrity of editorial content but for generating revenues for the business.

Third, the notion can also be assessed with regard to the extent to which reporters have a degree of independence of their editors.

A fourth level is contention regarding the independence of journalists from their sources?

#### *2.8.6 Accountability*

Tleane and Duncan (2003:23) define accountability as fulfilling the requirement or expectation to give an explanation of one's actions or being responsible to someone or something. According to Dennis (2005: 11) the notion of public accountability demands that the Public Service Broadcaster is expected to account to the public and yet remain independent.

Dennis (205:11) states that the tensions have led to contestations in PBS, for example how will a public service broadcaster play a nation building role and yet remain independent from other forces such as government who are often assumed to carry out the same function and have their own interpretation of it.

#### *2.8.7 Language policy*

Dennis (2005:83) argues that in countries with a common language this might not be as difficult but in most African countries including South Africa the population uses a wide range of languages. The SABC would find it impossible to fulfil its public mandate without producing and broadcasting programmes in all official languages of the republic (Dennis 2008:83). According to Dennis (2005:84) languages like Afrikaans were used by the apartheid regimes for political gain. It is against such a background that the post-apartheid SABC has to produce and broadcast programmes not only in the official languages but also in the Khoi and San languages which forms some of the minority groups in the country.

#### *2.8.8 Programming and service*

The SABC should provide services and programmes that are different from any other broadcaster. For Mooney (2004:43) the service and the programmes that the SABC provides should be able to differentiate it from the other broadcasters. For Teer-Tomaselli (2004:203) the SABC should produce the high-quality content that will be reliable, legitimate news and information programming, and education. The SABC should provide the programmes that are relevant to all citizens.

#### *2.8.9 Financing*

Hlongwane (2017:35) talks about the PSB mixed funding model revenues generated through a mix of advertising, sponsorship, licence fees and government grants. For Pillay (2017) the SABC faces many challenges regarding their funding model and relying solely on traditional advertising revenues is too risky for the public broadcasting radio's station's sustainability. Pillay (2017) states that the SABC corporate plan 2014-2017 outlines that the SABC is funded from a number of sources.

Pillay (2017) also refers to the SABC funding as a mixed funding like Hlongwane. For Pillay (2017), the focus of the SABC's mandate is being a public broadcaster that focuses on the interest of the citizen of the country. Their funding of programming mandate and content derives mainly from the sources other than public funds. Pillay (2017) states that this makes it difficult for the SABC to be financially sustainable and competitive since not all public broadcasting content attracts commercial revenues from advertising and sponsorship. The bulk of the SABC's revenues is derived from advertising.

For Pillay (2017) advertising revenues are seasonal, peaking annually during the October to November period. Based on the funding structure of the SABC, there appears to be significant pressure on the public broadcaster to concentrate on market share as opposed to the uniqueness of its programmes (SAAF: 2015). Pillay (2017) argues that public broadcasting should ensure that it has a stable funding model that enables the broadcaster to defend its audience share, influence the market and ensure cash flow and self-sustainability. The mixed funding model with revenues from advertising, sponsors and public funding limits its capacity to fulfil its mandate adequately as certain audiences or genres and formats of programming are not attractive to advertisers, which affects the capacity to provide quality service of all citizens and language groups (SABC 2014b).

Mooney (2004:45) states that for the SABC to service the public they should receive their funding from the government and the license fees. The World Radio and Television Council (2004) states three aspects that are central to the funding of the SABC. Firstly, the SABC must be substantially funded so that it is not overshadowed in the broadcasting arena. Secondly, the SABC must be funded by the license fees and the government so that funds can be used or controlled. Thirdly, funding must be

independent from commercial and political influences. The SABC must be funded according to the PSB needs.

If the SABC is not funded properly by the government and the license fees it will move towards commercial methods of funding. This reliance on commercial funding also has a negative impact on the SABC's public service mandate. Commercial funding can have a negative impact in that the SABC will start to compete with the other commercial broadcasters in order for them to attract more audiences and by so doing they will be able to attract the advertisers.

## **2.9. Analysis of the SABC's faltering independence**

According to Cheryl (2008:97) the SABC's governance arrangement consists of the SABC Board nomination process, the bias with the Board appointments and the Board's credentials. Cheryl (2008:96) also focuses on the SABC's political and economic independence. For Cheryl (2008:98) the government arrangement consists of three areas: firstly, the importance of the credentials of the SABC Board members are highlighted which brings to the fore the defective nature of the Board. Secondly, some of the Board members ties to the ANC are accentuated. Thirdly, the flawed nature of the Board nomination process is exposed.

## **2.10. Political influence of enquiry**

According to Cheryl (2008:103) with reference to the print media alone the SABC receives extremely negative coverage where the SABC's political independence is frequently attacked. Such negative coverage is indicative of lack of public conviction in the SABC's political independence. Cheryl (2008:104) has detected a growing climate of timidity, fear, and self-censorship at the SABC which is something that the Sisulu Marcus Commission highlighted. Duncan (2007:34) indicates that if self-censorship is taking place at the SABC, then external political interference may not be necessary as the ends of the government are already being attained. Cheryl (2008:105) states that the bias in favour of the ANC and the government is noticeable though not as rampant as in the days of apartheid government. Cheryl (2008:104)

states that because of the political influence the SABC falls short of fulfilling its watchdog role.

### **2.11. Economic influence**

Cheryl (2008:105) concedes that economic interference or pressure exists at the SABC. The extent of the economic pressure is such that if the SABC cannot find sponsorship for a particular programme they are forced to desist from broadcasting that programme. For this reason, the SABC is not independent from economic interference or pressures.

### **2.12. The SABC's accountability to the state, ICASA, and the public**

For Cheryl (2008:105) the SABC's accountability consists of the norms and rules of the institution and the SABC's attainment of its goal, and also the relationship between the SABC and ICASA.

According to Cheryl (2008:105) the SABC has a stringent regime of accountability. The SABC has to account in terms of the PFMA (public finance management Act) as well as to the Auditor General and Parliament. The SABC is directly accountable to the public through its annual report which is made public. The SABC is also held accountable by ICASA. According to Hoynes and Croteau (2001:34) one way in which accountability is ensured is by widely publishing the Board members of a PSB. In South Africa the print media assists extensively in publicising the SABC Board members and the new SABC Board members. According to Cheryl (2001:104) without the print media certain Board members ties to the ANC and other controversial ties would not have been exposed. However, it is unfortunate that such accountability was not undertaken by the SABC itself which is an indication of the SABC's lack of independence and accountability to the public.

### **2.13. Challenges facing the SABC**

According to Cheryl (2008:127) the SABC's provision of news needs to be broadened. Some important issues are difficult for the SABC to report on; the SABC does not want

to deal with these issues since while the SABC is accountable to the government, the broadcaster does not want to upset the government (Louw, 2007:103). Louw (2007:103) further contends that although the SABC has the biggest newsroom in South Africa the output of its news content does not reflect optimal use of such a newsroom.

Ntombela-Nzimande (2007:23) states that the three challenges facing the SABC are: firstly, competition within the broadcasting arena has increased which means the SABC is losing some of its audience share, secondly, the SABC is operating within serious funding constraints which inhibits the SABC from fluffing its public mandate. Thirdly, as South Africa is so diverse the SABC cannot meet the needs of each citizen. This factor will also have a negative impact on the broadcasting of the local content. Galombik (2007:112) states that the financing of local content is an important challenge that the SABC will have to contend with as its local content provision is a central aspect of what makes the SABC distinct from other broadcasters.

For Ntombela-Nzimande (2007:23) another challenge facing the SABC is winning the public trust in a diverse South African society, which is difficult. The SABC has a challenge of remaining relevant to the public.

*Failed transformations: public service broadcasting in young democracies.*

Arndt (2018:320) refers to countries that that have formally established a democratic dispensation through the process of transition from authoritarian system and are the process of consolidation. Arndt (2018:32) states that when referring to South Africa as a young democracy, he is concerned with the early stage of liberation and transition. Arndt (2018) states that political scientists rarely saw the media as a critical factor in democratic process until the early 1990s when the relationship between the media and the state becomes a key problem. A consensus seemed to arise that if democratisation is to be served, at least part of the media should act in the public interest without being dependent on the either the government or the markets. Arndt (2018:33) states that in order to act in the public interest, media in young democracies are confronted with a number of tasks that exceed the role of the media in consolidated

democracies: firstly they are expected to report the changes in the political, economic and social realm and secondly, explain them to the public in an impartial manner.

The first priority should be assisting the public in making sense of dilemmas of transformation and in finding their bearings under new circumstances. Young democracies usually lack moral commitment and effective performance, especially if they have been undergoing simultaneous political and economic transformation. Berger (2002: 31) also states that the media in young democracies are expected to expand the public sphere. They are expected to provide space for mediated, public debate that includes government, opposition parties, civil society and individual citizen's space that has not been there before. Arndt (2018:35) argues that the media also play a watchdog role, whether with regard to political or economic actors. It has been argued that the media can and should play an important role in integrating divided societies by helping to build a national identity and cohesion.

Given the challenges that young democracies face and the reality of the media markets in post-authoritarian countries, especially in Africa, PSB is well placed to perform the above tasks. In contrast to commercial media, it is obligated to serve the public interest. The PSB should provide a comprehensive and universal service accessible to the entire public including ethnic, religious and other minority groups.

Arndt (2018:36) states the two challenges that the PSB faces on their own coverage: PSB is expected to perform a range of tasks as discussed earlier. These tasks extend beyond the classic BBC mandate of information, entertainment and education towards national building, reconciliation, and development, peace-building. PSB itself is frequently subjected to the extraordinary pressure and obstacles that come with the wider, simultaneous political, economic and social transition.

Political interference may be common and the economic problems often surpass the funding challenges of broadcasters in mature democracies. Lastly the historical trajectories of the society in question and its attitudes towards the demand of PSB may differ fundamentally from those in established democracies.

## **2.14. Rethinking educational broadcasting**

The development of educational broadcasting policy needs to be placed in the broader context of the institutional and economic transformation of broadcasting (2002:7). According to Barnett (2002:8) while the reconstruction of the broadcasting sector is one context for the development of a new educational broadcasting paradigm since 1994, the other relevant context is the fundamental overhaul of educational policy. Launched by President Mandela in February 1997, the COLTS campaign (Culture of Learning, Teaching and Service) has attempt to address the problem of dysfunctional schools which is one of the most shameful legacies of the apartheid era (Barnett 2002:8). The SABC and some newspapers have been key partners in promoting the COLTS campaign. The television series *Yizo* has attempted to advance the COLTS campaign and show that dysfunctional schools can be rescued, that learners need not be victims, and that the curriculum and outcomes based education can be implemented in under resourced schools. Barnett (2002:9) states that since before the 1994 elections the restructured SABC has shown a strong commitment to innovate and broadly conceive educational uses of its radio and television services. These have included *Soul City* a health initiative, and *Khululeka* voter education series, both of which combine elements of education and entertainment in an edutainment format (Teer-Tomaselli, 1996). These initiatives illustrate a commitment to using locally produced mass media programming as one element of a broad strategy of education for citizenship.

### **Television and entertainment-education for social development:**

Burger (2012:5) states that entertainment-education refers to the use of entertainment as a carrier for social development messages includes a wide array of practices, ranging from formal initiatives such as social marketing projects to community driven initiatives. Burger (2012) states that while the mass media can be viewed as a carrier of social development messages, there are concerns about the impact media entertainment has on audiences. The critical theorists warn that media entertainment

limits audience participation and reduces the public to passive consumers of mediated entertainment (Littlejohn and Foss 2005, 293).

The audiences should be active consumers of media messages rather than passive consumers of the media messages. Burger (2012) states that the early generations of entertainment-educational programming could be accused of producing the type of programming that implies passive audiences.

The first-generation entertainment-education programmes conveyed social development information via radio and television soap opera programmes. Burger (2012) states that in contrast to the passive viewer model associated with the first two generations of entertainment-education programmes, the third generation assures a large degree of audience participation. This new entertainment-education programmes view social problems/ development as a complex combination of internal and external problems and therefore conform to the participative approach to social development (Tufte 2006:692). One of the first examples of this generation is found in the SABC television programme *Soul City* where the audience provided inputs concerning developmental problems. Burger (2012) was researching a reality television and *Zola 7* this has led to the shift from passive participation to active participation of the audience.

## **2.15. The influence of advertising on the media content**

This section reviews the relationship between the media and the advertisers that is directed at the audience which is regarded as the consumers of the media market. According to Du Plooy (2000:231), advertising goals define specifically what an institution expects to achieve. Curran (1996:81) states that advertising can be regarded as a process whereby the mass media and different media entities compete for the advertisers.

For the advertisers to reach their target market they use television to appeal to that market. The advertisers look for the media that attract large audiences. Advertising also creates competition among the media organisations. Media houses compete to acquire advertising revenues that will in turn affect the content of the media programs,

because they set out to create content that will be attractive to advertisers instead of prioritising the public interest.

An increase in competition forces the SABC to increasingly depend on sources of revenue and that compromises the broadcaster's independence.

The revenues generated by the media through advertising empower the media. Herman and Chomsky (1994:89) state that the drive for profit has increased the pressure and temptation to focus more intensely on profit. Advertising helps the media to reduce production costs and ensures that the commercial media become sustainable. According to Curran (1996:87), the advertisers are not neutral in their desire to reach members of the public and they will pay more to reach a particular market. The investors and the stakeholders whose main aim is to make a profit now control the media.

Murdock (2004:247) identifies three problems associated with the over-reliance on advertising. He argues that dependence on advertising revenues subjects the media to editorial pressure from the advertisers wishing to promote their corporate interest. Secondly, dependence on advertisers limits the media's voice. Thirdly, advertisements lead the media to sensationalism.

## **2.16. Critical Political Economy (CPE)**

The critical political economy (CPE) theory plays a useful role when considering the development and the transformation of South Africa's media markets. CPE is concerned with media ownership, and the political and economic dynamics of the media industry. The CPE approach can be used to assess mass media ownership and control. The approach is applicable for the study as the research problem seeks to investigate how the political and economic factors influence the SABC and educational broadcasting.

The CPE is concerned with how power is produced, distributed, exchanged, and exercised, and with the influence that political and economic factors might have on

educational television. According to Murdock and Golding (2000:72) the CPE is concerned with the balance between capitalist enterprise and public intervention and is sad to engage with basic moral questions of justice, equality and the public good. This approach offers an understanding of the factors that are involved when programme is produced, from the issues of ownership of media content, to the sources that are used in producing the content of the programme and the operations that take place in the programme contents are produced. The CPE uses a Marxist approach in the study of the media. The CPE asks questions about who owns the media. The approach is also concerned with understanding which economic classes have access to the media and how capitalist's ownership influences the media content.

Giddens and Sutton (2013:789) state that political economy approaches view the media as an industry and examine the way in which the major means of communication have come to be owned or controlled by private interests. Giddens and Sutton (2013; 25) note that ownership of the private media has often been concentrated in the hands of a few wealthy media magnates. The voices that survive are those that are least likely to criticise the prevailing distribution of wealth and power (Golding & Murdock 2002:34). The theory is crucial in determining how power is distributed and exercised by those who own the media.

William (1996:72) argues that political economy examines the media, the nature of corporate reach, the "commodification" of media products and the changing nature of state and government intervention. CPE sees the content, style and form of media products as shaped by ownership, advertising and the audience. According to Golding and Murdock (2002:34), CPE regards the media as a political, social and cultural institution. Littlejohn and Foss (2005:292) explain that the political economy of the media blames media ownership for society's ills. CPE regards the media as the commodity to be sold in a marketplace and the information disseminated is controlled by what the markets want (Little John & Foss 2005:292). The media can be regarded as an instrument for the dominant class and a means for those with economic power (capitalists, in Marxist thought) to promote their profit-making interests.

Golding and Murdock (2005:61) argue that the most important operation of the media as a business is that the production is directed towards making a profit. Golding and Murdock (2005:61) have identified four factors of the critical political economy of the media (CPE):

- (i) Political economy analyses the media as holistic. They see the economy as interconnected with society, culture, and politics, not as a separate domain.
- (ii) CPE is historic because it is concerned with the long-term changes in the role of industrial players.
- (iii) The CPE is also concerned with the balance between capitalist enterprise and public intervention.
- (iv) Political economy goes beyond technical issues of efficiency to engage with moral questions of justice, equity and the public good.

According to Golding and Murdock (2005:61), the critical political economy of the media cannot exist on its own; there should be an interconnection between society and policies.

Hlongwane (2017:60) has used the critical political economy theory to analyse the public service broadcasting in South Africa. She focused on policy and institutional issues. The study was situated within the critical political economy of the media and the normative theory of democracy. The study made an important contribution to the organisation's funding model, policy, and regulations. She lauded the SABC's mixed funding model which has led to the increase in its revenue generation year on year until around 2006 and 2007, after which it started falling into deficit largely because of its R500 million investment in technology.

### *Marxism theories*

In Capitalists societies, a Marxist approach would state that powerful social classes own the media and use the media to convey their values and views (Steenveld: 2004). Hesmondhalgh (2007:34) states that another area of concern of the critical political

economy is that ownership and control by the elite ultimately lead to the circulation of texts that serve the interest of wealthy and powerful owners.

The Marxist perspective can be best explain the extent to which economic ownership serves the interest of the elite at the expense of the poor majority. The Marxist perspective which open to more than one interpretation is also relevant to the South African context wherein the cultural industry is controlled by the few individuals with financial powers. The elite group dictate what the public should consume, read and hear in the media as they own and control large media organisations.

The Marxist theory views the media as one ideological arena in which the capitalist's society exercises its dominance in the classless society (Curran, 2002:108). The media is used to push the agenda for the minority with financial powers. The small elite controls and decides on what the society should view.

#### *Liberal pluralism*

The Marxist ideology was challenged by liberal pluralism for not taking into account the human agency. Gurevitch et al. (1982) argues that liberal pluralism views society as a complex of competing groups and interests. The media is regarded as an institution that is autonomous from the state, political parties and media owners. The relationship between the media institution and their audience is seen as voluntary on equal terms. Gurevitch et al. (1982) states that the audience is also responsible for manipulating media product since they have a right to conform, accommodate, challenge, or reject.

#### *Economic determinism*

Economic determinism views the contents of the media and the meanings carried by their messages as primarily determined by the economic base. In this case the content produced by commercial media organisations is determined by the demand and supply when producing content for mass consumption.

For Murdock (1995: 127) the Marxist perspective is concerned with the desire for the capitalist's class is to take-over and control as many industries as possible. The capitalist's tendency to make profit has led to the process of media concentration. Picard (1998:81) describes the media concentration as the degree of market control enjoyed by the largest firms in an industry.

### **2.17. Commercialisation and market failure**

Ross (1997:4) defines commercialisation of the media as the drifting of ultimate control into the hands of men with business motives. Over-reliance on advertisers leads to commercialisation in the media. It is apparent that mass media has become too commercialised and this commercialisation of the media undermines responsible reporting (Croteau and Hoynes 2003:58). Bagdikian (2004:242) calls commercialisation a buying mood. McKeen (2005:68) states that the search for profit compromises the quality of the television programmes. McQuail (1992:125) refers to commercialisation as the way the media functions in a free market economy.

According to Mattelart and Mattelart (1998:92) a central aspect of critical political economy is its identification of capitalism as the dominant system, but the critical political economy of the media goes beyond this to say that capitalism is a process of creating inequality on a worldwide scale.

Media consumers are individuals who depend mostly on the media for information. Plumber and Gurevitch (1995:21) point out several vulnerable values of public service broadcasting (PSB) television in a commercial environment: programme quality, diversity, and cultural identity, independence of programme source from commercial influence and the maintenance of standards.

### **2.18. Political ownership of broadcasting policies**

Broadcasting in South Africa used to be arranged in a manner that was aimed at the objectives of the apartheid government. According to Hadland et al. (2007:146), by 1994 a network of policies, laws and regulations relating to South Africa were either in place or were imminent. Fourie (2001:310) states that the Independent Broadcasting

Authority (IBA) was brought into being on the 30th of March 1994 by the Broadcasting Act approved in September 1993 by the then transitional executive Council.

Fourie (2001) explains that the primary objective of the Broadcasting Act is to regulate broadcasting in the public interest in South Africa. For Fourie (2001), in broadcasting there is a need to provide the opportunities for historically disadvantaged people to participate in every level of media ownership, management, on air and in support positions. Communication must also take place in languages people understand and prefer.

The Media Development and Diversity Agency Act was passed in 2002. The Act established an independent, statutory body with the purpose of assisting the development of the media. The MDDA was assigned four main objectives:

- (i) Channelling of resources to community and small commercial media;
- (ii) Human resource development and capacity building in the media industry, especially historically for disadvantaged groups;
- (iii) Focus on research regarding the development of the media;
- (iv) Promoting ownership and control of and access to media by historically disadvantaged indigenous language and cultural groups.

The IBA was launched to investigate broadcasting policy in the public interest. That has resulted in broadcasting which includes public, commercial and community broadcasters. Hesmondhalgh (2007) states that the critical political economy theories are concerned with the extent to which major corporations always have a major say in media policies and regulation. The major corporations use their dominant status to defend their interests. Straubhaar, Larose and Davenport (2009:34) argue that the economic owners also use their powers of mass media to criticise the policies which they think are not favourable to them; hence they will use the media to criticise the media policies that are against their values. Negrine (1989) argues that individuals with financial power can influence the direction of the policy group during the campaigning process.

## **2.19. Media ownership and control**

This study attempts to unbundle the question of the impact of media ownership on educational television in post-apartheid South Africa. The media is regarded as an instrument of those who control it.

The Marxist perspective would state that those with financial powers control the media and will use the media to convey their views and values. In a capitalist society, powerful social classes own and control the media. The media is used to reflect the position of those who own and control it.

It was therefore important for the researcher to look at financial control as an integral part of the study. This can happen only if the government can take full responsibility for the funding of the media. The government should ensure that no advertisers or sponsors are allowed to fund the media or even if they can fund the media they must not be allowed to have an influence on the content of the media.

Mosco (2008) argues that the political economy of the media concentrates on the set of social relations organised around power to control the production and distribution of the product. Mosco (2008) also acknowledges the ability of elites to control and manipulate public opinion as well use the media for personal gratification. Croteau and Hoynes (1997; 51) argue that the media is big business and therefore it must be profitable and protected as an asset. Secondly, most owners of large media corporations are in league with big business and government and sometimes media corporations are owned by businesses who also demand profit.

According to Williams (1996:72), political economy examines the media, the nature of the media activity and the changing nature of the state and government intervention. For Williams (1996), political economy sees the media content, style, and forms of media product as shaped by structural features such as ownership, advertising and audience spending. In this case the way in which the media operate and what they produce is influenced and determined by economic considerations and their attendant political aspects.

Media companies in capitalist societies are mostly owned by private organisations that are in business to make a profit. Doyle (2002:173) notes that ownership plays an

important role in the functioning of the media. Golding and Murdock (1996:61) state that private media owners can use their powers to regulate the media directly either by intervening in day-to-day operations or by influencing the strategies of the companies they do not own in their roles as competitors or suppliers.

According to Da Silva (2009), South African media ownership and control is in the hands of a few players. The media is either owned and/or controlled by the corporate sector and politicians. The media owners have authority and power, through which they ensure that the media is used to implement their ideas.

For Doyle (2002), too much concentration on media ownership is dangerous and unhealthy because the media have the power to make or break political careers and therefore have an influence over public opinion.

Doyle (2002:192) suggests that the examination of ownership and control patterns is important for two reasons; all points of view need to be heard if society is to be truly democratic and the potential abuse of power and influence by an elite needs to be monitored by the free media. Political economists such as Golding and Murdock (2002) see the relationship between media ownership and media control as indirect and mandated. The mass media are responsible for the dissemination of reliable information, knowledge, ideological viewpoints, and propaganda in contemporary capitalist society.

For Peet (2001), the neo-liberal hegemony in post-apartheid South Africa acknowledges the media's influence in providing ideological legitimacy. The media in capitalist societies are mostly owned by private companies that are in the business to make a profit. Golding and Murdock (2005) argue that media owners can regulate the output of the media they own directly by intervening in the day-to-day running of the organisation. This can be witnessed with the SABC where the ruling party is responsible for the appointment of management, and also, the termination of their services. For Golding and Murdock (1996), the media in a capitalist society is largely financed by consumers through the purchase of media products, licenses, advertisements, and government grants.

### **2.19.1. Modelling and play**

Fourie (2001:347) states that teaching and learning are special types of communication because such communication is accompanied by heightened levels of consciousness among teachers and learners. Fourie (2001:347) argues that teaching and learning as forms of communication are influenced by the intensions, needs and values of both teachers and learners, and are shaped by social circumstances. Fourie (2001:348) argues that young children can learn appropriate behaviour by means of nonverbal communication, for example by watching and imitating characters on television.

Fourie (2001:347) states that the learning which is based on showing how is not restricted to young children but also features teaching and learning that takes place within an employment situation such as the learning of certain craft and trades. According to Fourie (2001:347), the following principles account for learners' choice of model:

- a) Secondary reinforcement – a learner chooses a person as a role model because the latter often rewards the learner.
- b) Maintenance of approval – a learner chooses a person as a model for fear of losing the model's affection, attention, or approval.
- c) Avoidance of punishment – a learner chooses a person for fear of being punished or injured.
- d) Envy – a person is chosen as a model because he or she has the potential power to reward the learner irrespective of whether such rewards materialise.
- e) Similarity – a learner perceives another person to have characteristics or traits that are similar to his or her own and chooses that person as a role model because of the perceived traits.

The theory allows a teacher to explain to the learners why a competent performance can be evaluated as competent and why an error can be treated as an error. According to Fourie (2001:349), teachers, administrators, curriculum researchers and educational television designers make a diverse contribution regarding the scope and sequence of learning experiences when designing and developing an educational television program.

### ***2.19.2. Teaching and development goals***

According to Fourie (2001:355), teaching and learning are positioned by means of educational television from the development perspective by demarcating the following ten goals:

- 1) To acquire and develop basic skills refers to acquiring information and interpret meanings through observation.
- 2) To develop a self-concept is to distinguish among different concepts of self in varying roles and social situations whilst that self-concept is acquired and developed while interacting with others.
- 3) To understand other people is to appreciate that though people are similar in certain ways, individuals differ, and to appreciate that attitudes, behaviour and lifestyles differ.
- 4) To promote well-being is to promote and participate in healthy leisure-time activities, to secure basic services as well as environmental and other facilities that contribute to physical and mental well-being.
- 5) To participate in an economic world is to create and acquire knowledge of the economic world of production and consumption. Educational television also plays an important role in teaching members of society about the economic affairs of the world around them.
- 6) To be a responsible member of society refers to understanding and respecting the resources of the environment, to behave according to the norms, values, rules and roles related to group living. Educational television should teach members of the public about how to save water, about not to pollute the environment and also the preservation of nature.

- 7) It is also the role of educational television to educate the members of society about how they should behave when they are in a different environment. Educational television provides the guidelines to society about how to deal with different situations.
- 8) To promote creativity refers to giving expression to our own and value the expressions of others' imaginations. Educational television should allow members of society to express themselves by dancing, singing, art work, etc.
- 9) To adjust to change refers to tolerating perceptions and views that are new or different, to learn to appreciate the value of adaptability and to recognise alternatives when the circumstances change. This is one of the most important roles that educational television should play in educating society.
- 10) To continue learning to understand the necessity of continuing lifelong learning Because life is characterised by transitions and change.

All ten factors are can be achieved through educational broadcasting. Television is one of the most important platforms from which the public can learn how to achieve certain goals in life and television also helps society to know what is happening in the world around them. *Shift* has a mandate to promote these ten development goals. According to learning theory, through educational television members of the public can learn how to adapt to one's culture and language. Educational television plays a role in ensuring that members of society can adapt easily to different environments. Knowledge is regarded as a commodity which can be stored and transmitted, and which exists independently of human beings (Fourie, 2001:353). Knowledge can be regarded as a process of involvement and attribution of meanings to make sense of oneself and the world.

According to Fourie (2001:357), the following factors are important to educational television regarding adult learners:

Adults need to be self-directing. This means that if an adult has been conditioned to regard education as something that is taught, they may not be able to take responsibility of their own continuing education. For Fourie (2001), educational programs must contain strategies that facilitate a transition from having been dependent learners to becoming self-directing learners.

Adult learners represent individuals with different life experiences. The educational programs must therefore not only provide for individuals but for the use of other resources such as peers.

Readiness to learn among adults is often linked to their life task and problems. In this case educational television programs must be guided by the knowledge and skills acquired by adults to become more effective in fulfilling their parental roles.

Intrinsic motivators such as self-esteem improve ways in which self-expression can find an outlet or deal successfully with more difficult responsibilities.

### ***2.19.3. Role of the media in state-society relations***

According to Lewis (2003), the media can play a role in the relationship between state and society. The media operation has implications for the power of the state and it may lend a public voice to various types of opposition groups. The media can create space for political entrepreneurs to press the state for reforms (Lewis 2003). The independence of the mass media from political influence is crucial for the true functioning of democracy. The media can play an important role as a watchdog on the state and state power. This factor can also have a negative impact on educational television as the content of the program will be influenced by those with financial and political influence. In this case the politicians and the elite could use educational television as a vehicle that will transmit their messages and ideas to the viewers who watch the programs for their benefit.

Hlongwane (2017:80) argues that the role of the public service broadcaster is to inform, educate and entertain the public; broadcasting in a country like ours is crucial in providing citizens with a reflection and picture of their own country. PSB helps the citizens to make an informed choices about their lives at every level and also be up to date about news and also informs them about the things that are happening around them.

## **2.20. The funding of the SABC and advertising**

According to Masuku (2010), the public broadcaster receives five percent of its revenues from state funding, 30 percent comes from television licenses, while 75 percent comes from advertising revenues. The commercial broadcasters receive their funding from the advertisers and sponsors.

Advertisers want to reach the public and they use the media that are popular with the public. Advertising on many commercial media platforms can help to reduce the production costs and also sustain the commercial media. According to Teer-Tomaselli (1998), the South African broadcasting corporation (SABC) has been restructured into an independent public broadcasting service although it is increasingly dependent on commercial advertising revenues. The competition between the public broadcasters and commercial broadcasters can have an impact on the SABC's mandate to serve and educate society. The Television Industry Emergency Coalition (TVIEC, 2009:4) notes that since 1996 the SABC has been faced with an increase in competition from the proliferation of commercial radio stations and the licensing of a free-to-air television channel Electronic Television (ETV).

Kupe (2005) mentions that broadcasters have been urged to improve their commercial strategies in order for them to get more commercial funding. Golding and Murdock (1996:247) have identified the problems associated with the media's reliance on advertising: firstly, the media's dependence on advertising revenues subjects the media to editorial pressure from large advertisers wishing to promote their corporate interests, and secondly, dependence limits the accommodation of diverse voices.

The SABC has been transformed into a capitalised and profit-making business, which could in turn have an influence on the program content. In this case the SABC has changed its focus of serving the public into serving the interests of advertisers and the sponsors so that they can generate more revenues for their survival. According to McKee (2005), the need for profit compromises the quality and content of the television programs. The media should not focus only on making profit but should also benefit society, and failure to cater for society will pose a threat to the educational role of the media.

The SABC's dependence on advertisers and the government might have a negative impact on the content of its programs. The SABC's mandate of serving society might consequently be compromised. Herman and Chomsky (1994) argue that the media's reliance on advertisers as a primary source of income is a problem because it will directly affect the media content. Masuku (2010) argues that the public and commercial broadcasters survive on advertising revenues and this will lead to competition for funding. As the advertising revenues increase the SABC becomes more dependent on the advertiser.

#### *2.20.1. The mechanisms used by SABC to collect and enforce licence fees*

As part of its funding model the SABC generates income from licence fees. Section 27(1) of the Broadcasting Act states that any person or entity except public schools that has a television set in its possession and uses the TV set is required to pay the TV licence fees unless exempted by a regulation. The payment is irrespective of whether a TV set in one's possession is utilised or not (RSA, 1999: SABC, 2013a). The current annual fee is R265.00. People who qualify for concessionary domestic television licence (R74.00), are those who receive social grants because they are old or disabled, or war veterans as contemplated in the Social Assistance Act of 1992. The SABC manages the collection of TV licence fees and licence fees are payable annually in advance and according to the Act; failure to pay the licence fee is an offence and penalties are involved.

For Hlongwane (2017:132) the method of collecting licence fees by the SABC is not effective. Hlongwane (2017:132) states that the SABC has not managed to licence every television set and the SABC ends up spending a lot of effort and money on administration and collection of the licence fees.

### **2.21. Challenges faced by the SABC and the Public Broadcasting**

The main challenge that the SABC is faced with is to secure more funding to allow the public broadcaster to fulfil its public mandate in a competitive market and also its reliance on traditional advertising revenues to sustain its operation (Fourie, 2001:356).

Being dependent solely on traditional advertising revenues is too risky for the SABC (SABC, 2014b). The SABC owns five television channels which are SABC1, 2, and 3, SABC News and Encore. Maintenance of such television stations, providing quality broadcast content and ensuring universal access to all South Africans is a huge financial burden. This factor forces the SABC to start competing with the commercial broadcasters. Lack of funding from the state impacts on the public broadcaster, leaving the public broadcaster to compete with private broadcasters for its survival. Consequently, the SABC starts to rely more on the advertisers. The public broadcaster consequently tends to serve the interests of the advertisers and move away from its mandate of serving and protecting the interests of the public.

The SABC is mandated to deliver public value content for educating, informing and entertaining all South Africans in eleven languages. The SABC provides content in all official languages in multiple formats ranging from children's and educational programmes, dramas, documentaries and news. The exceptional delivery position makes the SABC the most trusted broadcast media group in South Africa. The SABC is the only broadcaster providing information, education and entertainment to meet the needs of millions citizens who depend on its television for access to reliable content in a language of their choice.

## **2.22. Conclusion**

In this chapter it has been emphasised that the media play a crucial role in the country's democracy. The chapter has reviewed relevant literature on educational broadcasting, including the study by Barnett in (2000), and the work of Van Rooyen-Maree (1988), which was focused on educational television. The chapter also reviewed the development of innovative approaches to educational broadcasting in South Africa, where the focus is on media policy and the use of locally produced programs. In addition, the chapter has focused on the non-formal role of *Shift* and its advantages and disadvantages. Media education and educational broadcasting in post-apartheid South Africa provided another focal point. In this section the focus was mostly on Barnett's work. The study has touched on the relationship between the media and the state during apartheid. The focus was on the role that the media played during the apartheid era and the relationship that the state had with the media. The

study has also focused on the role that the media played during the country's democracy, and on the watchdog role of the media in protecting the public interest. The media acts as a guardian of the public interest. The chapter has also discussed the concept of the public sphere and the SABC's effect on the public sphere. The public interest theory and citizenship theory was also discussed.

Public service broadcasting (PSB) was discussed in this chapter as well as the characteristics of the public broadcasting. The analysis of the SABC's independence was discussed and the challenges facing the broadcaster. The important role that educational television should have within society was highlighted. The chapter has offered a brief discussion of formal, informal, and non-formal education, with the focus on *Yizo Yizo*, the SABC's first educational program, which focused on South African township schools, and *Khululeka*. Then the discussion turned to *Shift* as a form of non-formal education and the role of non-formal education and its advantages and disadvantages. Non-formal education can give the audience an opportunity to stop and also play back when they do not understand what was said about a particular issue. The disadvantages of non-formal education are that for education to take place the listeners should be interested in the topic discussed and the audience cannot ask questions as there is no-one to answer their questions.

The chapter has also focused on media funding and advertising. The focus was mainly on advertising as the advertisers play an important role in influencing educational broadcasting. The commercialisation of the mass media was another point of discussion. Commercialisation is caused by the media's over-reliance on advertisers. The focus was on the role and influence that commercialisation is playing within society.

## CHAPTER THREE: RESEARCH METHODOLOGY

### 3.1. Introduction

The previous chapters outlined the research problem by means of a literature review and a theoretical framework. The aim of this chapter is to describe the research methodology used for the study to determine the role of educational television in post-apartheid South Africa and the accountability and the independence of the SABC. The methodological framework in this chapter will enable the researcher to determine whether the funding method of the SABC has an influence on the content of *Shift*. The chapter will also focus on the content analysis of the episodes of *Shift* from 2011. The chapter will describe in detail the research design and the methods that were used for data collection.

The study used qualitative content analysis (media content analysis) to analyse the episodes of *Shift* and also the contents of the policy documents and the *Editorial Policy Document of the SABC* (2004). Terre Blanche et al. (2006:6) explains that research methodology focuses on how the researcher obtains more knowledge about a specific topic of interest. It refers to the way social phenomena are analysed. The study also adopted a qualitative approach. Purposive sampling was used to select the episodes of *Shift* from 2011 that focus on educational broadcasting. The method focuses mainly on social problems and political issues. The target population and accessible population for the study are also described.

### 3.2. Research design

The research is a qualitative study of a SABC television program that seeks to generate and analyse information on the educational role of the SABC in the post-apartheid South Africa. According to Mouton (2001:55) researchers often confuse the two concepts of research design and research methodology. For Mouton (2001:56) to explain the difference between two concepts, likens the building of a house with the research concepts and the construction process and tools that are used to complete the house with the research method. Mouton (2001:107) states that the main aim of the research design is to allow the researcher to anticipate suitable research methods

to maximise the validity of the research findings. Mouton (2001) states that researchers often confuse the two concepts of research design and research method. Mouton (2001) argues that the building of a house can be regarded as a research design and the construction process and tools that are used to complete the house can be regarded as a research method. Punch (2001:112) explains that a research design refers to the way a researcher guards against and tries to rule out alternative interpretations of results. Punch (2001) states that the research design is the basic plan for a piece of research and includes four main ideas; the first is strategy, the second is the conceptual framework, third is the question of who or what will be studied, and lastly, the tools and procedures used in the collection of data. In this view the research design situates the researcher in the empirical world and connects the research questions to data. The study was based on a television program on SABC 1 called *Shift*. The study involved a sample of 30 episodes of *Shift* from 2011.

### **3.2.1. Content analysis**

According to Du Plooy (2000:191), content analysis is used in various types of communication research such as the analysis of mass-media content, transcripts of group discussions, or in organisational communication: the analysis of memos, electronic mail, transcripts of meetings and policy documents. Du Plooy (2000:191) states that a common use of content analysis is to record the frequency with which certain symbols or themes appear in the messages. Du Plooy (2000:191) states that in the past content analysis has used the following units of analysis:

- a) Physical units such as the medium of communication (e.g., radio), the number of pages, size and space in the print media, time duration in the broadcast media, audio-visual codes used in film and television and nonverbal codes in interpersonal communication. In the current study the focus was on analysing the content of each episode of *Shift*.
- b) Syntactic units such as paragraphs, sentences, phrases, clauses or words. Thematic units which are repeating patterns of propositions or ideas related to issues such as violence, equality, gender, age, race, and stereotype.

According to Wimmer and Dominick (1994:76), content analysis is characterised by three concepts.

Firstly, in content analysis the specific procedure must be systematic. The criteria or rules used to categorise the content of the text must be impartial and unbiased to ensure objectivity and validity. Specified criteria not only enable critics to evaluate the conclusion reached but also allow subsequent researchers to replicate the study. The content analysis must be quantified in some manner, usually in numerical values or percentage frequencies. The meaning of these proportions has to be interpreted in the context in which the research problem originated.

Secondly, content analysis is objective. According to Wimmer and Dominick (1994:76), the researcher's bias should not form part of the findings. If the analysis is replicated by another researcher, it should produce the same results.

Thirdly, content analysis can be quantitative or qualitative. The aim of qualitative analysis is to accurately represent the information that data gathering provides.

### **3.2.2. Qualitative research**

The qualitative method is deemed as relevant for this study as is the best way of tackling a research problem which entails analysing the policy documents of the SABC and the *Editorial Policy Document of the SABC* (2004). The qualitative research interprets the text emanating from policy documents, and *Editorial Policy Document of the SABC* (2004). The research employed content analysis as a specific research design. The qualitative approach is additionally appropriate for analysing the content of the *Shift* episodes that have been sampled.

Qualitative research was used for the study as it was important in obtaining knowledge and insights from *Shift* as an educational program. Qualitative content analysis was also important to group the themes and count how many times a television program adopted similar views and how many it did not. According to Berg (2004:3), qualitative research refers to the meanings, concepts, definitions, characteristics, and description of things.

Denzin and Lincoln (2003:4) define qualitative research as a process of reviewing and interpreting data to explain and describe the phenomena or social circumstances being studied. Qualitative research provides interpretative, contextual, and constructive approaches. Qualitative research studies things in their natural settings, attempting to make sense of phenomena in terms of the meanings people bring to them. Qualitative research was used to interpret the texts gathered during the research.

The method would be appropriate for analysing the problems that educational television in post-apartheid South Africa is faced with. The study analysed the content of *Shift*. Content analysis methods are not expensive when data is investigated. Bertrams and Hughes (1997:184) argue that content analysis is unobtrusive; it does not interfere with people's lives and problems such as people refusing to give interviews.

#### *3.2.2.1. The advantages and the disadvantages of qualitative research*

Flick (2005:53) argues that qualitative research is more likely to measure daily constraints of the social world than quantitative research. The method is interpretative, emergent, and evolving, and also provides a description of the social world (Denzin & Lincoln, 1994). Qualitative research allows comprehensive measurement of new concepts.

Another advantage of using content analysis is that it is not expensive especially if the material used for the investigation is available. Bertrand and Hughes (2005:184) also states that content analysis material from the past is easy to find.

The disadvantages of using qualitative research are that the research can be biased. Babbie (2007) defines bias as the quality of the measuring instrument device that tends to result in a misrepresentation of what is being measured in a particular direction. The scope of the research is limited and the sample in qualitative research cannot be representative of the population and the results are generalised to theory (Bryman 2001:284).

For Du Plooy (1995: 166) content analysis is time consuming and relies heavily on recorded information. It is also limited in the analysis of the data that has been already recorded.

### **3.2.3. Institutional analysis**

According to Campbell (2004) the term institutional analysis and institution itself are extremely contentious. For Hollingsworth (2003:131) institutions are essentially the rules of a society and others argue that institutions are the behaviour that results from the rules. Peters (1999:32) states that six institutional theories, normative institutionalism, choice institutionalism, historical institutionalism, empirical institutionalism, international institutionalism, and societal institutionalism. Norms and rules enable institutions to provide society with the stability needed to endure change. The institution plays an important role in shaping society's history which is referred to as path-dependency (Hollingsworth 2003:131).

Secondly the layer of institutional analysis consists of institutional governance arrangements such as markets, the state, communities, and clans (Hollingsworth 2003:132).

For Hollingsworth (2003:132) the relationships between the institutional sectors of a society comprise the third layer of institution analysis such sectors are for instance the society's system of education, its system of research, business system, financial markets, legal system, and the state. These sectors may differ in different countries. The institutional analysis for this study will focus on the SABC's relationship to the state and ICASA. The institutional analysis will also allow for the examination of the relationship between the SABC and the advertisers.

### **3.2.4. Unit of analysis**

According to Wimmer and Dominick (1994:126), a unit of analysis is the smallest element of content analysis but is also one of the most important. The unit of analysis refers to the objects about which you would like to answer your research question; it is what or whom to describe or analyse (Dane, 1990:176). Mouton (2002:91) identifies

seven units of analysis categories, namely individuals, organisations, institutions, collectives, social objects, and interventions. Wimmer and Dominick (1994) state that the units of analysis are simpler to count than others. The study consists of two units' analysis which are the six episodes of *Shift* and the SABC's policy documents and in particular the Editorial Policy of the SABC (2004).

### **3.2.5. Categories**

Wigston (1996) argues that categories are meaningful groups into which we allocate our units of analysis. There must be an existing slot into which every unit of analysis is placed. The category used for the study was education, the focus was on three different types of education, which is formal, informal, and non-formal education, and the entertainment role of the program. To deal with the problem, the researcher determined the main function of the program and categorised the episodes according to this function in order to ensure the exclusivity of the categories. Non-formal education was the relevant category used for the study. Non-formal education has distinctive features that make it relevant for the immediate action and the opportunity to use what has been learned immediately.

### **3.2.6. Population**

Sanders and Pinhey (1974:97) define population as the total number of cases with a given characteristic or set of characteristics from which the sample is drawn. According to Du Plooy (1995:49), population not only refers to people but is also used to refer to the entire group or class of the other variables or phenomena that we want to investigate. Wimmer and Dominick (1994) state that a population specifies the boundaries of the content to be considered, which requires an appropriate definition of the relevant population. The population in this content analysis was all episodes of *Shift* from 2011 to date. A sample of six episodes of *Shift* was analysed for the study.

### **3.2.7. Target population**

According to Du Plooy (1995:5), the target population is the actual population to which the researcher wants to generalise his or her findings. For the purpose of the study the target population included all the episodes of *Shift* from 1997 to 2011.

After identifying the target population the researcher used his judgement to select the final sample of episodes of *Shift* that will be discussed and analysed for the case study. For the study, the researcher has selected six episodes of *Shift* that will be analysed for the study, and also the *Editorial Policy Document of the SABC (2004)*. The researcher will analyse the content of the episodes with respect to the contents of the *SABC Editorial Policy Document (2004)*.

### **3.2.8. Accessible population**

Du Plooy (1995:191) explains that the accessible population for the study refers to the population for the study to which the researcher will generalise his or her findings. For this study, the accessible population was the six episodes of *Shift* that the researcher analysed.

### **3.2.9. Sample**

Sampling refers to the selection of a particular section of the population to be studied. In this research purposive or judgemental sampling was employed to identify the targeted sample. Du Plooy (2001:114) defines purposive sampling as a sampling method that relies heavily on the researcher's judgement. Schofield (2006) defines a sample as units or participants selected from a population which is compiled to save time and to acquire accurate and unprejudiced estimations of the population status in terms of the research topic.

This sampling method chosen for this research is often used in the qualitative research. For Barbour (2001:115) purposive sampling offers researchers a degree of control rather than being at the mercy of any selection bias inherent in pre-existing groups. Barbour (2001:116) states that with purposive sampling, researcher deliberately seeks to include outliers conventionally discounted in quantitative approaches. The sampling procedures can be revisited when the need arises. The sample for this content analysis were the episodes of *Shift* scheduled for 2011. The

episodes were monitored over a period of two weeks. The selected sample was readily accessible for the study.

The second step of the sampling is for the researcher to manually select the episodes and the documents that will be analysed for the study. The process was determined by the duration of *Shift*. The focus was on the episodes from 2011. The researcher only selected the 2011 episodes of *Shift*. In working out this method the researcher relied heavily on the *Editorial Policy Document of the SABC (2004)* and the 2011 episodes of *Shift*.

### **3.3. Data collection methods**

According to Neuman (2006:404), data can be in the form of text, written words, phrases, or symbols and describe or represent people, actions, and social events. Non-probability sampling was used for the study. Treadwell (2014:14) states that purposive sampling is called judgemental sampling and is based on the idea that a specific person or media content will meet specific criteria the researcher may have. The sampling allows the researcher to select the events that he/she wants to research.

For the current study, episodes of *Shift* were analysed. Six episodes of *Shift* were used for the study and they were randomly selected from a known sample. Purposive sampling was used to collect of data during research process. Babbie (2004) states that purposive sampling means that elements are selected for the study on the basis of the researcher's knowledge of the population and the aim of the study. The purposive sampling method can be biased. This method allows the researcher to select the elements that they want to investigate. Thirty (30) episodes of *Shift* from 2011 were viewed and analysed. Only six episodes were purposefully selected for the study. The six episodes focused more on educational issues. Thematic analysis was used to identify repeated ideas within a large body by counting the frequency of a word, a phrase or a theme in a given data set (Ryan & Bernard, 2003:176).

#### **3.3.1. Document analysis**

For Altheide (1996:2) document analysis is a research method for locating, identifying, retrieving, and analysing documents for their relevance, significance and meaning. According to Bertrand and Hughes (2005:132), document analysis is described as the analysis of material aspects such books, pieces of papers or electronic communications. The broader issue for the study was questioning the quality of educational programs of the SABC. The study analysed the policy documents of the SABC, annual report of the SABC and an *Editorial Policy Document of the SABC* (2004). The study analysed different episodes of *Shift* to collect the necessary data for the study.

For Wimmer and Dominick (1991:125), case study consists of the following advantages:

- a) It facilitates obtaining a wealth of information about the research topic.
- b) The method can suggest why something has occurred.
- c) The method affords the researcher the opportunity to deal with a wide spectrum of evidence. Documents, and historical artefacts can be combined for the study.
- d) The case study method has long been one of the most common methods of conducting research for use in public policy and in business and public administration. Case study focuses more on matters of public interest.

The researcher's focus for the study was based on educational television in South Africa and its mandate to educate the public. The focus was also on the influence that the advertisers have on the role that educational television must play in the lives of the public. In this study the focus was on media funding and media ownership, which seem to be a big problem in South Africa and across the globe. The study analysed the annual report of the SABC.

### **3.3.2. Policies analysis**

According to Hansen (1998:68) policy analysis is employed to examine the ways in which policies are generated and implemented as well as the implications of this policies for the field of communication as a whole. The research analysed the SABC's official documents such as the *Editorial Policy Document of the SABC* (2004). The SABC policy process allowed the public to submit their comments to the board in order

to be able to produce the policy documents so that the corporation's employees are clearly guided on what the public is expects of the broadcaster.

### **3.3.3. Analysis of the episodes of *Shift* or analysis of visual elements**

The study analysed the episodes of *Shift* that focused more on educational issues. The episodes were analysed and interpreted. The visual elements were the best method for the study as the research focused on analysing a television program. Fairclough and Wodak (1997:78) argue that social semiotics is a method which draws attention to the multi-semiotic characteristics of texts in society and explore the ways of analysing visual images such as television images and the relationship between language and visual images. It was important to use the semiotic method in this study to understand meanings and discourse suggested in the episodes of *Shift*.

Kress and Van Leeuwen (1996:186) note that social semiotics consists of three categories, which are representative meaning, interactive meaning, and compositional meaning. These categories are important in describing meaning making codes for visual texts. Representative meaning refers to representation features of how participants and objects are portrayed in visual texts. Secondly, interactive meaning describes the visual construction of the relationship between the audience and the participants. Thirdly, the compositional feature illustrates how the visual information is communicated and received by the audience. These meanings are important in explaining and unpacking the verbal and visual elements of the text.

### **3.3.4. Selection of the episodes**

The study used *Shift* as an educational program, seeking to investigate the economic and political factors of the SABC that influence the educational role of *Shift*. Purposive sampling as mentioned earlier was used for the study. Firstly, I have chosen the particular topics listed below because they held educational value of some kind, which is can be important for the study. Secondly the topics were selected based on the content of the program *Shift*. The topics were randomly selected.

The six *Shift* topics that were selected for the study were:

- (i) The evolution of hip hop
- (ii) Leadership culture
- (iii) Entrepreneurship
- (iv) Being involved with a taken person
- (v) Scalp infection and diseases
- (vi) Overweight and obesity.

### **3.4. Data analysis method**

The information for the study was gathered from the episodes of *Shift*, the SABC's Annual reports and the *Editorial Policy Document of the SABC (2004)*. Data collection and eventually analysis will be guided by the research questions. According to Mouton (2002:108), analysis is the process of labelling and decontextualizing or breaking down of raw data and reconstituting them into themes, patterns, concepts, and propositions. Data analysis is focused on extracting the underlying meaning from the data obtained during the study. The main aim of data analysis is to understand the various types of elements of the data by inspecting the relationships between concepts, constructs and to see if there are any trends that can be identified or to establish themes in the data (Mouton, 2002:108). Since the study was qualitative in nature, qualitative data analysis was applied, characterised by language and text analysis which was progressive and repetitive. Babbie (2001:364) states that qualitative research involves the study of social science without converting it into a statistical format. Lindlof (1995:42) states that analysing qualitative data is best thought of as a process that is continuous throughout the study. The analyses of the episodes and the editorial policy done here were all recorded. Therefore, the data analysis process was based on visual analysis. For Babbie (2001:364) this is done through careful examination of the episodes of *Shift* and the *Editorial Policy Document of the SABC (2004)* and getting accurate information.

Denscombe's (2007) qualitative data analysis is based on the following identified principles. Firstly, data analysis and conclusions must be grounded in the evidence that the researcher has collected. Secondly, the researcher's explanation of the events must be derived from carefully reading the empirical data. Thirdly, the researcher has to guard against including preconceptions into the data analysis, which might arise from the researcher's knowledge obtained in the literature study.

For the current study, data analysis was used to analyse the data obtained from the content analysis of *Shift*. This is the point where the researcher draws the conclusions of the study. The researcher also verified the results of the study. Once the researcher has finished collecting data, the data will be coded according to the themes highlighted in the literature and theoretical discussion. Patterns matching of the dominant themes and identified frequently emerging themes followed.

#### **3.4.1. Critical policy analysis (CPA)**

The critical policy analysis is an important method for analysing the discourse on how the sponsors and the advertisers are involved in the policy making of the SABC. According to Hasen, Cottle, Negrine and Newbold (1998), policy analysis seeks to examine the way in which policies are generated as well as the implication created by the policy. The policy analysis is important for the research method as it involves the measuring of the achievement of policy goals and the policy's objectives. Van Dijk (1998:48) explains that the critical policy analysis can be used to analyse how the power relations within society manifest. In this case the critical discourse theory is used to determine the role that educational broadcasting is playing in the development of society.

In the context of the study, critical discourse analysis was used to analyse the role that educational broadcasting is playing in educating the public. The media policy is considered as an important factor that helps and guides the media. The study aims to investigate whether the advertisers and sponsors exert influence. In this case the media policy only benefits the few with financial powers.

### **3.4.2. Themes**

The collection of data has been identified as the first step of doing thematic analysis. In this case all data related to *Shift* is collected and patterns of the occurrence of the events were then listed. The next step was to relate to already classified events. Lastly this was followed by combining patterns into sub-themes.

Altheide (1996:42) defines thematic content analysis as the methodology that seeks to understand the process and character of social life and to arrive at meaning and process. Themes can also be referred to as issues, topics, and events that the media selects when reporting. Neuendorf (2002:34) defines thematic content analysis as the scoring of messages for content, style, or both for the purpose of assessing the characteristics or experiences of persons, groups, or historical period. Jansen (2002:251) defines this method as an attempt to identify, compare, and contrast meaning as they emerge from and recur in several contexts. Bernard (2000:274) notes that themes are abstract and often researchers identify them before, during, and after data collection. The researcher must be familiar with the data that he/she is intends to analyse using this method. The researcher's own experience with the subject matter is important. The researcher's judgement is important in determining which themes are important for the study. The researcher is required to carry out data collection on his or her own to develop an understanding of the data.

The researcher must explain the themes in order for others to understand them. Thematic analysis goes beyond counting phrases and words in a text, they also identify the main idea within the data. Themes for the study emerged from the six episodes of *Shift*. Thematic coding is distinguished from the quantitative content analysis by emphasising on the definition of each element in relation to their context. For Kelly (1999:412) thematic analysis is a kind of pattern, finding where we identify a type of occurrence by virtue of its being perceived as underlying a common form found in different context. Themes that were identified for the study were the following: autonomy, commercialisation, funding, capitalist, ownership and control, economy.

### **3.5. Issues of reliability and validity**

Reliability and validity are two important measurement concepts. These two concepts are briefly defined below.

#### **3.5.1. Reliability**

Reliability is crucial to content analysis. According to Wimmer and Dominick (1994:171), reliability is present when repeated measurements produce the same results, decisions, or conclusions. An acceptable level of reliability largely depends on the research content and the type of information coded.

Wimmer and Dominick (1994) state that if a certain amount of interpretation is involved, reliability estimates are typically lower. Bernard (2000:47) states that reliability is the degree to which the research findings can be imitated or duplicated by another researcher or when similar findings can be obtained by repeating the study. For Babbie (2007:119), reliability is described as the consistency and accuracy of the measuring instrument; it is the degree to which the exact instrument yields the same results repeatedly. Delpont (2005:163) states that the reliability is concerned with how well a phenomenon is being measured. The method is applied in content analysis to determine how reliable the interpretation of communication content is, especially when two or more researchers analyse the same content.

#### **3.5.2. Validity**

Validity is the degree to which an instrument measures what it is intended to measure (Wimmer & Dominick, 1994). Validity consists of internal and external validity. Wimmer and Dominick (1994:31) note that for internal validity control over research conditions is necessary to enable researchers to rule out all possible rival explanations for the results. Wimmer and Dominick (1994:35) state that external validity refers to how well the result of a case study can be generalised across population, setting, and time.

According to Babbie (2007:146), validity refers to the degree to which an empirical measure accurately reflects the actual meaning of the phenomenon being studied. Validity is the precision and trustworthiness of the research data collection methods and findings (Bernard 2000:46). Validity is the most important measuring concept in social research. Validity focuses on the integrity of the research findings.

According to Delport (2005:160), there are four categories of validity: face validity, content, criterion, and construction validity. Content validity measures the representativeness of the content of the data and is a judgemental process. In this case the researcher has to determine whether the selected instrument actually measures the intended concept. For the purposes of this study the researcher was more interested in the content of the episodes of *Shift*. Face validity has to be used to ensure that the measuring instrument accurately measures the element under investigation. Criterion validity refers to the selected measuring instrument compared with an alternative measuring instrument that is reliable. Construction validity measures the extent to which an instrument effectively measures the theoretical construction.

### **3.6. Ethical considerations**

Neuman (2006:443) defines ethics as what are or what are not legitimate or moral research procedures. Babbie (2004) explains that any individual who is involved in a research study should know about the general agreement of what is proper and improper in scientific research. The following ethical factors were considered in the study.

### **3.7. Limitations of the reliability of the study**

The interpretation of the episodes of *Shift* in this content analysis could result in a much lower reliability index. The researcher's interpretation of the episodes was determined by his own personal judgement. The way the researcher interpreted the findings does not necessarily mean that the findings are deemed reliable. The issue of time constraints can also have a negative influence on the reliability of the study.

### **3.8. Conclusion**

A qualitative approach and a qualitative data collection method were used for the study. Purposive sampling was applied. Visual analysis of the television images was done by means of the critical discourse and semiotic analysis. The focus was also on the description of the target and accessible population for the study. When analysing data, the researcher should form an integral part of data collection. The study has also focused on an institutional analysis of the SABC. The SABC annual report of 2006/2007 and the SABC's editorial policy is analysed for the study.

The study also addressed the issues of validity and reliability. In terms of reliability and validity the researcher focused on the measuring instrument that was used for the study. The study was also cognisant of the principles of, and guided by, the principles of ethical academic research.

## **CHAPTER FOUR: THE REGULATORY AND LEGISLATIVE ENVIRONMENT, AND THE SABC'S PUBLIC MANDATE**

### **4.1. Introduction**

This chapter presents a summary of the policy environment governing the SABC. The purpose of this chapter is to describe and critically discuss the legislative and policy environment of the SABC, its subsequent management structures and independence, in order to evaluate the SABC's mandate. This so that the study can assess whether the SABC is fulfilling its mandate within the content of the program *Shift*, which will be critically analysed in the following chapter. The structure of the study is themed according to issues relating to the SABC's independence, accountability, funding model and distinctiveness. Within the themes, institutional analysis, policy analysis and document analysis are conducted. As proposed by Hollingsworth (2002) the institutional analysis of the SABC is based on five layers of analysis namely, norms and rule, governance arrangements, relationships between other organisations, organisational structures, and outputs and performance.

As discussed earlier on in the study it is also important to reflect back on the SABC television channels which is SABC1, SABC 2, SABC3 3 and a pay channel called SABC Africa. SABC 1 and 2 are public service channels and SABC 3 is a commercial channel. SABC 1 broadcasts in two languages which is English and Nguni language. The channel's programming emphasis on entertainment, information, and education. The SABC 2 broadcasts in English, Afrikaans, and Sotho languages. The channel's programming is family oriented. SABC 3 broadcasts in English with a target audience of urban and up-market South Africa (SABC annual report of 2006/2007). The main focus of SABC Africa is news and information, since it is a 24 hour news channel.

### **4.2. The SABC's independence**

The SABC's independence is meant to be guaranteed in the governance structure of the institution. This governance arrangement consists of the SABC Board and the process of appointing Board. The print media has in recent years routinely commented on the SABC's lack of independence.

The SABC Board is appointed by the cabinet members whom form part of the ruling party; this is one factor that could have a negative impact on the independence of the SABC.

#### **4.3. The SABC board**

The SABC consists of fifteen board members. It is important to examine whether the board members have a conflict of interests with the SABC. The SABC board is comprised of the following members: Mr Bongumusa Makhathini (Chairperson), Ms Mamodupi Mohlala-Mulaudzi (Deputy chairperson), Professor Sathasivan Cooper, advocate Benjamin Motshedi Lekalakala, Mr David Maimela, Mr Michael Markovitz, Dinkwanyane Mohuba, Ms Bernedette Muthien, Ms Jasmina Patel, Mr Jack Phalane, Ms Mary Papayya, Dr Marcia Socikwa and Mr Madoda Mxakwe (Group Chief Executive Officer), Mr Chris Maroleng (Chief operations officer) and Ms Yolande Biljon (Chief Financial Officer).

#### **4.4. SABC board appointments**

The SABC structure consists of 12 non-executive directors who are independent and the 3 executive directors. The directors are nominated by the public and the parliamentary portfolio committee on communications who provide the President with recommendations on the appointments. The President makes the final decision and then appoints the non-executive directors. According to the SABC annual report (2006/2007) the executive directors serve a maximum term of four years but may also be renewed for another term. The non-executive directors serve a maximum of five years and their contract can also be renewed.

#### **4.5. The relationship between the SABC and ICASA and the state**

The relationship between the SABC and ICASA is located within the licence conditions that ICASA has generated for the SABC. The conditions that come with the awarding of the operating licence form the basis of ICASA's expectations of the SABC and the extent to which the SABC is accountable to ICASA. ICASA's role is to protect the SABC.

The SABC is perceived as a state-owned entity which is perceived to be an independent body. The SABC board is elected by the parliament and the board reports to the Minister of Communications. The only problem between the SABC and the government is the funding. According to Masuku (2010), the SABC only receives five percent from the government grant, 30 percent from television licensing fees, and 75 percent from the advertisers and sponsors.

The evaluation of the SABC by ICASA takes place on an annual basis. With regard to the licence the SABC is required to submit a quarterly report to ICASA. ICASA will then compile an annual report on the SABC's performance in terms of license conditions. The annual report examines if the SABC has fulfilled all its license conditions and financial information of the SABC (SABC license conditions for SABC 1 and 2, 2006:7).

SABC 1 and 2 must regularly provide information about the manner in which members of the public may lodge complaints about SABC 1 and 2 (SABC license conditions for SABC 1 and 2, 2006: 7). Finally, the SABC must submit a report to ICASA on all the complaints lodged against SABC 1 and 2 including the manner in which each complaint was addressed on an annual basis (SABC license conditions for SABC 1 and 2, 2006: 9). The license conditions also specify that the state will be the only shareholder of the SABC.

The license conditions further state that SABC 1 and 2 must provide programming that is wide ranging and in the official languages. The programming that reflects both unity and diverse cultural content and multilingual nature of the Republic and all of its cultures and regions to audiences (SABC license conditions for SABC 1 and 2, 2006:11).

## **4.6. The SABC's public mandate**

The duties and functions of the public broadcaster are outlined by the Editorial policies of the SABC. The SABC public mandate as a public broadcaster comes from the charter which defines the organisation's objectives (*Editorial Policy Document of the SABC 2004*).

### **4.6.1. The charter**

The charter states that the SABC must encourage the development of South African expression by providing content in South African official languages, and a wide range of programming that:

- Reflects South African attitudes, opinions, ideas, values and artistic creativity.
- Displays South African talent in education and entertainment programmes.
- Offers a variety of news, information, and analysis from a South African point of view.
- Advances the national and public interest.

The SABC's annual Report (2002/2003:6) states that in pursuit of its functions and duties in order to achieve its public mandate the SABC enjoys freedom of expression and journalistic, creative and programming independence as enshrined in the South African constitution.

### **4.6.2 The editorial values of the SABC**

The editorial codes of conduct of the SABC are used to guide the institution to fulfil its public service mandate.

According to the *Editorial Policy Document of the SABC (2004:2)*, the SABC's mandate comes from the charter which defines its objectives. The charter requires the SABC to encourage the development of South African expression by providing the official languages in a wide range of programming that meets the list of criteria listed above in subsection 4.6.1.

According to the *Editorial Policy Document of the SABC (2004:2)* the SABC's powers and functions as well as its rights and obligations are derived from a number of sources: legislation, the charter, licence conditions of each SABC station and channel and regulations used by ICASA from time to time, including the codes of conduct for broadcasters set by the Broadcasting Complaints Commission of South Africa (BCCSA).

The South African broadcasting legislation provides for a three-tier licensing structure for broadcasting service: public, commercial, and community (*Editorial Policy Document of the SABC, 2004:2*). The SABC is South Africa's only public broadcaster and for accountability purposes consists of two separate divisions controlled by the Board: a public service division and commercial service division in each of which the SABC runs a number of radio stations and television channels. Each has set of licence conditions that impose obligations, including quotas for local content and requirements for geographical coverage and language services. This is laid down by ICASA which is responsible for monitoring compliance with the licence conditions and with the objective of the charter (*Editorial Policy Document of the SABC 2004:2*).

The SABC is required to adhere to the code of conduct for the broadcasters that is approved by ICASA.

According to the Editorial policy documents public broadcasters' worldwide share many features relating to independence, accountability, and diversity. But South Africa faces the challenge of being a young democracy and a society in transition. The *Editorial Policy Document of the SABC (2004:3)* states these challenges which are captured neatly in the constitution of the Republic of South Africa;

- To heal the division of the past and establish a society based on democratic values, social justice and fundamental human rights.
- To lay the foundation for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by the law.
- To improve the quality of life of all citizens and free the potential of each person.
- To build a united and democratic South Africa.

Those objectives enforce the values and the principles defined by the SABC's role as a public broadcaster: to play a part in healing divisions of the past, to promote respect for democratic values and human rights, supply information that allows citizens to exercise their rights, and to reflect the rich diversity in of a united South Africa.

The core editorial values of the SABC are outlined in the following sub-sections (4.5.3 - 4.5.9).

#### ***4.6.3. Equality***

The SABC provides programmes for everyone in all the official languages and promotes universal access to its service.

#### ***4.6.4. Editorial independence***

The SABC is governed by the charter of the corporation which enshrines the journalistic, creative, and programming independence of the staff of the corporation and constitutionally protected freedom of expression.

#### ***4.6.5. Nation building***

The SABC celebrates South Africa's national identity and culture, and provides its citizens with information they need to participate in building our democracy.

#### ***4.6.6. Diversity***

The SABC reflects South Africa's diverse languages, cultures, provinces, and people in its programmes.

#### ***4.6.7. Human dignity***

The SABC respects the inherent dignity of all South Africans, reflects them in their diversity and does not use languages or images that convey stereotypical or prejudice notions of South Africa's races, cultures, and sexes.

#### **4.6.8. Accountability**

In discharging their editorial responsibilities, SABC management and staff are accountable to the SABC Board, which is charged with ensuring that the corporation complies with the charter. The SABC's accountability is based within the internal policies and the policies governing the institution. The SABC's internal policies comprise a number of documents that guide its operations as they are embodied the norms and the rules of the SABC. The documents are a code of ethics, and a board charter. These documents are accessible from the SABC.

#### **4.6.9. Transparency**

The SABC ensures that the principles of honesty, openness and transparency govern every aspect of its relationships with shareholders, suppliers and the public.

#### **4.7. Editorial responsibility and upward referral**

According to the *Editorial Policy Document of the SABC* (2004:5) the scope of programming means that the SABC has to provide consistent, relevant, useful and high-quality programming including information and analysis. To sustain and deepen the trust the public have in the SABC, the broadcaster is tasked to maintain the highest standards of performance. The SABC requires its editorial staff to understand that with legislated and constitutional protection of the corporation's independence comes the responsibility to serve the public with the highest standards of excellence and integrity.

#### **4.8. SABC codes of ethics**

The SABC's codes of ethics entails that the SABC conduct itself and deals with societal matters in a fair and manner. The employees are to carry out their daily duties with honesty and integrity (SABC annual report, 2006/2007).

#### **4.9. Goals of the SABC**

According to the SABC annual report (2006/2007:7) the goals of the SABC is to:

- Empower South Africans by providing information, entertainment and education in all official eleven languages, which in turn promote democracy and non-racialism.
- Ensure that the SABC has sustainable financial foundation which will enable the SABC to fulfil its mandate.
- Ensure that the SABC is an institution that garners support and respect from stakeholders, viewers, listeners and all other stakeholders.
- Ensure compelling, professional and authoritative news and current affairs programming that tells the South African story accurately.

The SABC ensures that all statutory and regulatory rules and guidelines are complied with throughout the institution and to evaluate and monitor the SABC's compliance with the broadcasting Act and *Editorial Policy Document of the SABC* (SABC annual report 2006/2007:7).

The SABC intends to establish policies, which of equality, editorial independence, nation building, diversity, human dignity, accountability and transparency and its core values. Equality entails universal access to the SABC. Equality refers to a diversity of programming that caters for the needs of all South Africans on an equal level and in all eleven languages (*Editorial Policy Document of the SABC*, 2004).

#### **4.10. SABC license conditions**

ICASA issued the SABC with new license conditions in 2006, which came into effect on 23 March 2006. The new license conditions issued in 2006 stipulate that the revenues generated from channels must not be used to subsidise the SABC's commercial services. These conditions makes the SABC accountable to ICASA in a number of ways. The SABC must submit a quarterly report to ICASA of the channels used of different genres, local content and each official language during that specific quarter (SABC license conditions for SABC 1 and 2: 2006). Secondly, the SABC must submit a quarterly report to ICASA of the channels broadcast of advertisements.

The report includes the amount of minutes broadcast in every hour as well as the average number of minutes per hour during that specific quarter (SABC license conditions for SABC 1 and 2, 2006: 11). Third, the SABC must provide ICASA with the financial statements for both channels on an annual basis. The SABC is obligated to exercise full editorial control of their programming. The channels are obligated to provide programming that is fair, unbiased, balanced and also independent from government and commercial interference. The SABC must enable the public to receive a diversity of opinions on issues of public concern.

In terms of advertising the channels are confirmed to broadcast a maximum of ten minutes per hour on average. The advertisement content may not exceed 12 minutes per hour.

#### **4.11. Sponsorship of programmes**

The *Editorial Policy Document of the SABC* (2004:18) states that the SABC complies with ICASA's regulations on programme sponsorship. ICASA defines programme sponsorship as direct or indirect financing, whether partial or total of the production or transmission of broadcast programme material by an advertiser or person seeking to promote their activities or product. ICASA regulates programme sponsorship and is aims to ensure that editorial control remains with the broadcaster. The regulations stipulate that if there is any depiction during a sponsored programme of the name or logo of whoever provides the sponsorship that depiction should be.

#### **4.12. Conclusion**

This chapter has focused on the SABC's public service mandate. The focus was on the independence of the SABC and the role that the SABC board members are playing in influencing the editor's decisions. The focus was also on the television's programme and the influence that the sponsors have on the programmes that they sponsor. The allocation of the broadcasting license was discussed. The conditions of ICASA when allocating and renewing the SABC' broadcasting licence was discussed. The study has also focused on the accountability of the SABC. The study has also focused on the goals and the ethics of the SABC.

## CHAPTER FIVE: OF THE SABC PROGRAMME *SHIFT* CASE STUDY ANALYSIS

### 5.1. Introduction

The chapter reflects on the findings of the content analysis of *Shift*. The study highlights the educational role of *Shift* in post-apartheid South Africa. *Shift* is a reality show television programme that focuses on educating and touching on the issues that affect members of society. The main aim of *Shift* was to make the audiences understand a range of issues, so to enable children, teachers and parents to become informed participants in a public debate. *Shift* treats children as citizens that are competent in mass media public discourse around the issues that affect them directly.

The study considered the following question:

In what ways and to what extent is *Shift* a genuine educational programme?

In answering the question, the focus is on the six selected episodes of *Shift*. The episodes will help us in answering the question. The chapter analyses the six selected episodes of *Shift* and the sponsors influence on *Shift*'s educational mandate. The six episodes were all selected from 2011 and the reason for the selection of this episodes was they are the ones which focused more on educating, informing and also entertaining the youth. I have selected the 2011 topics that focuses more on the young people. The following episodes will be discussed in this chapter: the evolution of hip hop, leadership and culture, entrepreneurship, being involved with a taken person, scalp infection and the disease, and overweight and obesity. All these episodes have got few things in common, they are all the educational episodes and they are all sponsored by the MSC College and the PC Training College. In these episodes the advertisers take more than two minutes to sell their colleges and products to the audiences. The advertisers also run the competitions where the lucky viewer wins a one-year course with the college.

*Shift* can be regarded as an educational programme since most of the episodes are aimed at educating the audiences both young and adult. *Shift* focuses on issues that affect society on a daily basis. Their episodes are based on daily life experiences. Their programmes are educational and genuine, but the only problem with the

programmes is the advertisers and the sponsors. *Shift* tells a story or touches on life issues that affect people daily. Experts in different fields are invited to appear, educate, and talk about a specific topic which is their area of speciality. The audience are invited to talk about what they are going through or talk about their experiences in reference to the topic in questions. The real people are invited to engage on the topics and real topics are discussed. Topic range from health issues, to culture, and entertainment. However, this study revealed that *Shift* is start moving away from the initial idea where the focus was moved from adult audiences to young audiences alone. In this case the advertiser and the sponsors are the ones who play a role in this *Shift*. The advertisers are the educational institutions who want to reach young audiences who are still interested in going to school. Young people are the target market of the advertisers

**Topic:**

**5.2. The evolution of hip hop**

The topic of this episode refers to the way hip hop is developing amongst the youth across South Africa. The term hip hop refers to the popular music culture which originated from rap. Hip hop is a popular culture among the youth across the globe. Hip hop is associated with violent behaviour amongst young people. However, the episode had been aimed at educating and informing the audiences which are mainly young people. The programme also introduces the audiences to hip hop dance where the hip hop artists are singing and also dancing for the audiences. The producer of the programme is actually trying to introduce audiences to the different types of hip hop and how they can enjoy the music. The producer tries to get rid of the stereotypes that people have in associating hip hop with substance abuse.

The programme shows the audience that hip hop can also contribute to the economy of the country. They have also sing a song called bambelela which encourages young people to hang in there until it is their turn to be successful.

Episode 46 of *Shift*, "The evolution of hip hop", was broadcast on the 24th of June 2011, from 11:00 to 12:00. The episode was broadcast for 48:48 minutes, while the rest of the minutes were used for advertising. *Shift* was produced by CAT Productions, powered by the SABC. In this episode the producer invited some famous hip-hop

artists to come and perform and tell the audience about their struggle and the difficulties that they experienced in the market before they achieved their goals.

The programme starts by introducing the topic for the day and after the introduction of the topic what follows is an announcement of the competition where the lucky viewers stand a chance of winning themselves bursaries from MSC College; the latter happens before the discussion of the topic. The name of the winners are shown at the bottom of the screen as the programme is broadcast. Every five to ten minutes the winner's names and the name of MSC College appear at the bottom of the screen until the end of the programme.

The main aim of the programme was to empower the audiences and the learners but this factor which should be the mandate of *Shift* is affected by the funding method of the SABC, due to lack of funding the public broadcaster ended up depending on the advertisers for the funding of the programme which had an impact on the original aim of the programme. This seemingly simple semiotic occurrence reveals that *Shift* is primarily concerned with serving the advertiser's interest rather than the public mandate. This is clear that the sponsors or the advertiser want to introduce their products to the audience first before the topic of discussion of the episode. In this case the guest, the popular hip-hop artist, talks about their journey from the beginning up to where they are now. The artist also talks about their style of fashion. The advertiser or the sponsors are more interested in attracting young viewers rather than the adult audience, the reason for this is MSC college is more concerned with young generations as they are the once who are still interested in furthering their studies rather than old people. Hip Hop is more popular to young people than old people, the selection of this topic was not a mistake it was done purposefully.

*Shift's* mandate is to serve the public, but with this episode it becomes clear that the program primarily serves the interests of the advertiser and the sponsor. This can be witnessed when the advertiser's name and their products flushes at the bottom of the screen throughout the whole programme. It is clear that this topic was selected by the

advertiser, MSC College, because of its appeal and popularity amongst a younger audience, and not because of its high educational value.

The advertiser and sponsor of this episode, MSC College, targets young people as its primary audience or the youth who want to further their studies. In order to appeal to this younger audience, the topic of hip hop was utilised in order to encourage viewership of the program – this so that viewers could then be exposed to the content which was engineered to promote MSC College. In this one instance it becomes clear that that economic factors, such as the SABC's need to attract and retain advertisers and sponsors, has a negative influence on the educational role of *Shift* because educational value in the content has been sacrificed in low of promotional content. In this case the advertiser influences only the content of *Shift*.

#### **Topic:**

### **5.3. Leadership and culture**

The topic of the episodes refers to the way things are done, it is the way people interact make decisions and the influence that others have on one's decisions. Leadership is referred to as the art of motivating a group of people in order to act towards achieving a common goal. In case of this episode young people are taught about how to become a leader and not only a leader but a good leader whether at work or in an organisation within your community.

Episode number 50 of *Shift*, "Leadership and culture", was broadcast on the 22nd of April 2011 from 11:00 to 12:00. The episode was broadcast for 46:39 minutes, while the remainder of the episode was used for advertising MSC College. The episode began by asking the audience about what was on their minds. In this case the audience was given a platform to express their opinions about anything around them. After that the presenters started to talk about the topic of the day, which was leadership. Different individuals were invited to talk about their understanding of the role of leadership within society. There were some who knew and had an understanding about leadership culture and also those who were not experts in that field.

In this episode PC College is advertised from 37:41 minutes, which takes more than two minutes. The advertisement depicts the logo of PC training college, shows pictures of the students registering at the college, students in class, and students on campus interacting with other students. The advert also introduces the viewers to an opportunity to win a competition by answering a few simple questions and submitting a short messaging service (charged at R1.50). In the last part of this episode, the content of the program again returns to PC College. The presenter talks about the competition that PC Training College is running, reminding the audience that they stand a chance to win a bursary. Similar to the previously discussed episode (in subsection 5.2) the content of this episode of *Shift* has clearly been directed by the interests of PC Training College at the expense of the educational role of *Shift*. The flushing of the advertiser's name and their products at the bottom of the screen throughout the whole programme raises the suspicion that the advertiser might be deciding about the topic or the content of the programme.

**Topic:**

**5.4. Entrepreneurship**

The topic refers to a person who undertakes the risk of starting a new business venture. The episode also focusses on the fact that an entrepreneur is a person that starts a business in order to realise their ideas known as entrepreneurship which aggregates capital and labour in order to produce goods or make profit. The episode aims to educate the audience on how to become businesspeople who will run the successful business.

Episode number 56 of *Shift*, "Entrepreneurship", was broadcast on 13th of May 2011 from 11:00 to 12:00. The "Entrepreneurship" episode ran for 47:18 minutes and the rest of the minutes were used for advertising. "Entrepreneurship" was produced by CAT Production Films. Similar to other episodes, the program started by asking the audience about what was on their minds, after which they introduced the topic of the day. The main objective of this topic was to introduce young people to the business world and also provide information on how to become an entrepreneur. The episode also informed them about the challenges that one comes across before becoming an established business person. The programme also educates the audiences about the

advantages and the disadvantages of being your own boss. The advantages are you pay your own salary and you can only go to work whenever you feel like and you can also take leave whenever you feel like. The disadvantages are your monthly salary is not always guaranteed. Notable with this episode, and similar to other episodes, is that there are only two advertisers, both of which are educational institutions.

The impetus of the episode is to attract young people so that the advertiser, which is PC Training College, can expose them to promotional content about their educational products. PC training College advertisements are always at the end of the programme; these start by showing the logo of the college followed by the activities within the college and lastly the winners of the bursary competitions are announced. The episode also includes content in which the college also introduces the courses that the college is offering. PC Training College and MSC College are the only two institutions that *Shift* is advertising or promoting, despite the high number of higher education training colleges operating within South Africa. The options of viewers to select a training college of their choice is limited by *Shift* to only the two colleges which sponsor the program.

In this episode the presenters only mention the courses that these institutions are offering to the young people. The presenters do not compare PC Training College, MSC College and their course which they offer to other educational institutions, thus limiting the educational/informational value of *Shift*. According to *Shift*, these appear as the only two institutions that can offer the audience the best courses to study entrepreneurship. In light of this it is clear that the topic and the contents of *Shift* are selected and influenced by the advertisers and the sponsors.

## **Topic:**

### **5.5. Being involved with a taken person**

The episode focuses on the people who are involved with married people or those who are in a committed relationship. This can be described as another form of cheating. The episode teaches the audience about the danger of cheating with

someone's wife or husband. The episode touches more on the different types of relationships that can build or destroy a person. The topic's main idea is to inform or educate the audience about cheating as it is against the societal morals. The episode educates the audience about self-respect. Relationships experts are invited so that they can explain more about the different types of the relationships.

Episode 52 of *Shift*, "Being involved with a taken person", was broadcast on the 30th of April 2011, on SABC1 from 11:00 to 12:00. The episode was produced by CAT Productions, which was powered by the SABC educational television. The main focus of the topic is on a man or women who is sexually or romantically involved with another person's partner or lover. The episode also started by asking the audience about what was on their minds. The audience would say whatever they wanted to say, after which the presenter introduced the guests for the day. With this topic they were talking about having an affair with someone else's lover. Arguably the topic was not high in educational value, but more sensationalist in its nature.

In this episode the advertisement appears around 48:21 which takes two minutes. The advert shows the students, classes, lecture halls, the registration processes, and activities in the PC College campus. Lastly the presenter announced the winners of the competition which was run during the episode and the courses that they had won. The logo of the advertiser is also prominently shown on the advertisement. It is clear from the content of the episode that PC College is the sponsor of the programme. It is clear that PC training which is the sponsor or advertiser is more interested in reaching out to the youth which is their market. Their programmes focuses more on young people who can still further their studies.

Moreover, the topic of the program is low in educational value but rather of a more sensationalist nature; this may have been motivated by an attempt to attract and retain more viewers and thus result in greater exposure for PC College. This, however, took place at the expense of the educational mandate of *Shift*. The advertiser or the sponsor's products and logos also keeps flashing at the bottom of the screen. The bottom of the screen was supposed to be used for the audience's opinions.

**Topic:**

**5.6. Scalp infection and diseases**

The episode focuses on different scalp infections and diseases that can be caused by plating your hair. Dermatologist who are experts in the field were invited to come and help the audiences to understand the different causes of scalp infection and the disease. The audience was educated about the danger of using the same hair clipper to remove your hair which could lead into scalp infection. The episode also mentions the cause of alopecia. Alopecia is loss of hair, this can be caused by braiding and not giving your hair a chance to grow without braiding. The episodes teaches the audiences about the danger of braiding and also wearing different types of weaves.

Episode number 58 of *Shift*, "Scalp infection and diseases", was broadcast on the 13th of May 2011 from 11:00 to 12:00. It was broadcast for 48.41 minutes and the rest of the minutes were taken up by advertising. This was a production of CAT Productions. The episode started by informing the audience that this was an SABC education program. After the introduction, the audience was given a chance to say what was on their minds. After that the presenter introduced the guests for the day. The topic was educational as it dealt with the importance of taking care of one's scalp which is a health and wellness related issue.

However, the topic was dealt with in little depth and a great deal of time in the episode was instead devoted to the advertiser. Similar to other episodes, the content which aimed at promoting the sponsor started from 48:44 minutes where previous week's competition winner was announced, followed by the PC College insert and training log, the logo, and the courses that the college is offering.

The advertisement is broadcast towards the end of the programme, similar to other episodes sponsored by PC College. In this advertisement the activities that are taking place within the college are shown.

**Topic:**

**5.7. Overweight and obesity**

The topic of this episode refers to having excess body fat. It is a complex disease involving an excessive amount of body fat. The episode was teaching the audience about the risk of being fat as a medical condition that increases the risk of other diseases and health problem such as diabetes, or high blood pressure. This can only be controlled by following a balanced diet. The experts also advise the audience about how to avoid obesity. The cause of the disease was eating more calories than your body burn. The episode has also touched on the issue of life style that is also believed to be the cause of obesity. Obesity can also be regarded as a lifestyle disease. Factors that causes obesity are growing older, not sleeping enough which can lead to hormonal changes and also pregnancy.

Episode number 27 of *Shift* was broadcast on the 28<sup>th</sup> of January 2011. The broadcasting of the episode took 47:21 minutes for the show and the remaining minutes were used for advertising. The episode was produced by CAT Productions in association with SABC Education. The topic of the episode was “Overweight and obesity”.

The episodes selected for the study are those topics that most of the people are actually worried about. The advertiser knows very well that most of the young people are worried about their weight and this makes the topic relevant to the advertiser. The episode was aimed at young people and designed to attract young people. The episode also started by informing the audience that this was an SABC education program. After the introduction the audience was given a chance to say what was on their minds. While the episode was educational, and similar to other episodes sponsored by PC College, a significant portion of time was allotted to promoting PC College within the program, thus reducing the amount of time dedicated to discussing the topic of the program.

### **5.8 Identified themes**

Themes were developed to for the purpose of capturing the most important information in the episodes of *Shift*. Themes were generated from the topic and from analysing the content of the episodes. The themes were drawn from the six (6) episodes of *Shift*. Three themes were identified for analysing the content of the episodes of *Shift*.

### **5.8.1 Popular music culture**

The theme refers to the portrayal of hip hop music which in most cases is associated with violence and substance abuse. It also focuses on the threat that the music is creating to the future of the young generation.

### **5.8.2 Cheating**

The portrayal of dishonesty in the relationship. The theme comes from the episode that is concerned with being involved with a taken person. Such behaviour normally happens when one party wants to gain financial in the relationship.

### **5.8.3 Alopecia**

This is a theme from the scalp infection and disease episode. It focuses on the loss of hair which could be caused by braiding your hair, the shaving of your hair using a hair clipper and plating.

## **5.9 What needs of society are being satisfied by the programs of Shift?**

*Shift* was supposed to satisfy the following needs and functions:

- Educational
- Entertainment
- Information
- Social needs

When analysing the findings, it is important to consider that the SABC operates in an environment where there is a mix of commercial and public service broadcasting. In the case of the study the educational and informational needs were not given enough time. The focus was more on the entertainment needs. In this case *Shift* focused more on entertainment. Consequently, the most important aspects of the educational television, which are to educate and inform society, were not given much attention.

For society to be educated and informed, it is also important for them to be entertained, but if entertainment predominates, it prevents education from taking place, and educating society is the mandate of *Shift*.

*Shift* as a public service broadcaster tends to focus more attention on the sponsors and advertisers that pay it more than 75 percent of its funds. This will also help the *Shift* to generate more income for its survival. Bird (2004:4) argues that commercially gained revenues, whether as a direct form of funding or as a way of cross-subsidising public service programming, will lead the broadcaster into a situation where a control over programming is not dictated by the public service concerns but by the needs of the advertisers. This factor can play a role in changing the public service broadcaster into a commercial broadcaster. The commercialisation of the public broadcaster would help them to generate income but with the SABC this is not the case as they are always in trouble financially.

The disadvantages of *Shift*

*Shift* is broadcasted during the day while many people are at school and others are at work. The programme is only watched by those people who are not studying nor working.

## **5.10 Conclusion**

The chapter has focused on the six episodes of *Shift*. The study has focused on the role that the advertisers and the sponsors are playing in all the episodes of *Shift*. In this case the advertiser or sponsors which is PC Training College and MSC are using *Shift* to sell their institutions to the audiences, as they show their logos also introduce their causes to the audience. The findings of the researcher's evaluation that *Shift* has been successful in raising issues but less successful in providing practical and actionable solutions. This might be caused by the advertisers or sponsor's dictation on the content of *Shift*. *Shift*'s dependence on the advertiser makes it difficult for the programme to achieve its educational objectives.

## **CHAPTER SIX: A CRITICAL ANALYSIS OF THE SABC'S INDEPENDENCE, MANAGEMENT STRUCTURE, FUNDING MODEL AND DELIVERY OF ITS PUBLIC SERVICE MANDATE**

### **6.1. Introduction**

The chapter analyses the interpretations and the discussions originating from the SABC's editorial policies and annual report, and the case study analysis of episodes of *Shift*. The chapter deals with the policies whose principles are directly linked to editorial independence and accountability. The literature review and the theoretical arguments presented in earlier chapters will be linked to the arguments made in this chapter. The study analyses the process that is followed during the appointment of the SABC board of directors. The study also touches on the impact of political and economic influence on the SABC.

### **6.2. Governance arrangements**

The governance arrangements discussed in this section focus on the following areas: firstly, the importance of the credentials of the SABC board members, secondly, some of the Board members are members of the ANC as some of the positions are political positions, and thirdly, the nomination of the board is critically assessed.

#### **6.2.1. *The nomination of the board members***

The problem with governance at the SABC is the process of nominating a board. The appointment of the SABC board members can be seen to be flawed. According to Mkaize and Ndlovu (2007) ICASA asserts that in terms of the legislation that governs the SABC, the broadcaster is independent. The policies are clear, hence the implementation of the policies and legislation that govern the SABC is problematic. In this case if the policies and legislation were not implemented then political interference could occur, but if the policies and legislation were implemented appropriately no such interference will occur. According to Mkaize and Ndlovu (2007) many controversies that the SABC has generated have emerged due to the way in which the SABC's editorial policies are implemented.

The Broadcasting Act gives the President the power to appoint the SABC Board members, as is the President who decides who serves on the board. Such appointments affect the independence of the SABC, as the President is then in a position to appoint members of his own political party who are loyal to him. Another problem is that the Broadcasting Act also allows the President to remove board members from the office which will also affect the independence of the SABC.

### **6.2.2. The political influences**

For the PSB to fulfil its educational mandate it should be independent. The SABC has received regular negative coverage from the print media. The SABC's political independence is frequently critiqued in the public domain. For Louw (2007) political interference will turn to be discreet within the organisation. For Duncan (2007) the direct political interference is difficult to gauge at the SABC but there is a growing climate of fear, timidity and self-censorship at the SABC. Duncan (2007) states that if self-censorship takes place at the SABC the external political interference may not be necessary as the ends of government are already being attained. In this case it is still clear that there will still be some bias in favour of the ruling party and the government.

There is a danger that the SABC will broadcast what the ANC wants them to broadcast and they will avoid broadcasting what the ANC does not want the public to see or know about, thus damaging the independence of the broadcaster. The government, the majority of which is comprised of representation from the ruling party, are responsible for the appointment of the SABC board members; this factor makes it difficult for the SABC to achieve full independence and could negatively impact its educational mandate.

Ntombela-Nzimande (2007) argues that since the government ensures that there are legislation and policies that protect the PSB, it becomes difficult to develop a model that is completely detached to the government. Ntombela-Nzimande (2007) states that the independent model that does not involve the government is problematic. Ntombela-Nzimade (2007) argues that an independent model of PSB where government involvement needs to end at legislation and policy level is acceptable. In case of the independence of the programme (such as *Shift*); this can only be realised

when the advertisers and the government become less involved. The SABC is not politically independent according to Ntombela-Nzimade. This can be achieved by finding another way which will be used to fund the SABC.

### **6.2.3. Economical interference**

The economic interference can make it difficult for the SABC to achieve its educational mandate. The sponsors and the advertisers are placed in a position where they can influence the content of the programmes as they are responsible for 75 percent of the SABC's revenues, as has been demonstrated in the case study analysis of the program *Shift* in the previous chapter.

### **6.3. The transformation of the SABC into a public broadcaster**

According to Tleane and Duncan (2003) the transformation would change the SABC's mode of accountability from a government broadcaster to one accountable to the public. The shift in accountability would pave the way for an independent broadcaster. The government broadcaster does not account to the public, it only accounts to the government and the advertisers. The SABC board was supposed to account to the public rather than accounting to the Minister of Communications.

The IBA act of 1993 was also into place to ensure that the SABC serve the public and also broadcast in the best interest of the public and ensure that the television broadcasting service on national, regional and local levels is promoted (Horwitz, 2001). The act established an independent regulatory body to ensure the development of the three-tier form broadcasting: public, private (commercial) and community (community is a non-profit broadcaster which broadcast for a particular local community).

#### **6.4. The SABC as a distinctive broadcaster**

The SABC differs completely to the other broadcasters in the country. Commercial broadcasters are given an opportunity to choose their target audience, while community broadcasters can choose which community they want to provide a service to (Ntombela-Nzimande, 2007). The SABC cannot choose its audience. The SABC has to serve South African citizens at large and that is what makes it different from other broadcasters. The SABC must also focus on the use of local content and must also use 11 South African languages. The SABC is mandated to put the public interest first while other broadcasters are free to serve the interests of the advertisers and the sponsors.

Duncan (2007) argues that the PSB in South Africa is no different from other forms of broadcasting, as all three forms have fallen prey to commercialisation due to the funding constraints. All three forms of broadcasting exhibit the characteristics of commercial broadcasters. In case of the SABC, 75 percent of its revenues comes from the advertisers; this is the point that forces the SABC to compete with the commercial broadcasters. The SABC starts to shift its focus from the public interest to that of the advertisers and the sponsors. The content of the SABC programmes become compromised to suit the needs of the advertisers and the sponsors. The SABC tends to focus more on making profit than servicing and protecting the public.

In case of *Shift* the SABC focuses more on the advertisers than the public. This is evident where the programme starts by announcing the winners of the PC training competitions and also the competitions that are still running. In some other episodes the programme starts by informing the audience about the opportunities that MSC College is offering. This becomes clear that the two colleges are the programme's sponsors and they want to draw the public's attention before the topic of the programme can be discussed. It is clear that the SABC is more worried about the advertisers than the public. It is focused more on the sponsors' demands than the public mandate.

## 6.5. Funding of the SABC

For educational television to be successful, it is important for the government to fund the SABC. The SABC's lack of adequate funding from the government creates a negative impact on educational television. The government does not show any level of commitment to financially support educational television. The SABC's funding model encourages the public broadcaster to rely more on the advertisers and the sponsors for its survival.

The funding model allows the SABC to retain certain percentages of money from the license fees collected. The advertisers play an important role in the policy making of the SABC as they seek to maximise their benefits and protect their own interests. The advertiser's influence on educational television is linked to media ownership influence. From this point of view the independence of the educational television depends on how well it is financed and by whom. In case of *Shift* the MSC and PC training College as the main sponsors or advertisers uses the programme as a vehicle to promote their colleges. During *Shift* the sponsors introduce their logos, the type of courses that they offer, and also shows the audience the campus environment. Educational television cannot be independent unless it has an adequate budget from the government and license fees which will help them to carry out their mandate, which is to educate society. Financial independence is crucial to the sustainability of the SABC. It is unfortunate for the SABC because the revenues that they generate from license fees is not enough to sustain the survival of the SABC, nor to fund content production to fulfil its educational mandate.

The advertisers and media owners want to benefit from the television programs. Due to lack of funds from the state the public broadcaster has to compete with private broadcasters for survival. The competition compels the public broadcaster to divert from its public serving mandate. *Shift* as an educational program has a mandate for serving the public but because of the SABC's financial challenges it becomes difficult to fulfil its educational mandate. *Shift* tends to focus more on the advertisers than serving the public. The SABC's reliance on the advertisers influences the content of *Shift*. Advertising is not good for educational television as it changes the initial purpose of educational television.

In the critical economy theory, the focus is on the dominance of commercial players in policy making while in the capitalist environment the role of the government is diminishing due to market pressure. According to Section 6 of the Broadcasting Act the funding of the SABC should improve the capacity of the corporation to deliver on its mandate. According to the *Editorial Policy Document of the SABC* (SABC, 2004), sponsorship of programs must comply with ICASA's regulation on program sponsorship. ICASA defines program sponsorship as direct or indirect financing, whether partial or total, of the production or transmission of broadcast program material by the advertiser or a person seeking to promote their activities or product. According to the editorial policy of the SABC, the editorial control of the programs must remain with the broadcaster but in the current study this does not happen as the advertisers influence the contents of the programs.

#### **6.6. Effects on the role of the SABC**

The SABC fails to serve the public and also fails from protecting the public interest as its focus now is on profit making. The SABC's over-reliance on the advertisers and the sponsors influences the content of the programmes due to the reliance on commercial sources of funding. The political influence also has a negative impact on the public service role of the SABC as all members of the SABC board are appointed by the President of the ruling party. The SABC will thus be pressured to protect the interest of the political leaders and that of the advertisers. In this case the SABC fails to fulfil its educational role and informational role. This can be witnessed in the case of *Shift* where the focus was on the advertiser. In this case every *Shift* episode is used to showcase the logo of PC training college or MSC College, the courses that the colleges offer, the registration processes and the activities that are taking place within the campuses. Based on these factors it is clear that advertisers have an influence on the independence of *Shift*.

### **6.7. The SABC's effect on the public sphere**

In South Africa a decline of the public sphere is occurring where the private sector is benefiting from the public sphere due to the SABC's increasing shift towards commercialisation. The SABC, tasked with providing a public sphere/interest orientated platform, was supposed to be used for public interest groups to raise awareness on important issues but is negatively impacted because of the SABC's shift towards commercialisation. The shift of trajectory of the platform in society means that the public is not adequately facilitated to promote progressive changes in society as they are unable to put pressure on the government and the capitalists groups in society. These factors makes it difficult for the SABC to fulfil its educational mandate within the society.

### **6.8. The SABC's effect on the public interest and citizenship**

The SABC is supposed to put the interests of the public first. The public was supposed to be informed and also receive the information that is not biased about the things that are happening around them. However, the SABC is not free from the influence of advertisers and sponsors, and that is why the public in most cases receive biased or commercially mediated information from the SABC. Without accurate information on the events that takes place around them, it becomes difficult for the citizens to make informed decisions about their environments, worldview or individual beliefs. The SABC is developing a culture of an unequal participation of the citizens in the society. This can be witnessed in the case of MSC and PC training College as the topics of *Shift* focuses more on young people while ignoring other audience segments, which is also the main aim of the sponsors or the advertisers. For the advertisers *Shift* is a relevant programme for their campaign, they use the programme to introduce their offerings to the young people.

## **6.9 Challenges facing the SABC**

Funding is the biggest challenge that faces the SABC. Duncan (2007) states that without serious investment in public funds to sustain the SABC, PSB in South Africa will not grow. However, the mandate is a crisis in policy governing the SABC. For Duncan (2007) the micro-management of the SABC by board members also creates the challenges for the public broadcaster. The SABC board members are interfering with the day to day operations of the SABC and thus making decisions where SABC management should not be making decisions. The interference of the management often leads to the failure of the SABC.

For Ntombela-Nzimande (2007) there are three challenges facing the SABC. Firstly, competition within the broadcasting arena has increased, which means that the SABC is losing its audience share. Secondly, the SABC is operating within serious funding constraints, which inhibits the SABC from fulfilling its public mandate. Thirdly, the South African society is so diverse, the SABC cannot meet the needs of each citizen. This problem is also attributing to the SABC's lack of funding.

For Galombik (2007) the SABC's lack of funding and the continued financing of the local content like *Shift* will become problematic.

Matthews (2007) states that the SABC has lost its credibility as a PSB, thus the main challenge of the SABC is to restore its credibility. All these factors makes it difficult for the SABC to achieve its public mandate.

## **6.10. ICASA's role in protecting the PSB**

The role of ICASA is to ensure the validity of PSB in South Africa as required by ICASA Act. According to Mkaize and Ndlovu (2007) one of the greatest threats facing the SABC currently is competition due to subscription broadcasting services that ICASA will also license. In this case ICASA must ensure that the unique role that the SABC is playing is protected. Mkaize and Ndlovu (2007) states that there are strict rules that exists that protect the SABC from political influences. During the formulation of the policies, it becomes difficult for ICASA to balance social goals with economic goals as they are not complementary.

ICASA engages with the broadcasting industries and interested parties regularly to find solutions. For Mkaize and Ndlovu (2007) such engagement takes the form of public hearing or meetings.

In terms of the SABC's programming, ICASA's amendment of the SABC's license conditions reveals that ICASA is trying to help the SABC to improve its programmes that are viewed by the public. The license conditions also facilitate the provision of programme diversity. ICASA's provision of content genre and languages enable the SABC to plan ahead to meet ICASA's regulations, thus providing no room for the SABC to fail in achieving its objectives. The strict license conditions makes it difficult for the SABC to discontinue certain programmes merely because they are unprofitable as SABC needs to fulfil its genre and language quotas. The situation might aggravate the SABC's funding crisis. The main challenge with the license conditions is that there is no limit on the amount of repeat broadcast the SABC is allowed to broadcast. This creates the opportunity for the SABC to broadcast repeat content which has a negative impact for the institution.

### **6.11. Challenges facing ICASA**

For Duncan (2007) it is been difficult for ICASA to effectively regulate and monitor the SABC as it is itself under-funded. ICASA displayed independency when developing the SABC's new license conditions, where the SABC objected to some of the regulations in the license conditions. ICASA still develops the stringent licence conditions for the SABC (Duncan, 2007). Koster (2007) states that the license conditions that the SABC has generated are comprehensive and clear, sufficiently facilitating the SABC to fulfil its mandate.

Diversity of the public is another challenge that ICASA has to deal with. In this case it is difficult for ICASA to regulate PSB so that every member of the public is satisfied.

### **6.12. The relationship between the SABC and the advertisers**

The relationship between the SABC and the advertisers can be regarded as symbiotic because the SABC is benefiting from the advertisers; then again, the advertisers are

able to reach the audiences and tell them what they want to tell them. In this case the SABC profits from the advertisers and the advertisers also benefit from the SABC. For the SABC to survive, it needs to have enough revenue to sustain it and 75 percent of its revenues come from the advertisers. Since the advertisers pay 75 percent of the SABC's revenues, the SABC is forced to allow the advertisers to influence the content of the programme. According to the *Editorial Policy Document of the SABC (2004)*, the SABC complies with ICASA's regulations on program sponsorship. ICASA defines program sponsorship as direct and indirect financing, whether partial or total, of the production or transmission of broadcasting program material by the advertiser or a person seeking to promote their activities or products. ICASA regulates program sponsorship and is concerned to ensure that the editorial control remains with the broadcaster. The regulations provide that where there is program sponsorship the sponsor associated with the program has to be stated clearly both before and after the program.

### **6.13. Rules and norms of the SABC**

Ntombela-Nzimande (2007) states that the SABC has a stringent regime of accountability. The role of the SABC is strictly legislated and it has to account in terms of Public Finance Management Act (PFMA) as well as to the auditor General and Parliament. The SABC accounts directly to the public through its annual report which is made public. The SABC also accounts to the public by making sure that their policies are made available to the public. By so doing the SABC is directly accounting to the public. The challenges of this direct accountability of the SABC is that it can only account to the public after a year as it uses the annual report to account directly to the public. There should be a way that will force the SABC to account frequently to the public.

For Ntombela-Nzimande (2007) the SABC is held accountable indirectly by ICASA. Matthews (2007) states that the SABC does not always consider itself as being in the public's service. For Hoynes and Croteau (2001) one way in which the accountability of the SABC is ensured is by publishing its board members. The print media is responsible for the publication of the Board members names.

The SABC's license conditions and the broadcast act may have a negative impact on the SABC's fulfilment of its long term objectives. According to Koster (2007) the various levels of accountability that the SABC is subjected create a problem as the institution is obligated to meet varying needs. These factors complicate the SABC's obligation of accountability and transparency.

The Editorial code of conduct is the main policy governing the activities of the SABC which presides over all employees. According to the *Editorial Policy Document of the SABC* (2004) the editorial code expresses a commitment to PSB's characteristics of universal access, diversity, transparency and independence from political and commercial influences. The codes of ethics expresses a commitment by all SABC employees to behave honestly, with integrity, avoidance of conflict of interest, transparently, fairly and with professionalism. The Editorial codes of conduct and the code of ethics provide a foundation for the SABC to fulfil its public service mandate.

#### **6.14. Editorial policies**

In this section policies on programming, news, language, and religious broadcasting will be analysed. The editorial policy was formulated to ensure that the public service broadcaster maintains the trust that people have with the SABC and therefore must maintain the highest standards of performance so that consistent, relevant, useful and high quality programming is provided (SABC Editorial policies, 2004:5). For this to be achieved the editorial staff should feel free and be able to consult those in charge for guidance when not sure about anything. The editorial policy tends to entrust the group CEO with the final say on editorial decisions by giving him the title of Editor in Chief, thus making him responsible of the performance of all programmes, broadcast and presented on all SABC radio, television, internet and other media platforms (SABC Editorial policies, 2004). Based on this policy the editorial staff are not entirely responsible for what is produced and broadcast by the public service broadcaster. In this case the editorial independence of the staff decreases, and this could make it difficult for the public broadcaster to account to the whole society.

### **6.15. Programming policy**

PSB is guided by principles such as the aim to meet the needs of all audience segments (SABC Editorial policies, 2004:7). This means *Shift* should cater for the marginalised and all the minority groups when making the decisions about the content of the programme. According to the programming policy the public service broadcaster is independent from the majority or a single minority and is accountable to all. According to the *Editorial Policy Document of the SABC* (2004:4) the desire to meet the needs of all audiences forces the SABC to commission programming for the young and old, urban and rural in all the provinces, speakers of all the official languages and people of every religion. *Shift* should cater for the young and old and should also cater for different languages and religion in their programme. *Shift* should cater for the general public. It is very difficult for *Shift* to fulfil its mandate of serving the whole public without broadcasting in all official languages. Producing the programmes for everyone as this policy states is one of the ways through a public service broadcaster is identified from the commercial, community or government broadcaster.

### **6.16. Language policy**

The *Editorial Policy Document of the SABC* (2004) includes the section of language. Public service broadcasters are expected to produce the programmes that cater for everybody. In South Africa the populations use a wide range of languages. South Africa has got eleven official languages which are represented by different television and radio programmes. The SABC is expected to promote all languages across its entire broad spectrum of broadcast (television and radio) content. According to the *Editorial Policy Document of the SABC* (2004:26) the language policy commits the SABC to be the voice of every South African citizen.

This can be achieved through the implementation of the following principles:

- Provide quality programmes in all eleven (11) official languages across television channels.
- Treat all the eleven (11) official languages equally on our television services.

Without employing such a policy the corporation would find it impossible to claim public accountability and editorial independence since language is fundamental to meaningful communication (*Editorial Policy Document of the SABC, 2004:27*). According to the SABC Editorial Policy (2004:33) the language policy lies at the core of our public service mandate as the public broadcasting service of South Africa. PSB has achieved its objectives by making sure that all languages are represented somewhere within the entire of all its content.

#### **6.17. *Shift's* educational mandate**

The *Editorial Policy Document of the SABC (2004)* states that the broadcasting of educational programs is essential to the implementation of its public service mandate. The report also states that the SABC should have a significant amount of educational programming both curriculum-based and informal educative topics from a wide range of social, political, and economic issues including human rights, health, etc. *Shift's* mandate was to educate and develop society as a whole in post-apartheid South Africa. The program was designed to educate both adults and young people. The six episodes that the researcher analysed did not fulfil the educational mandate of *Shift*. The main purpose of *Shift* was to serve society and especially the previously disadvantaged communities. Due to a lack of funding from government grants it became difficult for *Shift* to fulfil its educational mandate. They turned their focus to the advertisers who supported them financially. They became more interested in serving the advertisers, namely MSC and PC Training College. This shows that the SABC cannot function independently from the advertiser. For the SABC to fulfil its educational role, the state should change the funding model of the broadcaster so that it is able to produce educational content more independently and thus fulfil its public service mandate.

### **6.18. Local content**

Educational television's mandate is not only achieved when everyone has access to television; it can also be achieved by making sure that the local content is available to all those who have access to educational television. According to the editorial policy of the SABC (2004), the public broadcaster should be able to tell local stories. According to Berger (2012), there is a scarcity of local content in most television programming in Africa. It is also important for the SABC to broadcast the foreign programmes; by so doing it will be introducing and connecting South African audiences with the outside world. The local and foreign content should be able to complement each other for the development of the society. This is one of the factor that the SABC is able to achieve since it hosts foreign content on its platforms.

### **6.19. Language and culture**

The *Editorial Policy Document of the SABC (2004)* states that the public broadcaster is committed to treating all official languages equitably on television. Television uses language or symbol systems which differ in many important ways from that of books and spoken languages. This factor also has a negative impact on the role of *Shift* as an educational program. The languages that are used to broadcast the program are English, Zulu, Tswana and a bit of Tshivenda and Sotho languages. Fourie (2001) mentions that culture can be considered as all those practices that are meaningful in our daily lives. Culture is considered as something that is not static but something that changes all the time. Culture is important for the study as it explores how the meanings are created through various texts in the media content. Cultural issues also assist with analysing *Shift's* representation of educational television in post-apartheid South Africa.

According to Barnett (2000), cultural regulation has combined a mixture of paternalism and protectionism whereby national institutions determine the sort of programs that audiences should and should not have access to in an effort to assure the cultivation of appropriate models of citizenship. With regard to *Shift*, there are some of the programs that children are not allowed to watch as they are regarded to contain content that is foreign or offensive to a particular culture.

There is one episode of *Shift* that deals with being involved with a 'taken person', i.e. someone who is married. This is one episode that most African communities would discourage their children to watch as it is against their cultures to be involved with someone who is married. Cultural factors represent one of the principles against which the relationship between educational television and society is judged. Culture does prevent children or adults members of society to be engaged in certain behaviour or view a particular program. In this case, children are regarded as innocent and still need to be protected and guided. This is one factor that also makes it difficult for educational television to be successful.

According to the *Editorial Policy Document of the SABC (2004)*, as a public broadcaster it is important for the SABC to use the right languages and the use of the South African languages should always be taken into account. According to the *Editorial Policy Document of the SABC (2004)*, all the languages and cultures must be represented by the public broadcaster. It will be unfair to expect one programme to cover all the languages and at least *Shift* is trying to use all the African languages. Television is an important source of information and culture and could influence the standards and values through its language.

## **6.20. Independence and credibility of educational television**

According to critical theory, the SABC will never be independent. The SABC should be able to perform its educational role without any interruptions from the advertisers. In terms of independence, six episodes of *Shift* were viewed and analysed. The analysis showed that educational television is not independent from the advertisers and the sponsors as most of the episodes focused on issues that reflect the sponsors' interest. The SABC is controlled and influenced by the advertisers and the minority with economic power. The independence of the public broadcaster depends on how well it is financed and who finances it. The SABC cannot be independent unless it has adequate funding from the government and television licenses. For educational television to be successful, the government should be the sole funder of the project. In this case the advertisers and the sponsors should not be allowed to contribute to the educational project.

Educational television does not have sufficient credibility. The advertisers and the sponsors continuously undermine the role that educational television is playing in trying to improve the lives of society. Such factors make it difficult for educational television to achieve its goals. This can be witnessed with the case of *Shift*: all the episodes selected for the study are not independent, their content is selected by the advertisers so that they can attract young people who are still interested in going back to school and furthering their education. In the case of *Shift* it becomes clear that most of the episodes are not educational; instead, they are entertaining and that is what the young people want.

## **6.21. Conclusion**

The chapter has focused on the nomination of the SABC board members. The study has focused on the challenges that ICASA is facing on a day to day basis, as well as on the SABC's role in the public sphere and the effective role of the SABC. The study has also focused on the funding models that the SABC is using and the effect of these funding methods on the SABC. The political and economic influences that plays a role to the independence of the SABC have been discussed. All these factors can determine the independence of the SABC.

The study's focus is also on the transformation of the SABC into the public broadcaster. Language and cultural representation was also one of the factors that the study has focused on.

## CHAPTER SEVEN: CONCLUSION AND RECOMMENDATIONS

### 7.1. Introduction

In concluding this research, the chapter brings together the discussions from the previous chapters including the findings from the data collected and the recommendation for the finding model for the SABC that will ensure its viability as a public broadcaster. It deals with recommendations which are considered vital if the SABC is to fulfil its public mandate and serve and account to the public. The study has also discovered that the shifting of the SABC towards commercialisation turns the SABC in to a non-genuine PSB. The recommendations focus on the editorial independence and the public accountability of the public broadcaster. The chapter begins by reiterating the objectives of the study. It then outlines the key findings and lastly the recommendations.

### 7.2 *Objectives of the study*

The main objectives of the study were to determine the educational role of the SABC in the post-apartheid South Africa. The second objective of the study was to determine the extent to which the implementation of the current mixed funding model by the SABC has affected viability of the SABC.

This chapter summarises the entire study. The study examined educational television where the focus was on the educational programme *Shift* as a case study. The study explored how the lack of government funding can have an influence on the educational role of *Shift* and by extension on educational television overall. It investigated the extent to which media funding and ownership influence the role that educational television has to play in society. The research problem has developed from the funding method of the SABC and also from the media ownership. The competition that has developed among the SABC and other media is the result of a lack of government funding.

The political economy theory was used for the study, which focused on media ownership and control. According to the theory the mass media are owned and

controlled by the capitalists and elites. The theory states that capitalists use the media to impose their opinions and ideas on the public. The media is seen as gathering audiences for the advertisers who sell their products to them.

The study has incorporated perspectives of the public interest theory with a view to how an institution such as the SABC is normatively expected prioritise the public interest and the information needs of the citizenry. In doing so, the study highlights that the public interest is undermined by the SABC's reliance on private sector funding and due to its commercialisation, in the instance of the program *Shift*.

Critical discourse analysis was used during the analysis of the data for the study. The method was used during the selection of the six episodes of *Shift* which were analysed during the study. The main focus was on the advertisers and sponsors, who play a significant role in the selection of the media content that represents their ideas. A qualitative research approach was used during the study to select the episodes of *Shift*, while critical discourse analysis was used to analyse the content of *Shift*.

## **7.2. Independence of the SABC**

The factors that cause the SABC to lack independence are the political factors, the process of nominating the SABC Board members and the funding of the SABC. The President's appointment of the board members also creates a negative influence towards the independence of the SABC. The SABC's reliance on commercial sources of funding is another factor that has eroded the SABC's independence. For the SABC to be independent it should be funded from a licence fee not collected by the public broadcaster itself but by the South African Revenue Services. A certain portion of tax should be used to pay licence fees. This factor will reduce the potential of the SABC's being influenced by the advertisers. Such a funding structure would enable the public broadcaster to be independent from the government and advertising interests, and responsive and accountable to the public. Revenue generated through advertising should not exceed 20% of the total revenues of the SABC if the influence of commercial interest is to be checked. The SABC itself should be able to fulfil its mandate of informing, educating and entertaining the public without pandering to the

interest of other forces. The editorial decisions of the SABC should be free from government interference and pressure.

### **7.3. Recommendations**

As seen in the previous chapter there is a need for editorial independence of the public broadcaster. The public service broadcaster has to account to the public and also fulfil its educational mandate. The SABC's current editorial policy is not clear on how the organisation will achieve its objective regarding programming and news policies which might be interpreted as not committed to editorial independence and on the accountability issues. Increased independence and the accountability of the SABC are the most important factors which could help the SABC to achieve its educational mandate.

The study revealed some issues in the culture of policy making. The policy making in South Africa is driven by the local and international actors who are driven by profit making. The study also reveals that profit driven media will lead to the dominance of foreign content which has negative impact on local cultures and languages. The study recommends that for the SABC to achieve its educational mandate it should be independent and also accountable for its actions. *Shift* should reflect attitudes, opinions, ideas and values that are representative of the audiences.

*Shift* was supposed to be independent of dominant forces like the advertisers but in terms of the study that is not the case, as the advertisers have an influence on the editing of the programme. In the case of *Shift* it is evident that PC Training College is the main sponsor as you can see that they are also using the programme to sell their products.

Three issues are identified: policy clarity, policy making process and the funding of the SABC.

#### *7.3.1 Policy clarity*

The recommendation to policy makers is that they should make policies that are based on public interest and also be able to execute their mandate without any influence by the capitalists. The government policy should be clear and simple to avoid the influence of the capitalist.

### *7.3.2 Policy making process*

The government as a major stakeholder in the policy process should always strive to protect the values of the society by making the policy process to be inclusive. The public should also be informed and also be consulted whenever policies of this nature are proposed. The government should use mediums such as radio, televisions, newspapers to inform the public about their participation in the policy making.

### **7.3.4. Funding of the SABC**

For educational television to be successful, the government should re-evaluate the funding model of the SABC. A new funding method of the SABC is needed to enable the SABC to be a genuine broadcaster that will serve the public rather than the advertisers. The model should safeguard long-term funding that will ensure that the public broadcaster is sustainable. The new funding method should guarantee that the public broadcaster is independent and that the advertisers have no influence on the program content. The government and the public should take full control of the SABC's finances.

Fourie (2001:307) states that they would be required to provide funding to the public broadcaster in the following areas: the funding of the ordinary running costs of the production of programs, once-off front capital grants to fund an establishment for making loans available to the media industry. The funds should finance projects and programs that will provide opportunities for people from previously disadvantaged backgrounds. There should also be guaranteed loans set up for assisting the public broadcaster and this will protect them from relying on commercial advertisers and sponsors.

The government and the public should provide the public broadcaster with sufficient financial resources to enable them to offer their employees competitive remuneration, to be able to cover the costs of *Shift* and other educational programs. By so doing, the SABC will not compete with the commercial broadcasters for advertisers. The government should make sure that advertisers and sponsors do not have an influence on the day-to-day functions of the SABC. The SABC should be independent from the government as well. This will help the SABC to focus on and serve the public and thus fulfil their mandate. Commercial sources that are not dominant and critical should be allowed to contribute towards the funding of the SABC. This can also help in the collection of license fees as the public will be in control of the SABC.

### *The strength and weaknesses- Mixed funding model*

#### The strengths of mixed funding

The mixed funding model as it currently stands is not reliant on government funding. It allows the SABC a great measure of independence from government influences, something which is a concern for the media. The SABC is able to generate a substantial income from advertising. The licence fee is valuable because it links individual's households to the public broadcaster and has the potential to make the PSB accountable to public audiences. The licence fee also allows the SABC to be independent from political and government influences. This factor allows the SABC to run its business as a public broadcaster.

#### *Weakness of mixed funding*

Over-reliance on advertising revenues compromises the PSB mandate because it is susceptible to commercial influence, thus undermining the independence of the SABC. The disproportionate dependence of the SABC on advertising revenue is an anomaly as other more successful PSBs using the mixed funding model globally are more reliant on public funding and government funding. There is a problem with the collection of licence fee as not everyone is willing to pay. As a result, the SABC which is a direct collector of the licence fee from the public ends up wasting lot of money on collecting fees and attorneys. The current funding model of the SABC is not

appropriate for a public service broadcaster given the fact that it derives a huge portion of its funding from advertising revenues, which impacts optimum delivery of its public service mandate. The SABC's role is not to make profits for the shareholders but at the same time the SABC cannot run at a loss. It must generate enough revenues to maintain its operations. For the SABC to maintain its audience it must ensure that it is more innovative like other PSBs such as the BBC, and provide programming that addresses public service imperatives first and foremost and commercial interest last. For that reason the SABC's licence fees and government grants for the SABC must be increased significantly.

### ***7.3.5. Educational broadcasting should be independent***

Williams (1996) stated that the public broadcaster must be independent of the capitalists. The government should ensure that the advertisers do not interfere with the content of educational broadcasting. This can only happen if the government allocates enough funds for this type of broadcasting. In that case the advertiser will not be able to influence what is broadcast. This can happen only if the government is more involved in the daily running of the public broadcaster.

### ***7.3.6 Access to educational television***

The time of day that the program *Shift* is broadcast also needs to be reconsidered. *Shift* is broadcast during the day while most people are at work and school children are still at school; therefore, the program will only benefit the unemployed and pensioners who are always at home. For *Shift* to serve its educational purpose, the program should be broadcast at six o'clock in the afternoon. This is the time that most of the people are at home sitting in front of their television sets.

The geographical areas need to be considered. The public broadcaster should ensure that they reach those individuals who do not have access to television because of the areas in which they live.

### **7.3.7. Local content**

For educational television to be a success, local and foreign content should be produced. This will play an important role of introducing the society to the outside world, they will know more about different cultures across the globe. Local content alone cannot play an important role of educating the public. For education to take place the local and foreign content should be combined. Local and foreign content will play an important role in ensuring that members of society are able to identify themselves with what is broadcast. Local content alone will have a negative impact of the SABC's educational role because we are living in a global society where it is important for us to be introduced to different cultures around the world.

### **7.3.8. Language and culture**

The language used for the programs should be the kind of language that will be understandable and that will represent all the members of the public. The programs should cater for all racial groups. It must avoid focusing on a particular group of people. The languages used should also cater for all different people from different backgrounds.

When planning a television program for the presentation of particular content it is important for the producer to identify the needs of the target audience, to determine the format of the program and also evaluate the program. This is because the planning and development of educational television programs depend on the identification of the needs of the target group. A relevant television program aimed at a specific group cannot be developed unless a target group is identified in advance.

### **7.3.9. Mandate**

*Shift's* mandate, which is to serve the public, was not achieved. For the SABC to be able to fulfil its educational mandate, the broadcaster should engage with the public for them to develop new educational programs. *Shift* should also be broadcast in all

eleven languages so that it can reach all the members of the public. In addition, the material used must be suitable to all cultures in South Africa. The problems with the program were caused by the SABC's reliance on the advertisers. For *Shift* to be able to fulfil its educational mandate, the government should provide the SABC with sufficient funds for the smooth running of the broadcaster.

### **7.3.10. Limitation of the study**

The literature review and the case study indicate that the funding of the SABC is the most important factor that the public broadcaster and the government should at least take into account. The SABC should acknowledge the fact that their main aim is to service the public and for them to do that the government should take full responsibility for the funding of the SABC. The researcher could not afford to analyse all the episodes of *Shift* due to time constraints. The study focused on educational television only. The case study used non-probability sampling focused on a particular case, the educational programme *Shift*, to examine the role of educational television in post-apartheid South Africa. The results of the case study cannot be generalised as not all the episodes of *Shift* were analysed.

The limitations of the study relate to time constraints and a lack of funds to carry out the research. Qualitative research was used and this is the method that generalises the results of the study and might also be biased. The study only analysed six episodes of *Shift* from all the episodes of that has been broadcasted and the policy document. The researcher could not afford to analyse a large sample due to the constraints as analysis was done on the episodes of *Shift*.

More research is necessary to assist in the improvement of educational television that will contribute to the development of society. Another limiting factor of non-formal education is that for education to occur, the audience must first be interested in the subject or topic discussed. If there is no interest in a particular topic, educational television will experience difficulties in achieving its purpose. For educational television to attract more audiences there should be an entertainment element within all the programs.

### **7.3.11. Suggestions for future research**

The study proposes that further research on this subject should be conducted as this will give policy makers some ideas on policy making and implementation. Several issues that the researcher discovered during the study could be further explored.

Those issues are:

- The media policy on media ownership and control must be addressed in future so that a new ownership model can be developed. The media should be owned by the state rather than being owned by the capitalists who will use the media to push their personal agendas that will only benefit them. There should also be the rules and regulation that will prevent the government from using the media for their own benefit.
- Television is regarded as a popular medium suitable for the development of the country in post-apartheid South Africa because of its accessibility. The results of the study show that funding should be considered when conducting the study. The researcher should also focus on the challenges that come with the new technological media such as the internet.
- A study can be conducted to establish how the SABC could be more innovative and look at more dynamic ways of funding its public service obligations as a means to reduce excessive reliance on public licence fee and should be collected via the South African Revenues Service.
- Non-formal education research needs to be conducted in order to determine the important role that is played by non-formal education in post-apartheid South Africa. The focus should also be on how television can educate members of society in different social settings.

### **Conclusion**

The research has identified major problems that the SABC is experiencing with regard to the funding model. The SABC should be funded largely by the licence fees which

should be collected by SARS rather than the SABC itself. This will contribute on the Independence of the SABC. The SABC must not be viewed and seen in terms of finances but rather from an audience perspective and the ability of the SABC to fulfil its educational mandate. The study has added to the discourse on public service broadcasting funding and has also made recommendations based on an evaluation of PSB funding models.

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