The role of SANZ Live, a migrant radio programme, in making sense of place for South African migrants in New Zealand

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A thesis in partial fulfilment of the requirements for the degree of Master in International Communication

Unitec Institute of Technology, 2016
Declaration

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This Thesis/Dissertation/Research Project entitled:

The role of SANZ Live, a migrant radio programme, in making sense of place for South African migrants in New Zealand

is submitted in partial fulfillment for the requirements for the Unitec degree of Master of International Communication.

CANDIDATE’S DECLARATION

I confirm that:

- This Thesis/Dissertation/Research Project represents my own work;
- The contribution of supervisors and others to this work was consistent with the Unitec Regulations and Policies.
- Research for this work has been conducted in accordance with the Unitec Research Ethics Committee Policy and Procedures, and has fulfilled any requirements set for this project by the Unitec Research Ethics Committee.

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Abstract

This case study presents the findings of qualitative research into the role that a South African migrant radio program, SANZ Live, plays in supporting its audience to make a sense of place in Auckland, New Zealand, through a range of on- and off-air activities. Upon arrival in Auckland, South African migrants experience distress and a loss of collective and individual identity. Although these experiences are not unique to South African migrants, this research explores the role of migrant media in the process of finding a sense of place for migrants in a new location.

To describe the role of a migrant radio program in depth, volunteer participants from the SANZ Live audience were invited to focus group meetings. Participants were requested to describe their initial experiences in Auckland and their involvement with SANZ Live’s on- and off-air activities. In addition they completed a quantitative questionnaire about their media use to determine the prominence of SANZ Live in their media ecology. This data was triangulated with data obtained during semi-structured interviews with the directors and presenters of SANZ Live and from a content analysis of seven SANZ Live broadcasts.

The findings indicate that SANZ live contributes to the creation of opportunities for South African migrants to find a sense of place through producing media content, participating in face-to-face communication through the off-air activities of SANZ Live, participating in SANZ Live social media and perpetuating aspects of South African culture through the on- and off-air activities of SANZ Live. This participation contributes to a new routine and a hybrid culture that enables migrants to establish a new individual, group and collective identity in Auckland, with some participants referring to themselves as South African Kiwis.
The conclusion made is that migrant radio persists as a useful and supportive medium for migrants and that community media outlets, such as PlanetFM 104.6 from where SANZ Live broadcasts, are serving its stakeholders effectively. Focusing more on the South African migrants in Auckland, the conclusion is made that SANZ Live offers its participants an opportunity to bridge the ethnic divide imposed by the previous political dispensation in South Africa and participants find fulfilment in sharing a media space with a variety of ethnicities from South Africa. It is thus possible that South African nation building is continuing in migrant communities outside of South Africa.
Dedication

I would like to dedicate this work to the spirited management team of SANZ Live, especially Irvin and Joy for founding SANZ Live. My sincere acknowledgement to Deon and Shireen for continuing the valuable work. All of you inspire others with your caring and giving attributes.
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The most important person I need to thank is my son, who often put up with an absent mother during the past few years. Thank you for being supportive, kind and understanding beyond your years. I have to thank my mother for her constant prayers for my success.

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My sincerest appreciation to all the participants and volunteers of SANZ Live who sacrificed their time and for sharing their, often emotional, stories with sincerity. I can simply say: thank you and good luck on your journey in New Zealand.
The familiar backdrop of my motherland was suddenly erased: the people, landscape, smells, vegetation, sounds, foods, culture and language, all lit by the intense searing South African sunlight. I learned that immigration and mourning are intertwined.

Glenys Lobban, 2013
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Chapter 1: Introduction

Migrants worldwide have the need to cultivate a collective identity and find a sense of place in their new environments in order to foster a feeling of well-being and belonging. Some scholars in the field of communication are particularly interested in the role that migrant media and media practices play in the process of creating well-being after the distresses associated with immigration (Adams, 2009; Caspi & Elias, 2011; Dürr, 2011; Howley, 2008; Meadows & Foxwell, 2011). This thesis uses a case study methodology to explore the role that a South African migrant media radio program, SANZ Live, based in Auckland, New Zealand, plays to foster this feeling of well-being and belonging for its audience.

Adams (2009) and Howley (2010) define “sense of place” not only as an experience of, or in, a physical location, but as a physical, emotional and social identity with a place in which particular people create a sense of belonging through communication, community, culture, routine and territory. Howley (2010) argues that migrants lose their ‘sense of place’ when they migrate. He defines a sense of place as “a social construction mediated within and through communication and culture” and argues that it provides “a basis for individual and collective identity ... [through] an identification with a particular place” (p 9). He furthermore argues that community media is a valuable asset for

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1 The acronym SANZ Live is derived from “South Africa New Zealand Live”. 
ethnic minorities in this regard and specifically values the role that community radio plays.

Scholars address a diverse range of communication media and practices such as individual social networks, community magazines, community radio and a variety of internet communication options that immigrants use to find a sense of place in their new home (Adams, 2009; Browne, 2005; Caspi & Elias, 2011; Howley, 2010; Meadows & Foxwell, 2011; Tacchi, 2005). Radio persists as one of these media options available to migrants, ethnic minorities (Browne, 2005) and smaller communities with a specific ethnic or cultural focus to foster the process of making sense of place (Howley, 2010). According to Browne (2005) radio offers minority groups the “opportunity to speak and act on their own behalves” (p. 3) and he uses New Zealand as an example of a country that has made specific allowances for community radio stations, ethnic minority radio stations and access radio stations. He furthermore defines access radio as radio that schedules many radio programmes produced by different ethnic, special interest groups, cultural groups and individuals in short time slots. This provides low-cost opportunities for ethnic minorities to produce programs for, and content specific to, themselves and thus nurtures and contributes to a sense of place and belonging (Caspi & Elias, 2011, Howley, 2010).

Auckland has become New Zealand’s most multicultural city, with 60% of all migrants to New Zealand settling in the city, resulting in the Auckland Council recognising at least 150 different ethnicities in the city. As a result, Strategic
Direction 1 of the Auckland Plan is to “create a strong, inclusive and equitable society that ensures opportunity for all Aucklanders” (Auckland Council, n.d.). In Auckland this specific strategic Council policy, as well as the government’s support of community radio through New Zealand on Air (New Zealand on Air, n.d.) led to the establishment of an access radio station, PlanetFM 104.6². PlanetFM’s mission is to “deliver ... community radio by, for and about” different communities in Auckland (PlanetFM, n.d.-b) and currently it broadcasts in 39 languages (PlanetFM, n.d.-a) and estimates that 165 000 people listen to Planet FM once or more during a week (PlanetFM, n.d.-c). Its mission is aligned with Section 36C of the Broadcasting Act, which stipulates that broadcasting facilities have to be made available for minority interests and groups (PlanetFM, n.d.-b).

1.1 SANZ Live background

SANZ Live, the focus of this study, broadcasts from PlanetFM and was initiated by D1 and D2³, immigrants from South Africa who arrived in New Zealand in 1997. In April 2011 they established SANZ Live to cater for South African migrants living in Auckland. According to them, SANZ Live is one of the radio programmes with the largest audience at PlanetFM. It has a three-hour broadcast during a popular radio spot, every Saturday evening (D1). D2 described the purpose of the broadcasts as being to inform and to entertain

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² For ease of reading, PlanetFM 104.6 will be referred to, simply as PlanetFM throughout this study.
³ In this study D is the abbreviation for Director, DJ is the code used for the presenters and P for the participants.
through music and discussion, and to bring together all South Africans. When they arrived in New Zealand in 1997, they missed the music that they enjoyed in South Africa and realised that other South Africans felt the same. Over time she observed that there was no organisation that brought South Africans together. They arranged a few social events where South African music was played and food was served. In addition they arranged excursions to rugby matches in Auckland and Hamilton. Observing this need for South Africans to get together and the absence of organisations doing so, she realised that one way to address this, was through a radio broadcast where “you could get ‘the voice’ and a bit of South Africa for a few minutes” (D2). She believed that this would help with the loneliness and homesickness that she observed among South Africans. In addition it would satisfy the need for South African music and conversation. D2 furthermore explained:

I had become extremely, proudly South African because I realised, regardless of what issues our country had or what we have come through, we were a nation that survived. We survived on all levels, on all colour bars, on all religious bars, we survived a really horrible period in our life. I realised that the past did not really matter, we get reunited by the fact that we are South African. [Although] a White person was more privileged back home, in NZ we were all the same, it did not matter, the whole perception of White people being better off … [shakes her head] … in NZ you realise, that you might even have been better off than some of them. So I realised the whole thing was about colour, but it does not
matter here. And that is what I realised, seriously, there is more to life and we do need to do a connect. (D2)

A further observation that she made was that some South Africans in New Zealand had lost a realistic view of South Africa: some only saw the negative in South Africa, while others remembered only the good. She believed that in both scenarios, it showed that South African migrants were disconnected from reality. Subsequently the three main purposes of SANZ Live is to provide on-air music and conversation, off-air opportunities for getting together and for South Africans to feel connected with other South Africans in Auckland.

By 2015 many of the ideals that SANZ Live strived for were realised and SANZ Live was the largest South African radio programme in Auckland. The main presenters of the weekly SANZ Live programmes are D1, DJ1, DJ2 and DJ3. D1 co-presents with DJ1 and they call their show The Grumpy Old Men. They are sometimes joined by D2, P10 and DJ1’s children. DJ1 also coordinates a programme solely presented by the children of various SANZ Live audience members, among others DJ1 and P10’s children. This show is usually broadcast every six weeks. DJ2 and DJ3 call their show The Mixed Junction. SANZ Live is dependent on volunteers for all the functions and duties required to run its on- and off-air activities.

In an attempt to nurture their children’s confidence and expose them to more opportunities for self-development, all the presenters involved their children in

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* South African migrants are the fifth largest migrant group in New Zealand (Statistics New Zealand, 2013).
the SANZ Live broadcasts at some stage, with the exclusion of D1 and D2 (married), who have an adult child. DJ2 and DJ3’s eldest son often reads the weather on their broadcast and during Māori language week, 2014, DJ2 and DJ3’s children did a mihi and the family did a haka together. In addition DJ3 and the children taught the listeners some Māori words (DJ2, DJ3).

DJ1 also invited his wife and daughters from time to time to present parts of the programmes in which he was involved. In their case it culminated in a suggestion from his daughters that they would like to host a programme called SANZ Live Junior (DJ2, P10, P12). The rationale was that the programme in its current form did not cater for the young audience, or the younger generation South African migrants, but rather for the “older people” (P12). D1 and D2 accepted the idea and the first SANZ Live Junior broadcast was hosted on 18 October 2014. Focus group participants are in support of this initiative (P4, P5, P9).

In addition to the weekly broadcasts SANZ Live also hosts a range of off-air events. The off-air events include cultural and social events, support for a local charity (the Ronald MacDonald House, Auckland) and a South African charity (The Trauma Centre, Cape Town). The Ronald MacDonald House in Auckland is an organisation that provides housing for families who need it, often when their children need long term hospitalisation. SANZ Live hosts an annual Christmas breakfast for the patients, their families and the staff on the second Saturday in December. The Trauma Centre in Cape Town offers counselling and other
support to victims of any form of violence and among others SANZ Live hosts a
Mother’s Day event to raise funds for the organisation.

The most significant off-air cultural event that SANZ Live arranges is *Braai Day*.\(^5\) *Braai day* is the popular name given to one of the statutory holidays in South
Africa, Heritage Day, celebrated on 24 September annually. Over time it has
become the custom for South Africans to celebrate Heritage Day with the
traditional cooking of meat over open fires and it commonly became known as
*Braai Day*. The SANZ Live community requested that the organisers arrange
two *Braai Days* in Auckland, one in January and one in October. (October is
preferred over September due to the weather in Auckland). The *Braai Day* in
January is a substitute for the family gatherings during the Christmas and New
Year period that they miss, while the October *Braai Day* is a month later than in
South Africa in the hope of better weather.

1.2 Researcher’s background and motivation

As a migrant from South Africa with a strong Afrikaans accent, I often find
myself in informal conversations with migrants from different countries and
over the years it was reaffirmed to me that it takes time for all migrants,
irrespective of country of origin, to find a sense of belonging in their new home.
In addition to this process of adjustment/adaptation, every immigrant that I

\(^5\) The Oxford Dictionary Describes ‘Braai’ as the act of grilling meat over an open fire (Braai, n.d.)
Retrieved from [http://www.bing.com/search?q=what+is+a+braai&src=IE-SearchBox&FORM=IENTTR&conversationid](http://www.bing.com/search?q=what+is+a+braai&src=IE-SearchBox&FORM=IENTTR&conversationid)
spoke to missed and longed for their countries of birth, irrespective of the
difficulties experienced back there and often sought the company of their
fellow compatriots in New Zealand during the initial phases of settlement.

From my perspective as a lecturer in Communication Studies, it was also
interesting to see that all the migrants that I spoke to retained some level of
involvement with their compatriots in New Zealand, through social media and,
in some cases, through radio and television. I realised that this communication,
gave migrants some feeling of comfort in the process of finding a sense of place
in Auckland. Through word of mouth, I heard about SANZ Live and became
aware of the opportunity that PlanetFM offers ethnic groups as a community
broadcast platform. After listening to a few broadcasts, I realised that SANZ
Live has an active community that it supports emotionally and logistically⁶ and
that SANZ Live offers a unique opportunity for academic study because I could
combine a traditional media form, radio, with one of my primary interests:
migrant identity.

Although there are two other South African radio programmes in Auckland,
*Radio Dukes* and *Protea Hour*, my initial observations based on Facebook, other
activities online and awards won, were that SANZ Live has a larger audience
and, in addition, hosts several off-air cultural events for its audience. SANZ Live
won several awards for the “Most listened to radio program” on PlanetFM. In
2011 it was 3rd, in 2012 it came 1st, while it was in the top 10 in 2014 and 2015. In

⁶ In this study logistic support refers to any tangible support that excludes emotional support, e.g.
providing house ware, transport, accommodation, etc.
contrast to SANZ Live, Radio Dukes plays a specific genre of music, minstrel music\(^7\) which limits its audience to a mostly Afrikaans speaking members of the Coloured. Furthermore, the topics of discussion on Protea Hour are often aimed at the financially more secure end of the South African migrants, limiting its audience to a specific economic group, often Afrikaans and English speaking Whites.

### 1.3 Rational and purpose

In light of the argument of different scholars about the significance of radio for migrants and the lack of other academic research on SANZ Live, the purpose of this study is to determine what role, if any, SANZ Live plays in the creation of a sense of place for its audience in Auckland. My initial observation is that SANZ Live has some significance in the lives of its audience. On-air it plays music and discusses topics that engage and entertain its audience, while its off-air activities mirror aspects of South African culture. This informal observation reflects the arguments of some scholars that social networks assist immigrants by giving them emotional support, providing them with information required for coping in their new home and assist migrants to adjust to their new environment by attaining a sense of place (Dominguez-Fuentes and Hombrados-Mendieta, 2012; Howard, 2000; Keough, 2010; Marcheva, 2011).

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\(^7\) Minstrel music originated among the Malay slaves in the Cape and has become a cultural expression for some of the Afrikaans speaking Coloured people in some parts of South Africa. This genre of music is celebrated annually on 1 and 2 January with the Cape Minstrel Festival (SouthAfrica.info, n.d.).
In addition, Tacchi (2000, 2005 & 2006) argues that, among others, social networks form part of the larger communicative ecology of a group. Slater, Tacchi and Lewis (2002) define the communicative ecology of a group as “the complete picture of communication and information flows ... as well as the communication needs and practices” (p. 54) in a specific area, in the case of SANZ Live, Auckland. SANZ Live’s on- and off-air activities are thus part of the communicative ecology of the group as it provides communications media, and nurtures cultural and social processes. The preliminary investigation indicated that SANZ Live’s dual role, providing on-air content and off-air events, could illustrate the prominence of radio in communicative ecology, and combined with the popularity of radio, as studied and analysed by numerous scholars, this warranted further research among the South African audience of SANZ Live (Browne, 2005; Cohen, 2008; Caspi & Elias, 2011; Fairchild, 2009; Hollander, Hidayat & D’Haenens, 2008; Rodriguez, 2005; Slater, Tacchi & Lewis, 2002; Tacchi, 2000).

Although much research has been done about diaspora, and different diasporas and migrant groups in New Zealand and Auckland, the focus is often on Asian diasporas (Trlin, 2012). My personal observation has indicated that South African migrants follow the main trend of communication practices of diasporas and migrants in developed countries, as identified by Browne (2005) and include, among others, email, social media and radio. Although some research has been done on South Africans in New Zealand, no research focusing on how South African migrants use any form of media, including radio, was found. In
spite of the absence of research, SANZ Live is a prominent feature of PlanetFM. In addition, it won the “Best Spoken/ Informational English Language Programme” for its Nelson Mandela Memorial Broadcast at the New Zealand Radio Awards, 8 May 2014\(^8\) (The NZ Radio Awards, n.d.), thus adding merit to it as a reputable program to research.

The purpose of this research is to use SANZ Live as case study to demonstrate how migrant radio contributes to the creation of a sense of place for the audience of SANZ Live and contributes to the larger communicative ecology of this specific audience.

1.4 Research questions

This study is guided by the following research question:

RQ: How does SANZ Live contribute to making sense of place for its audience in Auckland?

The following sub questions identify specific areas of interest and guidance in answering the main research question:

Sub-Question 1: How much of the SANZ Live content has a local focus?

Sub-Question 2: What aspects of the local content focus on making sense of place in Auckland?

\(^8\) A link to this programme is available here http://www.planetaudio.org.nz/nelsonmandelamemorialprogramme/archive
Sub-Question 3: How does SANZ Live fit in the communicative ecology of its audience?

Sub-Question 1 requires a quantitative data analysis of the broadcast content to determine whether the main focus of SANZ Live is on New Zealand or South Africa. In contrast, Sub-Question 2 requires qualitative analysis to identify specific activities, topics and themes that foster a sense of place for the SANZ Live audience in Auckland. The answer to the third sub-question contributes to an understanding of the place and importance of SANZ Live in the communicative ecology of its audience and will be determined by a quantitative questionnaire.

1.5 Operational definitions

Four specific terms need to be clarified in preparation for this study: sense of place, migrant media, communicative ecology and three variations of discourse (linguistic, group and societal discourse). In addition further detail is required about the racial identification of the South African community in Auckland.

Sense of place

In this study a sense of place is the experience in, and of, a physical location, in which particular people create a sense of belonging through communication, community, culture, routine and territory to establish a new physical, emotional and social identity (Adams, 2009; Howley, 2010).
**Migrant media**

For the purpose of this study the term *migrant media* will be applied to describe media created with the specific purpose of connecting a group of people who migrated from another country (Browne, 2005; Caspi & Elias, 2011; Howley, 2010). SANZ Live is an example of *migrant media* as its audience is South Africans living in Auckland.

**Communicative ecology**

In order to understand the role that SANZ Live plays for its audience, the communicative ecology of the audience of SANZ Live had to be explored. Tacchi (2005, 2006) and Foth and Hearn (2007) define communicative ecology as the entire range of communication flow, functions of media and media practices of a community, including face-to-face communication and social networks. A communicative ecology maps the full range of communicative resources available to a community such as radio, television, print material, physical notice boards, computers and the internet (Slater, Tacchi & Lewis, 2002).

**Discourse (Linguistic, group and societal discourse)**

*Linguistic discourse* refers to the specific language used in a particular context as it represents a particular identity (Hall, 1997; Rear, 2015). *Group discourse* relates to the themes of discussion in the SANZ Live community (Howley, 2010; Foth & Hearn, 2007) and *societal discourse* is the SANZ Live community's
conversation about themes that relate to larger New Zealand and South African issues (Hall, Morley & Chen, 1996; Howley, 2010).

1.6 South African background

The existence of a South African radio programme and the growth of SANZ Live as perceived by the presenters of the show, needs to be placed in the context of the South African migration and existing research on new trends in migration, multiculturalism and hybrid cultures (Bailey, Georgiou & Harindranath, 2007; Shumow, 2012; Thompson, 2002). South Africa has complex demographic and historic factors that need to be taken into account when South African migrants are discussed.

South African immigrants have spread around the world, especially to the UK, Australia, Canada, New Zealand and the USA. This preference follows the familiarity with the British culture and language as Britain colonised the four South African areas, the Cape of Good Hope, Natal, the Orange Free State and Transvaal, between 1806 and 1902. During 1910 South Africa became a part of the British Union and this only changed in 1961 when South Africa became a republic. The Republic of South Africa was governed by an exclusively White.

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9 The terminology used here is partially how it is used in South Africa and does not reflect my personal preference. It is congruent with the wording used in official government publications, as is evident in Figure 1. South Africans refer to themselves as Black or African, White, Coloured or Indian. Although these ethnic labels might seem racist to non-South Africans, South Africans can distinguish when these terms are used with a demeaning racial slur or if it is used in a factual manner, simply by observing the context, body language and tone of the speaker. I will, for example, never refer to myself as a European South African in South African company, but will call myself a White South African if this archaic distinction is required.
government until elections in 1994. This was the first multi-racial elections in South Africa and the African National Congress (ANC) won the election. These radical political changes in 1994, subsequent socio-economic changes and an increase in the crime rate all contributed to migration from South Africa.

These political and socio-economic changes also have to be understood against the demographic background of South Africa. South Africa’s population is not a homogeneous group of people, therefore its migrants consists of indigenous Africans, Whites of European descent, Indians and Coloured people. This confirms the cautionary advice of scholars like Bailey, Georgiou and Harindranatha (2007), Butler (2001) and Johnson (2012) who argue that diasporas and transnational migrants are not necessarily cohesive, homogeneous groups. South African migrants consist of a variety of cultures and ethnicities (Khawaja and Mason, 2008; Marcheva, 2011, Oberholzer, 2011; Singh, 2008; Trlin, 2012) that are not ethnically, politically and socially cohesive.

Europeans mainly settled in South Africa from 1652 onwards and came from the Netherlands, Germany and France. The descendants of these new-comers to South Africa eventually resulted in the formation of a new White ethnic group with a new language, Afrikaans. The British arrived in 1806 and colonised the Cape Colony from the Dutch in a military campaign. Since 1820 large numbers of British settlers started arriving. These British settlers are the forefathers of most of the English speaking White South Africans.
Indians were relocated from India to South Africa by the British from 1860 onwards to work on the sugar plantations in KwaZulu Natal, while a small group of ‘free’ Indians also came to South Africa to establish businesses (Indian South Africans, n.d.). Coloureds are mostly of mixed racial background and became part of the human landscape soon after the arrival of Europeans.\footnote{The so-called Coloured are people of mixed lineage, descendent from slaves from Malaysia, Europeans and indigenous Africans.}

Indigenous Africans in South Africa (also referred to as \textit{Blacks}) consist of nine larger, and several smaller, tribes and they speak a variety of Shona, Khoi-San and Bantu languages. Some of the more familiar Bantu languages are Zulu, Xhosa and Sotho. Figure 1 shows the South African population by ethnic label according to the 2011 South African Census.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure1.png}
\caption{South Africa’s ethnic composition in 2012 (SouthAfrica.info, 2015)}
\end{figure}
Ethnic diversity in South Africa is furthermore complicated as Whites and Coloured people can be either Afrikaans or English speaking, and indigenous Africans, although usually fluent in English and/or Afrikaans, can speak any of a number of indigenous Shona, Khoi-San and Bantu languages. In addition, Coloured people may either be Christian or Muslim and the majority of Indians are Hindu, while the rest are either Christian or Muslim. The associations formed by South Africans could thus be influenced by language/ethnicity and/or religious preference (South Africa.info, 2015).

Between 1948 and 1994 the National Government enforced a policy of racial segregation, *Apartheid*, which prevented social interaction and association between people from different ethnicities. Many South Africans therefore had limited contact with South Africans from other ethnicities. Laws in this regard (for example, preventing interracial marriage, schools based on ethnicity and confining ethnicities to specific neighbourhoods) were removed shortly prior to and after the ANC government was elected to govern in 1994.

Mainly White, Coloured and Indian South Africans are migrating and there are a variety of reasons why they are migrating (Khawaja & Mason, 2008; Marchetti-Mercer, 2012; Meares, 2010; Louw & Volcic, 2010; Newsweek, 2009; Oberholzer’s, 2011; Politicsweb, 2012, Singh, 2008; Trlin, 2012). Some migrants are looking for improved employment opportunities, while others feel physically insecure as a result of the high levels of crime in South Africa today. The ANC government is also enforcing a strict affirmative action employment
policy promoting the appointment of indigenous Africans rather than White, Coloured and Indian South Africans. Furthermore, there is poor infrastructure development and maintenance, and essential services, such as water and electricity delivery, are prone to disruptions. Lastly there are continued calls on the government to redistribute wealth and this creates a feeling of economic uncertainty among affluent and middle class White, Coloured and Indian people who fear that private assets might be nationalised or forfeited. According to Dürr (2011) economic anxieties about financial welfare and secure employment affect a sense of belonging. The culmination of these issues has created a feeling of physical and economic vulnerability among many Coloured, Indian and White people, and resulted in the ongoing migration from South Africa.

South Africans are generally regarded as voluntary migrants, as opposed to refugees or migrants forced from their homelands (Bailey, Georgiou & Harindranatha, 2007). However, they often feel forced to leave due to the reasons mentioned above, and experience the same emotional distress as other migrants. Several participants in the focus groups participating in this study, made comments in this regard and these are discussed under section 4.1 of the Findings chapter.

1.7 Thesis outline

This thesis consists of six chapters and is designed to determine if, and how, SANZ Live contributes to a sense of place for its audience. Chapter One has
included an introduction, the research questions, rational and purpose of the study, along with background information to the context of South African migrants in Auckland. Chapter Two will be a literature review related to the three main themes of the thesis: the concept of place, communicative ecology and the role of migrant media as contributor to a new migrant identity. Chapter Three describes the research methodology and the methods of data analysis. Chapter Four describes the findings related to the research questions, using information from the content analysis, semi-structured interviews, questionnaires and focus groups. Chapter Five is the analysis of the findings while Chapter Six concludes the research by reflecting on the limitations of the research and identifying further areas of research.
Chapter 2: Literature review

This chapter provides an overview of the relevant literature on migrant identity and migrant media, serves as the theoretical framework for the research, and guides the choice of methods for the study. The particular focus is how which migrant media assists audience members with the process of establishing themselves in the larger community and how migrant media supports and fits into the larger communicative ecology of the migrant. It furthermore relates to the three main themes of the study: the concept of place, communicative ecology and the role that migrant media plays in contributing to new migrant identity.

Before continuing with this section, two concepts that might cause confusion, migrant media and South African migrants, need to be explained in more depth.

Migrant media

Different scholars use the concepts diaspora media, migrant media, minority media and ethnic media in different ways when discussing media created by immigrants or smaller groups in society. Browne (2005) uses the term minority media deriving it from two related terms. The first term is ethnic minority and it “includes anyone who identifies him or herself as part of a group that maintains a distinction in language and/or culture between itself and the majority population” (p. 6). A related term used by Browne (2005) is ethnic minority electronic media which includes any media such as radio, television and the
internet used by ethnic minorities. He condensed these two terms into the
term ‘minority media’ to describe any media used by an ethnic minority in a
specific location. Although the South African community in Auckland is an
ethnic minority, the term ethnic media will not be used in relation to this group
as in the New Zealand context ethnic media could refer to media created by
Māori (E. Papoutsaki, personal communication, October 2013)\textsuperscript{11}. However,
Browne’s study was used in this research as it is a valuable basis for studying the
media used by smaller and diverse groups in larger societies.

As SANZ Live is produced for a specific community in Auckland, this study also
examines research on community media. Howley (2010) uses the term
‘community media’ identifying community media as an array of community-
based media that co-exist with the mainstream media of a country. He includes
radio in community media, and defines it as “a set of institutional, technical,
political, and economic arrangements; a range of social and cultural practices,
and an ongoing process of community building and maintenance” (p. 64). In
addition to radio he includes participatory video (for example YouTube),
independent publishing and online communication. In this definition,
community media thus includes media created by specific ethnic groups.

The development of the internet transformed the role of radio from a medium
focused on broadcasting, to a medium that incorporates internet services, such
as radio over the internet, Facebook and websites. These are referred to in

\textsuperscript{11} Scholars are in debate whether Māori language media should be classified as ethnic or otherwise.
Howley’s (2010) definition as social and cultural practices and include events. However, community media could also refer to special interest groups, like garden clubs, or smaller neighbourhood groups and the term is therefore too general for this case study. Thus, in this context, the term migrant media is preferred when referring to the media created by SANZ Live. SANZ Live, initially only a radio programme, incorporates weekly broadcasts, internet services and social events to support community building and can thus be classified as migrant media.

South African migrants

It is also necessary to comment on the decision to call South Africans living in New Zealand migrants, as the terms diaspora and immigrants may be preferred by some scholars. There is no agreement among scholars about the notion ‘diaspora’ (Johnson, 2012). Traditionally diaspora were simply defined as the dispersal of people from their homelands (Bailey, Georgiou & Harindranaht, 2007). Some scholars (Johnson, 2012; Papoutsaki & Strickland, 2008) rely on the work of Cohen (1997) who identified nine common elements of diaspora. Following the increased movement of people across the world, Cohen (1997) argues that the traditional definition of a diaspora, the dispersal of people from their homeland, is too simple and that it is more apt to look at specific characteristics when defining a diaspora. He thus defined nine characteristics of diaspora and South Africans living in Auckland, correspond with six of Cohen’s
These are that the minority should be dispersed to two or more countries, that there should be a “shared memory and myth of the homeland”, that a “strong ethnic group consciousness is sustained over a long period of time”, the “group sees a possible enriching life in host countries with a tolerance for pluralism”, the group has an ongoing relationship with its homeland and migrants in other countries and they are in search of work (Cohen, 2009, p. 26).

The remaining part of Chapter 2 is organized around two main parts. The first one presents the larger communication spectrum in which migrant media occur; theories and approaches to a sense of place and communicative ecology, an exploration of radio in the communicative ecology and South African migration. The second part focuses on literature that explores migrant identity and culture, and the role migrant media play in migration experiences and identity building.

2.1 Sense of place, communicative ecology and migrant radio

This section looks at the intersection of place, communicative ecology, and radio and migrant media in making sense of place for South African migrants in Auckland.

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12 The three characteristics that South Africans do not share with other diasporas are the development of a return movement, a troubled relationship with receiving societies and an idealisation of the homeland (Cohen, 2009, p.26).
2.1.1 Sense of place

The decision to use the term sense of place is based on the work of Howley (2010) and Adams (2008) who linked the process that migrants go through in a new country seeking a sense of happiness and belonging to the relationship between communication, media, culture, physical location, personal and collective identity. Thus place is not only a geographic space, but also “a social construction mediated within and through communication and culture” (Howley, 2010, p. 9) and includes people’s “natural social space ... consisting of a network of contacts” (Adams, 2009, p. 2).

Migrant media fulfils a very specific role for its audience, focusing on the new geographic home that is removed from the country of origin. According to Howley (2010) the human communication experience and identity relate to a physical place and migrants have the need to create belonging when they arrive in a new country. He emphasises the importance of community media for the development of new migrant identity. Adams (2009) argues that in addition to this need for belonging to a place, people have a natural “social space ... consisting of a network of contacts” (p. 2). This social space, and related network, has become fluid as traditional communication media evolved from being bound to physical place, into modern forms of communication that transcend place (Adams, 2009). Adams (2009) includes “territory, personal identity, [privacy] and routine of daily life” (p. 4) in place. Adams thus emphasises the need of the individual to have a networked space in the vast variety of media space available today. Adams furthermore identifies
communication in place as a “require[ment] for survival, mobility, working and dwelling, and [capturing] effective, emotive qualities of communication [that nourish] the feeling of being in a place with others” (Adams, 2009, p. 9).

Howard (2000) asserts that physical geographical space and connections in virtual space are the foundation of national, ethnic, linguistic and social identity. Amongst others, Howard expanded on the research done by Cuba and Hummon (1993) on the components of place identity. Cuba and Hummon (1993) argue that “place identities are related to where a person has a ‘sense of being at home’ ” (p. 4) and their research indicate a strong link between a sense of home, community and location. Howard (2000) argues that virtual space/cyberspace is important since it allows individuals to choose connections with institutions and networks in larger cultural environments. She argues that these cultural environments are continuously changing and this makes identity more complex.

Howard’s (2000) definition emphasises the important link between identity and place, and is therefore both an expansion and confirmation of Adam’s notion of communication in place. An effective way to understand Adams’ (2009) notion of communication in place, is to study how communication in a particular community has meaning, uses, functions and flows (Tacchi, 2006). For this purpose, Tacchi applies communicative ecology. Communicative ecology is thus a fundamental methodology that could explain the role that SANZ Live might be playing in the lives of its audience members and thus merits further explanation.
2.1.2 Communicative ecology

Much of the founding work in the field of communicative ecology was done by Neil Postman who initially researched media ecology (cited in Salas, 2007, p. 63). Postman defined media ecology as the study of media environments, and the effect of communication technology and practices on an individual’s experience, perception, feelings and survival (Ross, 2009; Salas, 2007). One group of scholars who developed the work of Postman, was Slater, Tacchi and Lewis (2002) who contributed to formalising the study of communicative ecology, describing communicative ecology as the complete picture of communication, communication needs, the media used and connections between different media in a specific location. A communicative ecology is regarded as a combination of communication technologies and mediated and unmediated communication. Applying communicative ecology, they successfully studied the effect of community radio and the internet on a community in Sri Lanka. In her reflection on this approach Tacchi (2006) argues in favour of studying the communicative ecology of a group as it allows an understanding of the “full range of the meanings, uses, functions, flows, channels and intersections” (p. 6) of communication in a specific community. Tacchi’s arguments thus correspond with Adams’ (2009) notion of the networked space of an individual.
Foth and Hearn (2007) also combine the notion of physical media with the notion that place can be tangible and intangible, and they refer to intangible place as the social universe of an individual. In their definition of communicative ecology, they describe communicative ecology as a structure with three layers. They include technology on the first layer of a communicative ecology, explaining that it consists of devices and connecting media that allow interaction. This technological layer thus corresponds with the communication technologies that Slater, Tacchi and Lewis (2002) include in a communicative ecology. Howley (2010) also includes technology as a relevant component of community radio. This inclusion of technology, points to the importance of technology as a prerequisite for the existence of a communicative ecology that includes mediated communication. In the New Zealand context the telecommunication infrastructure supports access to radio over the internet and other internet connections providing a diversity of technology to migrants for local, national and transnational communication. In addition media regulations provide opportunities for community participation through institutions like PlanetFM.

Foth and Hearn (2007) describe the second layer of a communicative ecology as the social layer and this layer includes the personal networks and larger friendship and community groups to which a person chooses to belong. The last layer is a discursive layer and this refers to the content of the community; the ideas and themes that contribute to the social universe in which the communicative ecology exists. Although Foth and Hearn (2007) layer
communicative ecology, their observations show that the communication in the discursive layer is fluid and that it moves between the social layer and the larger societal discursive layer according to the need of the individual. These needs can be either for on-line or offline conversation, or between a local, regional, national or an international community. However, they include individually determined networks.

The arguments put forward by Foth and Hearn (2007) and Slater, Tacchi and Lewis (2002) are congruent, because amongst others, the emphasis is on including all forms of personal communication; mediated and unmediated. The broad range of unmediated communication might include individual face-to-face conversations, larger social gatherings and church gatherings (Dominguez-Fuentes & Hombrados-Mendieta, 2012). Mediated communication will include micro communication on Facebook and Skype, participation in various internet sources, such as community websites and on a transnational level, participation in government and transnational websites, such as Facebook pages, with co-ethnic members residing in different countries. The internet has enabled limitless transnational communication (Bailey, Georgiou & Harindranath, 2007; Shumow, 2012; Thompson, 2002) and includes interpersonal communication and radio over the internet (Tacchi, 2006). A varied communicative ecology might thus enable a group or an individual to more effectively participate in society and find a sense of place.
2.1.3 Migrant media and radio

Although Tacchi (2006) includes all forms of media in communicative ecologies, she strongly argues in favour of the significance of radio, describing it as “part of the culture of the home” (p. 3). Investigating the significance of community radio in Sri Lanka, Slater, Tacchi and Lewis (2002) found that community and local radio programmes complemented national radio because national radio does not provide news specific to smaller communities, music valued and enjoyed by smaller communities, and succeeds in developing an association with a specific geographic location. Tacchi (2006) agrees with a number of scholars that radio is an important and effective tool in the ethnic minority and community media spectrum, especially as it enables an audience to express its unique identity (Browne, 2005; Caspi & Elias, 2011; Fairchild, 2009; Howley, 2010; Matsaganis, Katz & Ball-Rokeach, 2011; Pietikäinen & Dufva, 2006).

Caspi and Elias (2010) assert that migrant media serves the needs of a community more fully when the media is produced “by” the community for itself, in contrast to media that is produced by an outside party “for” that community. They have created twelve criteria to determine whether minority media is “by” the minority or produced “for” the minority. Nine of these criteria will be discussed below as they relate to SANZ Live. The last three criteria relate to media that is financially controlled by political parties,
governments or profit driven media outlets. SANZ Live is a volunteer driven radio programme and does not generate income or profit.\textsuperscript{13}

The first criterion is whether the media founder has the same identity as the audience, as this would align the goal and content of the message between the founder and the audience. The second criterion is whether the ownership is in the hands of the community, owned commercially, or by a public owner. The nationality/identity of the staff is the third criterion and the nationality/identity of the management is the fourth criterion. The nationality and identity should match the identity of the audience. Research done by Shumow (2012) about the motivation of Venezuelan migrant media producers living in the USA, underpins the importance of these four criteria. Shumow found that media founders, producers and management from the same ethnicity as the audience “want to connect their fellow immigrants with events taking place at home” and “simultaneously help members of their community adapt to their new life as immigrants” (p. 818). Furthermore Shumow found that they are passionate about their work and they will make personal sacrifices for their ‘work’ and are willing to subsidise the media outlet from their own money because they believe that they are serving their community.

\textsuperscript{13} As a reminder: The other three criteria used by Caspi & Elias (2010) to distinguish between media designed “by” and “for” are only relevant to profit-driven media; criterion ten; if it is politically controlled by a government or political parties, criterion eleven, if the content is adapted to suit the funders or advertisers and criterion twelve is whether funding is reliant on the popularity and size of the circulation. None of these criteria apply to SANZ Live.
Fifthly, the agenda of the media content is significant as media “by” will reflect the worldview of the community, while media “for” will attempt to propagate the worldview of the larger population or host country. The sixth criterion is whether the media supports the community’s affinity for the country of origin. To elaborate on the fifth and sixth criterion, Shumow’s (2012) study found that the Venezuelan media producers had a deep affinity for Venezuela that easily linked them with their audience. In addition Rodrigues (2005) found that popular indigenous Mexican Indian radio programmes were successful because the presenters were often caring and informed about the situation in, and needs of, small communities.

Caspi and Elias’ seventh criterion is whether the message of the media content supports the majority discourse of the new country. If it does, it is often media “for” the minority and the purpose would in this case be to convince the minority to adopt the culture of the majority. In this regard, the Australian model of ethnic media, has two main levels of operation (Cohen, 2008). One level is funded by the government and the other is not-for profit stations that serve specific geographic areas. The not-for-profit radio stations are run by volunteers and an example of these are Hebrew radio programmes for Jewish communities in Australia that are culturally specific to these communities.

The eighth criterion that Caspi and Elias apply to non-profit media is that if media is produced “by” the community its journalists are not aligned to mainstream media, but are often low-key journalists working in the community.
The ninth and final criterion referring to media “by” the community is that it usually allows easy access for the community. In contrast to media “for” the community media produced by highly professional journalists aligned to mainstream media and media produced by large corporations for commercial purposes are not easily accessed by members of the public. Two examples of successful community media as a direct result of easy community access, are discussed by Rodriguez (2005) and by Cohen (2008). In both cases the audience could easily participate in talk-shows and phone in with requests for music or to share jokes, while the music was particular to the audience. According to Cohen (2008) this transforms the broadcast to a “virtual gathering space” (p. 1010).

Browne (2005) has designed a structural schema useful for studying minority media (or migrant media). He also argues that minority media must be easily accessible to minority groups and emphasises the level of geographical reach of the service. Other issues that he deems necessary when studying minority media are purpose and content of programming, the primary audience, and the link between the media outlet and its primary audience. In a pilot study about the Pacific Islands Diaspora Media, Papoutsaki and Strickland (2008) applied Browne’s (2005) structural schema to the Pacific Island Diaspora Media, giving the reader a clear overview of this media and thereby confirming the usefulness of Browne’s (2005) structural schema to explain the communication practices of a particular group.
While Browne (2005) focusses on ethnic media in general and designed a structure against which to study this Thompson (2002) looks at the hermeneutical analysis of culture and mass media and thus has a broader approach. She discusses the way in which Sociology and Cultural Studies approach diasporas and argues that migrants “self-identify [to] belong” (p. 43) and do so by “connect[ing] with each other ... forming new, deep connections” (p. 43 – 44). Thompson’s broad mass media approach was applied by Rodriguez (2005) to a few minority indigenous Indian radio stations in Mexico. Rodriguez firstly described the field in which the media institute operates, focusing on the regulations governing the radio stations, secondly the employees at the radio stations, and thirdly on the perceptions and point of view of the indigenous population of the radio. He put these three issues in the socio-cultural and socio-economic context in which the radio stations exist. Rodriguez’ study establishes that the indigenous Indian community radio stations in Mexico play a significant role in connecting indigenous Indian migrant workers in the USA with their families in Mexico in cases where internet access were limited. Rodriguez’ findings are echoed by various other scholars (Browne, 2005; Caspi & Elias, 2011; Fairchild, 2009) who generally value radio’s role in enabling the audience to express their unique identity and to connect with remote audience members or with the home country. This notion is in congruence with the earlier discussion that migrant networks transcend physical place and national borders.
The success of the Mexican radio stations in creating networks that transcend borders (Rodrigues, 2005) reflects an important notion of the model of Communication for Social Change (CFSC). The CFSC acknowledges the importance of a catalyst that can begin the process that leads to communication that will result in positive social change (Figueroa, Kincaid, Rani & Lewis, 2002). In the case of the Mexican migrant workers, the Mexican radio stations were the catalyst that facilitated social change; they purposefully allowed migrant workers to remain in touch with their communities back home. This allowed migrants to remain part of the community and to participate in social practices and cultural activities despite geographic distance, something that was not possible prior to the initiatives of the leadership of these radio stations.

Successful community media relies on the successful implementation of an idea and the dedication of leaders and volunteers to the idea (Browne, 2005; Thompson, 2002). According to Vermeulen (2006) the average community organisation has only twenty active volunteers contributing to its success, emphasising the need for a strong leadership role in an organisation. Porteous (2013) argues that leaders from a variety of community organisations, ranging from small informal organisations, to institutionalised formal community organisations, follow a “social leadership style” (p. 524). Furthermore, he values social leadership for enabling communities to adapt to challenging situations as the depth and layers of complex situations are understood and
acknowledged. Socially aware leaders are often willing to learn and adapt as the community needs change.

This illustrates the significance of community media. Kenney (2013) found that there is a steady rise in the percentage of radio listeners in New Zealand (including radio over the internet) and the number of hours spent listening to radio. However, no research articles could be found on SANZ Live or the work done by PlanetFM. The only information available about PlanetFM was found on the websites of PlanetFM and NZ On Air. During 2013 SANZ Live experienced a growth in audience numbers and expanded broadcasting hours from 2 to 3 hours per week (D1, D2). However, no reliable figures are available about user statistics for PlanetFM to validate this information (T. Burne, personal communication, October, 15, 2013).

2.2 Migrant feelings of loss and alienation

The need for a South African radio programme indicates an undetermined level of desire among South African migrants to listen to a New Zealand based South African radio programme. Although migrants leave South Africa voluntarily, many of them feel pressured to leave due to the socio-economic and political circumstances (Khawaja & Mason, 2008; Oberholzer, 2008) as discussed in Chapter 1, making the longing for South Africa even stronger.
Similar to other diaspora subjects, voluntary migrants experience distress and isolation when leaving their home environment and often find the adaptation process in their destination countries difficult (Casado, Hong & Harrington, 2010; Khawaja & Mason, 2008; Louw & Volcic, 2010; Oberholzer, 2011; Trlin, 2012). Scholars describe the psychological distress experienced by diaspora subjects in their adopted countries, with such feelings as alienation, insecurity, isolation, loss and pain (Khawaja and Mason, 2008; Louw & Volcic, 2010; Marcheva, 2011, Oberholzer, 2011; Trlin, 2012). According to Phinney (1990) the loss of cultural identity underpins the problems experienced upon arrival and during the adaptation process (cited in Howard, 2000, p. 374). Casado, Hong and Harrington (2010) distinguishes between tangible and intangible losses that migrants experience. They relate tangible losses to material possessions and the absence of loved ones, why intangible losses include cultural identity. According to them migrants need to mourn all their tangible and intangible losses before they can “get on with their lives” (p. 612).

Louw and Volcic (2010) described their observation of South African migrants by saying that they sometimes appear to be “(traumatised) lost souls searching for the comfort of being embedded within a familiar identity” (p. 2), despite the voluntary nature of their migration. Lobban, an immigrant analyst living in New York who left South Africa in 1974, describes some of these feelings:

I found it very difficult to adapt [despite leaving South African with a specific purpose: to work against the apartheid government from outside South Africa]. The familiar backdrop of my motherland was
suddenly erased: the people, landscape, smells, vegetation, sounds, foods, culture and language, all lit by the intense searing South African sunlight. I learned that immigration and mourning are intertwined. (Lobban, 2013, p. 556)

Against these feelings of loss, Trlin (2012) found that South Africans valued the empathy of other South Africans in the post-arrival phase. In contrast to establishing friendships with people from other nationalities, the South Africans interviewed by him commented that friendships with other New Zealanders were initially difficult to establish. While Trlin (2012) focuses on face-to-face communication resulting from a business environment, Louw and Volcic (2010) researched South African migrants and their transnational communication on Facebook. The latter argue that in cases like South Africa and Serbia, where emigration was the result of radical changes to the social order, migrants have the need to create a shared space to express feelings of loss and long distance belonging.

According to Khawaja and Mason (2011) feelings of loss and alienation could last between three and five years. According to Trlin (2012) South Africans are more or less familiar with the cultural background of former British colonies due to their shared colonial past. However as a group, they are not as distinct as migrants from Asia or India and he describes the South African diaspora as “invisible” despite their numbers in New Zealand. According to official New Zealand statistics, there were 54,279 South Africans in New Zealand in 2013.
(Statistics New Zealand, 2013) and just over 50% of them lived in Auckland (Walrond, 2014).  

2.3 Migrant identities

This section discusses migrant identity by referring to the emergence of new cultural identities in a diaspora and the contribution of discourse, music, cultural traditions, routine and radio to the process of finding a sense of place.

2.3.1 Emergence of new cultural identities

The research by Stuart Hall contributes greatly to the understanding of migrants, culture and communication. According to Hall (1990) migrants (although Hall uses the term diaspora) arrive in the new country with a cultural identity shaped by a shared history in their country of origin. In the case of South African migrants, this identity is complex (as discussed in Chapter 1). However, Hall acknowledges that differences in cultural identity exist and argues that these overlay the shared “oneness” (p. 223) of the migrants. He furthermore explains that these differences “undergo constant transformation and cultural identity is a process of becoming as well as being” (p. 225). By 1996, Hall had expanded this notion and developed the rearticulation theory that explains how migrant communication and the contribution of media, including

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14 People born in South Africa are the fifth largest group in New Zealand, after people born in England (215,589), China (89,121), India (67,176) and Australia (62,712) (Statistics New Zealand, 2013).
radio, allows migrants to rearticulate themselves through participation in societal discourse (Hall, 1996; Howley, 2010).

According to Hall (Hall, Morley & Chen, 1996) and Howley (2010) community radio can facilitate discursive participation in different themes relevant to the group and society. Subsequently this allows a group to articulate itself as a unique cultural identity in a larger society (Hall, Morley & Chen, 1996 & Howley, 2010). Stuart Hall (Hall, Morley & Chen, 1996) describes articulation as a unity with two parts; one being speaking and enunciation and the other, the joining or combining of separate elements (p. 141). Howley (2010) compresses these two ideas using the term “speaking and connection” (p. 64). He relates speaking to the spoken word, print media and broadcast media, and relates connection to symbolic practices that create a sense of shared identity and collective solidarity between groups and individuals, while also differentiating them from other groups.

Howley (2010) furthermore asserts that the duality of the articulation theory also makes provision for the diversity that is prevalent in many communities. Moreover he cautions that it has to be remembered that communities consist of people and groups that are both the same and different from one another. In these circumstances, community radio, community radio programmes and symbolic practices can thus facilitate connection. Slack (1996) argues that the articulation theory refers to a continuous process of creating connections and this process underpins the relationship between communication and community building (cited in Howley, 2010, p. 64). Community radio facilitates
rearticulation as it provides a platform for articulation through news, opinion, music, cultural connections and routine, all of which facilitates change for the migrant in the new country (ibid). Rearticulation implies changes in the multi-layered culture of individuals (Hall, Morley & Chen, 1996). Hall argues that discourse and rearticulation are interdependent as discourse is “language in use or situated talk” (cited in Howley, 2010, p. 64) and this includes linguistic discourse (Pietikäinen & Dufva, 2006). O’Leary (2014) argues that “situated talk” reflects the current “social consciousness” (p. 315) of a group of people. The notion of discourse is also discussed by Foth and Hearn (2007) and Slater, Tacchi and Lewis (2002) who include discourse in the top layer of a communicative ecology arguing that it includes mediated and unmediated communication through, among others, community radio.

Rearticulation eventuates in new identities and scholars agree that communication in a variety of forms in the new country supports and facilitates the emergence of a new identity. According to Tomlinson (1999, cited in Lull, 2000) a community creates culture through communication and, in addition, culture allows human beings to construct meaning through practices of symbolic representation through this communication with each other.

Although migrants take their culture with them to their new countries, (Bailey, Georgiou & Harindranath, 2007; Shumow, 2012; Thompson, 2002) scholars accept it as given that migrant culture changes in a new country (Bailey, Georgiou & Harindranath, 2007; Hall, 1996, Hall, Morley & Chen, 1996;
Lustanski, 2009; Shumow, 2012; Thompson, 2002). Kim (2001) describes the process of arriving at a new identity as “adaptation” and based this on the theory of cultural adaptation of Sverre Lisgaard in 1955 (Tange, 2005). Kim (2001) define “adaptation” as the identification with a new set of cultural values while retaining aspects of the original culture. Furthermore this cross-cultural adaptation is described as “a process that is facilitated in and through [all conceivable communication] activities and communication” and is in essence a “communication-based phenomenon” (p. 281). Kim’s (2001) premise is that migrants will eventually adapt and she places high importance on communication as the key factor in the adaptation process while arguing that “adaptation cannot take place” without communication. This focus on the communications aspects of adaptation coincides with Boyd-Barrett’s (1997) and Thompson’s (2002) observations that hybrid cultures and cultural convergence result from the current social and technological changes worldwide, which facilitates new ways of communication. Kim’s (2001) arguments are congruent with Wong’s (2012) assertion that community media unwittingly facilitates a new identity among migrants in a new location that differentiates them from the new country’s identity, as well as from the identity of the mother country.

Scholars use a variety of terms to describe the new cultural identities. However, despite the different terminology, the congruent foundation is that migrant media is the underpinning facilitator. Pietika and Dufva (2006) defines ethnic identities, as they exist in culturally diverse societies today, as multi-layered constructions that are socially constructed and characterised by hybridity,
allowing people to have a multitude of identities. Boyd-Barrett (1997) and Thompson (2002) observe that Asian and Indian minorities in Britain use different forms of media, including radio and websites, to express different aspects of their multi-layered Asian and Indian identities.

Similarly, Wong (2012) observed a specific tendency among migrants to gravitate towards people of their own culture using ethnic media. She quoted McConachie (1998, p. 36) in this regard who argues that migrants often feel an “emotional bonding below the conscious level” that gives them a feeling of belonging when in the company of someone with a similar heritage and culture.

Despite the inherent need to bond with those from a similar heritage, Lull (2007) argues that immigrant groups, consciously and unconsciously, create new multidimensional cultures in the new locations where they establish themselves. Lobban (2013) explains that an immigrant enters a new country with an established self-identity. This self-identity is overwritten by experiences in the new country and interactions with the variety of people the migrant comes into contact with. A new self-identity develops that exists alongside the initial self-identity and Lobban refers to this as a “double consciousness” (p.556). She describes the notion of a double consciousness by giving an example of how she adapts her language to a specific situation to be either American, by saying *tomayto* in a deli, or being South African, by saying *tomahto* when with South Africans. Lobban (2013) explains that she went through a process of analysing why she practises this double consciousness and after
some years in America redefined herself in a more multicultural way. She aligns this process with the theory of “resignification” (Butler, 2007, cited in Logan, 2012, p. 559), the process through which a person redefines societal categories, and she eventually described herself as a South African-American and in her case, this strengthened her “me-ness” (p. 560). Lobban's further exemplifies the importance of linguistic discourse as discussed by Hall (1997).

Lobban’s notion of a double consciousness relates to Cheng’s (2014) notion that hyphenated identities allow migrants to make a choice about the ethnic groups that they associate with and Singh’s (2008) notion is that it allows people to refer to themselves in a changing and broader context than only one national identity. By using a hyphenated identity migrants do not have to choose between identities, but have the freedom to combine different aspects of different cultures (Cheng, 2014). Singh (2008) furthermore argues that a hyphenated identity can also be used to indicate the nuances related to identity. He used the South African Indian community in South Africa as an example where he found that South African Indians might refer to themselves as either South African Indians or Indian South Africans, depending on the varying degrees of their personal affiliation with India and South Africa. Hyphenated identities thus allow the user a choice in determining their own identity.

Accordingly, Lutstanski (2009) observed the use of hyphenated identities among first and second generation Polish migrants in Canada who continued to identify with the symbolic and cultural practices of their Polish heritage, while
participating in the Canadian culture and environment. Lobban's (2013) use of a hyphenated identity is a positive acknowledgement of a unique hybrid culture that she participates in.

Boyd-Barrett (1997), Kellner (2000) and Plansak and Volcic (2010) use the term *multiculturalism* to describe this movement towards hybridity and the rejection of stereotypes based on, especially, ethnicity and class. These scholars argue that multiculturalism contributes to, and values and acknowledges, different ethnicities, genders, sexual identities and social classes in societies. In New Zealand the sustained immigration policy by different governments since the 1990s to attract diverse immigrants is an example of this multicultural approach. Furthermore in New Zealand it is no longer an expectation on migrants to assimilate (Thompson, 2002). According to Thompson, the New Zealand expectation is that migrants will retain some cultural elements from their country of origin and officially multiculturalism, as opposed to assimilation, is encouraged. According to him, this attitude could contribute to the general acceptance of hybrid identities and multiculturalism in societies worldwide if it was applied.

Howard’s (2000) notion of multiculturalism entails an ethnic self-identification, a sense of belonging, the harbouring of positive attitudes towards one’s own ethnic group, social participation and participation in cultural practices. These all contribute to a “multilevel of social identities” (p. 375) that need to be re-established in the new country and migrant media can facilitate this transition.
Adams (2008) and Howley (2010) continually relate the notions of multiculturalism to the relevance of media space, aligning communication in place with a broad communicative ecology, to enable migrants to find a sense of place in their new countries as well as retain ties with their countries and cultures of origin.

Participation in a broad communicative ecology thus allows and nurtures hybrid identities and multiculturalism and is also the foundation of Hall's (Hall, Morley and Chen, 1996) concepts of articulation and rearticulation. He and Howley (2010) assert that radio allows participation in discourse and the latter is at the core of identity building. Considering the discussion above about articulation, rearticulation, discourse and identity, the notion of discourse should be developed further. In addition to the discussion above, Foth and Hearn (2007) and Slater, Tacchi and Lewis (2002) include discourse as an important component of communicative ecology. SANZ Live’s contribution to discourse thus has to be ascertained.

2.3.2 Discourse as a contributor to cultural identification

This study differentiates between three different forms of discourse: the linguistic and language aspect of discourse, group discourses, and societal discourses. Discourse is one of the foundations of culture and migrant media, and by participation in discourse new identities are facilitated.
Linguistic and language aspect of discourse

Elaborating on Hall’s (1996) notion that articulation is partly determined by how a group speaks, Cameron (2001) defines the linguistic aspect of discourse as the words used, what people say, how words are said, what the words mean in context and how they are interpreted. According to her the voice of the individual reflects the voices of a community and it is the understanding and construction of the reality of the individual in its social context. Lustanski (2009) and Howard (2000) identify language as a central cultural marker and one of the important ways in which migrants express identity. Furthermore, she asserts that “people actively produce identity through their talk” (p. 372). Adams (2009) describes language as something that is far more than a means of communication, arguing that it is the heart of “culture and identity ... and ... identity provides a sense of security, belongingness and feelings of common heritage” (Yagmur and Kroon, 2003, p. 320 cited in Adams, 2009, p. 92).

Wong (2012) who studied the participation of Asian migrants in Asian migrant media in Australia, argues that media is an important platform where the language of the country of origin can be used. Wong (2012) quotes Kymlicka and Patten (2003) who argue that ethnic minorities “take pleasure” (p.15) in using their language and self-identify with speakers of their own language. This notion of self-identification corresponds with Pietikäinen and Dufva’s (2006) perspective of critical discourse analysis. They argue that language “reflects ... meanings [of] the speaking personality, the perspectives and world-views of the speaker” (p. 213) and the social and historical context of the language. In
addition they regard “ethnic identity as constructed through various discourses, but at the same time, [it] materialises as voices that draw on particular experiences along the life history of the individual” (ibid). From the perspective of Pietikäinen and Dufva (2006) the individual could use unique language expression to identify with co-migrants in new surroundings, share significant cultural routines and make meaning of the societal discourses in the new country.

Group discourse and societal discourse

In addition to the language and linguistic aspect of discourse, groups also participate in group discourses relevant to the group (Cameron, 2001; Foth & Hearn, 2007) and the societal discourse of the hosting country (Hall, 1990; Morley, Hall & Chan, 1996). In this study group discourse relates to the conversation of the SANZ Live audience as a migrant group, and centres discourse on themes important to the group identity and context of the group (Foth & Hearn, 2007). Migrant/group discourse is lastly expected to engage with the larger societal discourses (Hall, 1990; Morley, Hall & Chan, 1996, Rear, 2015) of the host society by participating in the larger societal discourses, rearticulation and further adaptation to a new identity can occur.

The participation in group and societal discourses corresponds with the discursive layer of the structure of communicative ecology as proposed by Foth and Hearn (2007). This participation facilitates articulation and allows a group to establish themselves as an entity in society (Hall, Morley & Chen, 1996).
2.3.3 Music, traditions and routine as contributors to a cultural identity

In Australia, Wong (2012) observed that a specific role that community radio fulfils, in addition to maintaining minority discourses and languages, is to provide ethnic music and support the maintenance of other cultural traditions. Many minority radio stations and programs play the music preferred by the minority they serve (Cohen, 2008). Frith (1996) argues that music “creates and constructs an experience that is partly a collective identity” (p. 109); it allows listeners to experience themselves in a collective context and asserts that “music is a metaphor for identity” (p. 109). Adams (2009) links music to dance and argues that when people participate in dance it can enliven a situation or create memories of the past. Dance is a specific example of communication in a physical place (Adams, 2009) and therefore can be regarded as face-to-face communication or local socialisation. Both Adams (2009) and Frith (1996) value music as a mobile form of ethnic identity and trans-national communication, not confined by borders. Firth (1996) argues that music acts as a mechanism for bringing together members of an ethnic identity when a specific genre of music is played outside of its natural geographic location. Various examples, such as an Irish pub in Auckland or New York where Irish music brings together people with a “nostalgia for these traditional sounds” (p. 124) supports this notion.

In addition to music and language, migrants and ethnic minorities want to preserve their heritage, traditions, practices and customs in their new countries and these often form part of routine (Wong, 2012). Thompson (2002) argues
that amidst the fluidity of migration and the changes that migrants face, “the everyday culture of home [provides] an enclave of stability and tradition [and creates] routine” (p. 409) in the integration process. This routine might include specific cultural celebrations, sharing it with children born in the new country (Dragojlovic, 2012) and preparing and enjoying significant ethnic food (Longhurst, Johnston & Ho, 2010). According to the latter, people’s experiences of food reflect their attitude towards a place and for migrants it is possible to stay “viscerally connected” (p. 333) to their countries of origin through food.

Another central theme related to home life is children; migrants feel the need to share their narratives with their children (Dragojlovic, 2012). These first generation parents want to ensure the continuation of their cultural beliefs and rituals generated in countries of origin. Dragojlovik furthermore argues that this is a central need of most migrants who believe it will live on in their children. In congruence, Thompson (2002) observed that Indian and Asian migrants in the US and UK, made use of the internet to expose their children to ethnic language and culture, while children were also regularly taken “to the home country” (p. 416) to retain their culture.

While the scholars above viewed the continuation of culture and routine from the first generation and parents’ perspective, Wong (2012) studied culture from the perspective of second generation migrants in Australia. She found evidence that second generation migrants listen to migrant radio to discover

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15 The term second generation migrants generally refer to the children of the people who migrated and may refer to children born in the country of origin or in the destination country.
more about their countries of birth or countries where their parents grew up. Wong (2012) also found that second generation migrants listen to migrant radio for the music of the home country, to maintain their languages and to maintain their cultural traditions, all of which contribute to cultural routine. Plaza (2009) observed mourning and loss among second generation Caribbean descendants for their Creole culture and practices. They participate in cultural practices which form part of cultural routine and cultural festivals where ethnicity, music and traditional foods are celebrated.

In contrast to deliberate attempts from first generation parents to educate their children to preserve cultural heritage, and second generation migrants to find their cultural roots through migrant media, Kim (2007) argues that many second generation migrants already have post-memory knowledge about the country of origin. This knowledge is transferred as it is embedded in the routine of home and therefore the cultural identity of second generation migrants will include aspects of the identity of the first generation migrants, whether they want it or not. This post-memory knowledge will further be embedded by hearing radio content if migrant radio is part of the routine of home. In addition the family, first and second generation, will be identified by the ethnicity of the first generation, thus the second generation’s identity will be partly embedded by society (Kim, 2007).

The initial research for this study indicated that SANZ Live provides ways in which its audience can experience cultural identity and the extent to which it supports heritage, traditions and practices forms part of the research.
2.3.4 Connectedness through radio

Howley (2010) and Tacchi (2000; 2006) value the role that migrant radio plays in connecting migrant communities in a new location. In addition, Matsaganis, Katz and Ball-Rokeach (2011) ascribe transnational connectedness between migrants and the country of origin, and between migrants and compatriots in other countries, to migrant media on the internet, including radio over the internet. Slater, Tacchi and Lewis (2002) argue that radio is one of the means through which individuals retain connectedness with immediate and transnational communities, while local and international connectedness also relate to group and societal discourses. Among others, Wong (2012) summarises the necessity of connectedness to the migrant need to get news about their local communities and about their communities back home, allowing them to retain a sense of connectedness with home, as well as building new relationships in the receiving country.

According to Wong (2012) connectedness can still the longing for the motherland, while migrants can also freely express their identities and share memories in these transnational groups. Thompson (2002) and Shumow (2012) argue that these virtual communities connecting with migrant communities internationally and the motherland through the internet (including radio over the internet) underpin transnationalism. Wong (2012) values the connections made through radio and social media by acknowledging that even though they
are imagined communities, they integrate people in the wider community and with communities in the country of origin. Shumow (2012) argues that transnationalism demands that migrant media accepts the responsibility to reflect on issues in the country of origin, and retains ties with it, while supporting migrants in, and reflecting on the new country. In correlation, migrants and media producers in the new country have a need to share their experience as migrants to make it easier for migrants that arrive from the country of origin, especially if they have already moved forward in the process of reaching a new hybrid identity “through the confluence of migration and media” (p. 822).

In addition to transnational connectedness, connectedness with the local community is also a priority for migrants and this has several advantages. Wong (2012) observes that ethnic minorities also use radio programmes to learn about the new culture, relating it to a willingness to embrace multiculturalism. Furthermore, she observed that Australian Asian minorities adopt Australian habits into their new cultures based on information from the media, thus forming new hybrid identities by selectively incorporating new cultural practices in their new country. This creates a new culture related to their previous culture, resulting in migrants having complex, fluid, changing and multi-layered identities (Howard, 2000).

Migrants’ connectedness also includes the need for incorporating non-compatriots in their migrant media preferences (Wong, 2012). Wong observed that participants in her study were proud that their friends of European
Australian descent also listened to their Asian radio stations, allowing them to communicate about their music in a communal public sphere. Participants in Wong’s study reported that discussions about topics and music were often continued with friends in face-to-face or Facebook interactions. According to Wong this acceptance and tolerance of ethnic radio and the participation of non-Asians in it, gives the Asian listeners “the assurance to call Australia their home and the self-confidence to be an Australian of Asian ethnicity” (p. 11).

2.3.5 Gradual process to gaining a sense of place

Various scholars are in agreement that migrant culture changes over time allowing migrants to progress to a sense of place (Adams, 2008; Boyd-Barrett, 1997; Cohen, 2008; Hearn & Foth, 2007; Howley, 2010; etc). Kim (2001) argues that by using migrant media, and specifically radio, the process of “cultural adaptation occurs gradually and imperceptibly over different times for each migrant” (p. 281).

To explain this process Kim (2001) developed the stress-adaptation growth dynamic theory. This theory aptly describes the intercultural transformation process through which a migrant progresses to becoming connected and contented member of society in the new country. According to Kim (2001), the process starts with functional fitness, the state where a migrant can communicate effectively in the new society. In the second phase the migrant gradually leaves behind the symptoms of culture shock, such as negative self-esteem, low morale, social isolation, dissatisfaction in general, feelings of being
a victim in the new circumstances and hostility towards host society. During
this phase, migrants need to find a “dynamic fit between parts of the internal
system and [new] external realities – that is the attainment of internal
coherence and meaningful relationship to the outside world” (p. 287). After
leaving behind the symptoms of culture shock, the migrant acquires an
intercultural identity. Kim further elaborates that in this third phase, the
childhood culturally constructed identity adapts as a result of the migrant’s
communication and interactions in the new cultural environment. In the fourth
phase, a migrant achieves/experiences intercultural personhood. Being an
intercultural person is a continuous transformation in which the migrant puts
his/her different dimensions together in a complete and harmonious whole
where emotional and physical health and happiness are experienced (Kao, 1975,
their bicultural nature and had a willingness to adapt, they experienced less
psychological distress, while those that made the decision not to integrate
experienced high levels of stress. She furthermore found that when people
described themselves with their bicultural identities, it was easier for them to
adapt into the new society.

This study will investigate how SANZ Live assists its audience to find a sense of
place in Auckland as well as retain ties with their South African culture. Among
others it will determine the role of the on- and off-air activities of SANZ Live as
activities that contribute to making sense of place. Included in the on-air
activities are cultural identifiers such as discourse and themes related to it,
while off-air activities include cultural routines and practices, such as events and food.

2.4 Chapter conclusion

Kim’s (2001) final observation that the ease of adaptation is partly related to the individual’s willingness confirms the importance of a diverse communicative ecology for migrants (as researched by communication ecologists like Tacchi) to arrive at a sense of place (as defined by Adams, 2008, and Howley, 2010). Furthermore, Kim’s stress-adaptation growth dynamic theory confirms that migrants need to progress through a stressful and complicated process of change to feel a sense connectedness in place. This is another useful characteristic against which the effectiveness of SANZ Live can be evaluated.

To conclude this literature review; a few studies were found that related to South African migrants to Australia and New Zealand and these provided context, especially in Chapter 1 (Marchetti-Mercer, 2012; Meares, 2010; Louw & Volcic, 2010; Oberholzer’s, 2011). Only two academic studies were found that related to emotional distress experienced by South African migrants: those of Kwajala and Mason (2008) which focused on White South Africans in Australia and Trlin’s (2012) study which focused on initial employment and social interaction experiences of South Africans in Auckland. Trlin’s participants were mostly White South Africans (participants from other ethnicities were invited but did not submit the questionnaires). Thus, in essence only one study relates directly to New Zealand and none discuss the role of migrant media in finding a
sense of place. This supported the initial proposition that the literature on the South African migrants in New Zealand is limited.

In Chapter 3 the methodology and methods of data gathering that enabled the information to evaluate the role of SANZ Live's in making sense of place for its audience, will be discussed.
Chapter 3: Research methodology

This chapter presents the research design for this study. It identifies the unit of analysis as SANZ Live, the overall methodological approach, and the methods of data collection and the related samples, and the data analysis applied to each method of data collection. Designing research that seeks to explore the impact of migrant radio on the sense of place required a mixed methods research that involved quantitative and qualitative data collection methods. This included a content analysis, semi-structured interviews, focus group discussions and a quantitative questionnaire. Because of the scarcity of available research on this topic in the New Zealand context, the decision was made to take an explorative case study approach.

3.1 Case study approach

The choice of the explorative case study approach is derived from the characteristics of this research as a methodological approach that is primarily concerned with exploring previously unknown topics (Yupp, 2006). Babbie (2008) considers explorative studies as “essential” (p. 97) in new research and he argues that they usually produce new insights, while dispelling misconceptions. Favouring case studies, Mariotto, Pinto Zanni and De Moraes (2014) claim that case studies “have been the source of some of the most trailblazing concepts” in especially, management research (p. 359).
Various scholars relate the advantages of case studies to real life situations. Flyvbjerg (2006) argues that the advantage of the case study is that “it can close-in on real-life situations and test views directly in relation to the phenomena as it unfolds” (p. 398). Furthermore, Yin (2004) defines a case study as a study that “investigates real life events [or phenomena] in their natural settings [or contexts]” (p. pxii). As the main research question deals with human processes and emotions, a methodology was required that would allow detailed descriptions and explanations. Bell (1996) emphasises that a case study is more than a description and it also investigates the interaction between factors and events, making it appropriate for this study that will look at the South African migrant use of media in reaction to the experiences while settling in Auckland. Williams, Rice and Rogers (1988) and van Wynsberghe and Khan (2007) describe a case study as an opportunity to describe complex relationships, personal interpretations and historical narratives of a phenomenon. Flyvbjerg (2006) emphasises the desirability of case studies for context-dependent knowledge, making them ideal to establish how South Africans form new relationships in Auckland and how they interpret and make sense of their new environment.

3.2 Methods of data collection, related samples and data analysis

The diverse nature of the research and sub-questions determined qualitative and quantitative methods of data collection. The sequence in this section on the methods of data collection needs some clarification. It will be presented by
discussing the qualitative methods first, followed by the quantitative methods of data collection. After this, the content analysis will be discussed.

3.2.1 Qualitative methods of data collection and related samples

The qualitative data collection methods used for this research were focus groups with listeners of SANZ Live who volunteered, and semi-structured interviews with the presenters of SANZ Live. This combination of qualitative methods of data collection was deemed appropriate to comply with Ezzy’s (2002) argument that “qualitative research, and qualitative data analysis, involves working out how the things that people do make sense from their perspective” (p. 79). He argues that this can only be achieved if the researcher is willing to fully understand their world by “hear[ing] the voice of the participants” (p. 80).

Data collection and sample: focus groups

In order to answer the main research question it was necessary to get an understanding of the lived experiences of the SANZ Live audience in their process of making sense of place. According to various scholars, focus groups (see Appendix A: Focus group questions and Appendix B: Survey questionnaire for the focus groups) are a qualitative method of data collection that is particularly useful for explorative study and for rich data from participants (Babbie, 2008; Berger, 2014; Keyton, 2006). Keyton (2006) defines focus groups
as group discussions led by a facilitator, often the researcher himself, used for gathering specific data in a limited time frame. Berger (2014) emphasises that the time frame should not inhibit a free flowing conversation. Keyton (2006) advises the researcher to design a discussion guideline that will assist to prompt participation, contribution and interaction, thus supporting the notion of a free flowing conversation. These guidelines were adhered to.

Although Babbie (2008) and Keyton (2006) emphasise rich, in-depth conversation, they also stress the importance of a systematic process. The first step in this process is to select participants. Following Keyton’s (2006) suggestion that a homogeneous group of participants who are familiar with one another could lead to a more open discussion as participants will instinctively trust each other and be more open, focus group participants chose times and groups they wanted to join. Keyton (2006), as well as O’Leary (2010), also emphasise the importance of trust for open discussion and argues that the facilitator should preferably be someone that the participants can identify with. As a fellow South African, and having attended some of SANZ Live’s events, I was someone that the participants could associate with.

Neither Keyton (2006), nor Babbie (2008) emphasise the need for representativeness in focus groups. Babbie (2008) argues that focus group participation does not require rigorous sampling especially not in an explorative case study. O’Leary (2010) states that for qualitative data, it is more important that the sample is “relevant” (p. 165) than representative. As
representativeness was not the major consideration for an explorative study, I requested assistance for this study on Facebook, during Braai Day in September 2013 and during a radio appearance where the study was discussed. At Braai Day and the Black Tie, I approached regulars to enquire about possible participation and took the email address of those interested. Using this method a convenience sample was gathered. This resulting convenience sample was deemed relevant as they support SANZ Live and its events. Three focus groups were held. P1, P2, P3, P4 and P5 attended the first focus group, P6, P7, P8, P9 and P10, the second and P11 and P12 the third, as they were unable to attend the other two.

Babbie (2008) furthermore advises that the researcher should use structured, semi-structured or unstructured questions depending on the information required. For the focus groups in this study, a discussion guideline with open ended questions was used, and the conversation guided to ensure that the required data was gathered. This allowed an understanding of the experiences of the participants and the meaning they assign to them. These guidelines centred on the following themes: how the participants found out about SANZ Live; how often they listen to and reasons for listening to the radio programme; what they enjoy about this; how they feel about the music content; and how the programme content and events connect them with Auckland. Table 1 is list of participants with personal detail relevant to this study.
Table 1 gives detail about the sample used during focus groups:

<table>
<thead>
<tr>
<th>Participant</th>
<th>Age</th>
<th>Male/Female</th>
<th>South African ethnicity</th>
<th>Generation</th>
</tr>
</thead>
<tbody>
<tr>
<td>P1</td>
<td>30 - 40</td>
<td>F</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>P2</td>
<td>30 - 40</td>
<td>M</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>P3</td>
<td>40 - 50</td>
<td>M</td>
<td>White</td>
<td>1st generation</td>
</tr>
<tr>
<td>P4</td>
<td>40 - 50</td>
<td>F</td>
<td>White</td>
<td>1st generation</td>
</tr>
<tr>
<td>P5</td>
<td>40 - 50</td>
<td>F</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>P6</td>
<td>40 - 50</td>
<td>F</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>P7</td>
<td>50 - 60</td>
<td>F</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>P8</td>
<td>50 - 60</td>
<td>F</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>P9</td>
<td>30 - 40</td>
<td>F</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>P10</td>
<td>40 - 50</td>
<td>F</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>P11</td>
<td>50 - 60</td>
<td>F</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>P12</td>
<td>20 - 30</td>
<td>F</td>
<td>Coloured</td>
<td>2nd generation</td>
</tr>
</tbody>
</table>

Table 1: Focus group participant detail

Data collection and sample: semi-structured interviews

In order to determine how the leadership of SANZ Live perceives the role of their radio program in making sense of place for its audience, in-depth, semi-structured interviews (see Appendix C: Semi-structured interviews with the directors and presenters) were held with the two directors and three regular
presenters of SANZ Live (one director is also a presenter). The leadership team conformed to O’Leary’s (2010) definition of key informants, as persons who, based on their roles, are relevant to a study.

<table>
<thead>
<tr>
<th>Director/Presenter</th>
<th>Age</th>
<th>Male/Female</th>
<th>Position</th>
<th>South African ethnicity</th>
<th>Generation</th>
</tr>
</thead>
<tbody>
<tr>
<td>D1</td>
<td>50 - 60</td>
<td>F</td>
<td>Director</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>D2</td>
<td>30 - 40</td>
<td>M</td>
<td>Director and presenter</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>DJ1</td>
<td>40 - 50</td>
<td>M</td>
<td>Presenter</td>
<td>Coloured</td>
<td>1st generation</td>
</tr>
<tr>
<td>DJ2</td>
<td>40 - 50</td>
<td>M</td>
<td>Presenter</td>
<td>White</td>
<td>1st generation</td>
</tr>
<tr>
<td>DJ3</td>
<td>30 - 40</td>
<td>F</td>
<td>Presenter</td>
<td>New Zealander</td>
<td>NA</td>
</tr>
</tbody>
</table>

*Table 2: Director and presenter detail*

Berger (2000) argues that interviews are valuable research tools as they enable researchers to find information that they cannot gain otherwise. Babbie (2008) defines a qualitative interview as a set of topics to be discussed and contrasts it to the standardised questions in a survey that result in quantitative data. O’Leary (2010) values semi-structured interviews as these enable the researcher to understand why the interviewee makes specific choices in relation to topics of importance, in this case for example, content choice and the balance of local and home content. O’Leary (2010) thus emphasises that interviews are another way of obtaining rich, in-depth qualitative data, especially if interviewees are allowed to elaborate during semi- and unstructured interviews.
In addition to gathering information on the reasoning of the presenters in their choice of program content, the motivation of the directors (as discussed on page 4) and presenters to be involved with SANZ Live is of particular importance as this could shed light on their perception of the role of SANZ Live. Presenters and other officials working in migrant media, are often unpaid volunteers, in contrast to the paid employees at commercial radio stations, and their motivation could thus lead to further understanding of the rationale behind radio programs (Howley, 2010).

Qualitative data analysis: focus groups and semi-structured interviews

The data from the focus groups and semi-structured interviews was analysed using a process suggested by O’Leary (2010): “organise the raw data, enter and code the data, search for meaning through thematic analysis, interpret the meaning and draw conclusions” (p. 257).

In both cases the raw data was digitally captured, transcribed in MS Word and coded. These codes enabled the identification of repetitive themes that could be analysed for relevance to the main research question and Sub-question 2. Sense of place is a humanistic notion and includes expressions of communication, identity and culture, much of which was covered in the guidelines compiled for the focus groups and semi-structured interviews. O’Leary (2014) contrasts this to strictly statistical deduction that omits rich meaning in research. Discourse analysis was preferred for this in-depth
meaning making as O’Leary (2014) describes it as a “specific, specialist strategy” (p. 300) of qualitative data analysis. The discourse analysis focused on three broad themes: linguistic, group and larger societal discourse (Hall, 1996; Howley, 2010; O’Leary, 2010). In addition Hall (1996) and Howley (2010) argue that discourse supports articulation and rearticulation, which they consider to be at the core of identity building. Thus the focus was to gather rich data and some unexpected information was uncovered using this strategy.

3.2.2 Survey questionnaire and related sample

At the focus groups, participants were requested to complete a survey questionnaire to explore their communicative ecology in order to answer sub-question 3 (see Appendix B: Survey questionnaire for the focus group). The response made it possible to place SANZ Live in the broader communicative ecology of its audience and furthermore, to understand the importance of SANZ Live relative to the other communication media of the participants. The sample for this questionnaire was thus the same as for the focus groups.

The questions in the survey questionnaire were mainly focused on how often the focus group members listened to SANZ live and/or other New Zealand and South African radio programmes. They were also requested to list any websites and Facebook pages they visit regularly and news media they used.
As the questionnaire was focused on gathering quantitative information, an interval response scale was used to determine the regularity with which media was used (O’Leary, 2010). The scale range was: Never, Seldom, Sometimes, Frequently, Regularly. Participants also had to list newspapers, websites, Facebook pages and magazines in the questionnaire and rate them using a scale, ranging from Never to Daily.

The analysis of the data was done in cognisance of O’Leary’s (2010) argument that working with quantitative data analysis is more than simply entering numbers into a computer; it must be subjected to reflexive analysis to be of value. The process required to do reflexive analysis is to carefully manage and organise raw data, code it systematically, enter it systematically, interpret the meaning, extract findings and draw conclusions. Furthermore, the analysis must be done in the context of the research purpose and be subjected to “persistent interrogation of the data” (p.231). As a result the deducted meaning of the statistics was clearly related to the communicative ecology in the Chapter 4 Findings.

3.2.3 Content analysis

Content analysis was used to gather qualitative and quantitative data. It was initially planned that the content of six broadcasts between September and October 2014 would be identified and analysed. However, this period was adapted to enable a balanced reflection of the different presenters’ broadcasts,
as some broadcasts in this period was not presented by the regular presenters.

An initial analysis of the six broadcasts revealed repetitive content and after the transcription of the first four programmes indicated saturation. O’Leary (2010) describes saturation as the point where more data does not generate new data. However, for the sake of reliability and thoroughness, the last two programmes were also transcribed. These six programmes did not include an example of one of the special broadcasts that SANZ Live does from time to time and it was decided to add a seventh program to the content analysis. This broadcast on 25 April 2015 deviated from the normal music and light-hearted entertainment, focusing on two topics of special significance, ANZAC Day and the Xenophobia in South Africa.  

The nature of the research questions required the use of quantitative and qualitative content analysis. According to Macnamara (2005) quantitative content analysis is more predictive than qualitative content analysis. However, he acknowledges that qualitative content analysis is required to understand the deeper meaning of data and therefore recommends a combination of the two methods of data gathering, resulting in the combination used in this study.

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16 In South Africa, xenophobic attacks by South African Africans on migrants from other parts in Africa occurred on a large scale in 2008, resulting in 68 people being killed. These attacks erupted again in April 2015 and 7 people died (Winsor, 2015). Black South Africans involved in these attacks claim that migrants from other African countries were taking employment opportunities and resources away from Black South Africans. During these attacks the possessions and informal dwellings of the migrants were often destroyed and they were subjected to physical violence. Although the victims were given shelter from church and government agencies during these attacks, there was no formal emotional or financial assistance when calm was restored.
Quantitative content analysis

In order to answer Sub-question 1 (How much of the content has a local focus) a quantitative content analysis was used. This answer illustrated how, and if, the content facilitated a progression towards making sense of place in Auckland, or if the content still focused mainly on South Africa. The content analysis also had to differentiate between music and discourse as the main aim of the weekly broadcasts are to entertain and inform.

Table 3 contains the dates and presenters for the seven broadcasts used as the sample for the quantitative content analysis. The quantitative analysis of these broadcasts resulted in 18 hours of broadcast material and assisted with answering sub-question 1.

<table>
<thead>
<tr>
<th>Date</th>
<th>Presenters</th>
</tr>
</thead>
<tbody>
<tr>
<td>13 September</td>
<td>DJ2 and DJ3</td>
</tr>
<tr>
<td>18 October</td>
<td>DJ1 and SANZ Live Junior</td>
</tr>
<tr>
<td>25 October</td>
<td>DJ2 and DJ3</td>
</tr>
<tr>
<td>8 November</td>
<td>D1 and DJ1</td>
</tr>
<tr>
<td>11 November</td>
<td>DJ2 and DJ3</td>
</tr>
<tr>
<td>13 December</td>
<td>D1 and DJ1</td>
</tr>
<tr>
<td>25 April</td>
<td>D1, DJ1 and D2</td>
</tr>
</tbody>
</table>

Table 3: Broadcasts used for the quantitative content analysis

The decision to use a quantitative content analysis is based on the advantages of this method of data gathering and analysis. Berger (2014) defines content
analysis as the systematic classification and description of communication and states that it is the most commonly used research methodology in communication studies. Berger (2014) and Keyton (2006) argue in favour of choosing quantitative content analysis where an objective, systematic answer is required about content. It was decided to follow inductive logic to ensure that no themes would be overlooked due to preconceptions that I might have harboured. Inductive logic allows the researcher to start collecting data as required, concurrently analysing it and then determining themes (El Hussein, Hirst, Salyers, & Osuji, 2014; O’Leary, 2010). El Hussein et al (2014) consider inductive logic as an appropriate approach in explorative study.

In order to analyse the quantitative data, the content of the seven broadcasts was transcribed in MS Excel, with each new comment or topic in a row of its own. These topics were coded and counted to calculate the percentages required to answer sub-question 1.

Qualitative content analysis

Qualitative content analysis was used to answer sub-question 2: what aspects of the local content focus on making sense of place in Auckland? The same sample was used; however, while the quantitative data collection was aimed at generating descriptive data about the different topics and their frequency and the qualitative analysis was aimed at finding in-depth meaning. This latter component of the research will focus on the emotions and nuances of the
topics discussed and emotive expressions about either South Africa or New Zealand.

O’Leary (2010) describes qualitative content analysis as a “specialist qualitative data analysis strategy”. According to Ezzy (2002) and O’Leary (2010) the process starts with the collection and organising of data. Secondly, data has to be categorised and themes identified for coding. According to Ezzy (2002) this phase might have involved some quantitative activity, while O’Leary (2010) cautions that emotions and context should also be considered during this phase. Thus, Ezzy (2002) recommends the use of open codes as this allows for exploration. This idea is supported by O’Leary (2010) who reminds the researcher to be mindful of thematic and interpreted analysis. This reminder coincides with Babbie’s (2008) assertion that qualitative content analysis should go “beyond description, to finding patterns and relationships” (p. 359). Ezzy (2002) and O’Leary’s (2010) process description ends with the interpretation of the data. This interpretation derived from open coding and themes produces qualitative conclusions. O’Leary (2010) describes conclusions as “all the significant / important findings that consider why and how themes are important …, summarising the data and linking it back to the questions, aims and objectives” (p. 267) of the study. Deductive reasoning should lead to conclusions from “engagement with the literature, prior experience and insights from collecting data” (p. 262). The proposed study will thus lean towards deductive conclusions.
As this study was explorative and Sub-question 2 demanded qualitative data, it was not possible to predict what would be discovered during the categorisation phase and therefore several concerns had to be kept in mind. Duffy (1996) advises that researchers have to keep an open mind, while Ezzy (2002) suggests the use of open categories (2002) to ensure that objective interpretation, required in qualitative case studies, is maintained. In addition O’Leary (2010) warns that, in a sociological context, “meanings are intricate and complex and [therefore] reduction [can result] in a loss of richness” (p. 256). Furthermore the researcher has to be aware of their own perspectives (ibid). As a White, Afrikaans South African, I thus had to be aware of my cultural disposition.

3.3 Ethical considerations

As the research for this thesis was conducted for the purposes of completing a master’s degree at Unitec, the institution’s ethical guidelines determined for research involving humans were adhered to (See Appendix D: Ethics approval form). Accompanying the ethics application, were examples of the written information provided to participants about their rights and my obligations. The written information included their right to withdraw any information provided and my obligation to protect participants’ anonymity, keep all information confidential and locked away, and allow participants the opportunity to review their comments before including them in the thesis (see Appendix E: Information for participants and Appendix F: Participant consent form).
By following the guidelines of UREC, the ethical guidelines for field research suggested by Ryen (2004) were followed. She refers to “standard ethical issues” (p. 219) such as informed consent, the protection of identity, the guarantee of anonymity and the confidential treatment of information gathered. She includes the principle of ‘non-maleficence’ here, and strongly implores researchers to ensure that participants are not harmed in any way, keep in mind their right to view original data and respect the principle of withdrawal of information. Most importantly, she argues that the “voice of the participants” (p. 221) should be reflected in the final product.

However, further to this, there are special considerations when working with a South African sample and in this case, honesty and openness was used to gain the trust of the participants (Ryen, 2004). South Africa has a past marked by ethnic conflict and separation. The issue of ethnicity remains sensitive and during the process of information gathering and interaction with South Africans from different ethnicities, ethnic discussions and labelling were, as far as possible, avoided. It must be made clear that the intent of the study was to focus on how migrants make sense of place and was not aimed at issues associated with belonging to different ethnic/cultural groups. Keeping in mind the issue of ethnicity, I had to carefully explain the rationale for the study during interviews and focus groups.

As a member of the South African diaspora, I am partly a community insider and was in a position to do some direct observation. Throughout the process I was
conscious that Bouma (1998), Flyvbjerg (2006), Johanssen (2003) and O’Leary (2005) warn against the effect that the observer has on the observed. In general these scholars warn that respondents might, behave in a manner that they believe the observer will want to see. In addition, as a South African participating in some aspects of the ethnic media, I had to keep in mind that as a researcher, I had to “maintain the role of researcher [to] prevent influencing and contaminating the research setting” (O’Leary, 2005, p. 172).

3.4 Reliability of the research

The measure of success for this study is that it should be recognised in the academic community as a reliable and valuable piece of research. Therefore the aim is to fully understand the usefulness and dangers of using a case study and several different statements need to be taken into consideration.

According to Johansson (2003) the choice for a case study should be a complex functioning unit. Since SANZ Live has won several awards (mentioned in Chapter 1 Introduction) and has expanded into an active community over a three year period, it can be classified as a complex functioning unit. Other media that South Africans are involved in, in Auckland, are mainly websites with South African content, Protea Hour (broadcast from the North Shore with a more targeted audience) and Radio Dukes (also broadcast from PlanetFM, with a Facebook following of just over 500). The most complex functioning unit that can shed light on how South Africans make sense of place in Auckland, is thus
SANZ Live, with over 4000 Facebook followers, approximately 600 direct
furthermore stresses the importance of case studies being contemporary and
“specific to time and space” (p. 5), thus a unit of analysis was needed that was
continually developing, in contrast to media that was stagnating or simply
continuing along set patterns. SANZ Live conformed to the criteria of currency
and locality.

Flyvbjerg (2006) warns that case studies are sometimes criticised as the
researcher may be subjective and make arbitrary claims, especially as case
studies apply less rigorous data gathering methods than quantitative methods.
El Hussein et al (2014) assert that data is part of the participants and the
researcher and is therefore determined by the context and is often partial,
cautioning researchers to be aware of this. In addition Brannen (2006) cautions
that researchers’ choice of data collection methods are determined by their
personal preferences and heeding this advice, different methods of data
collection were used in this study and a thorough investigation made of
research about community radio – reflected in Chapter 2 Literature Review.

Care was also taken to ensure the reliability of the research by using
triangulation. Denzin distinguishes between four types of triangulation (1978):
data triangulation, investigator triangulation, methodological triangulation and
theory triangulation (cited in Cox and Hassard, 2005, p. 110). This study relied on
data triangulation and the triangulation of data collection methods for
reliability. Data triangulation required data to be collected at different times and from different sources. For example, three focus groups were held to ensure that participants gave independent answers, while seven broadcasts were analysed to ensure that saturation was reached. Methodological triangulation was applied through the use of quantitative and qualitative methods of data collection. For example, quantitative questionnaires, quantitative content analysis and qualitative focus groups and semi-structured interviews. Aaltio and Heilmann (2010) also argue that different methods of data collection in case studies ensure reliability and, according to them, the different methods of data collection can include various combinations of methods appropriate to the study.

3.5 Chapter conclusion

This chapter identified the unit of analysis for the study and the methodology that would be used to gather data for answering the research question. The qualitative and quantitative methods of data gathering, the sample used for each method and the analysis used for each method were discussed. Moreover, the ethical considerations and the reliability of the research were explained and some thought given to two forms of triangulation; data triangulation and methodological triangulation. This dual approach to triangulation should ensure the reliability of this research. In Chapter 4 the Findings derived from the different methods of data collection and analysis of data are presented, in preparation for the Conclusions in Chapter 5.
Chapter 4: Findings

The findings recounted in this chapter are aimed at answering the research question: how does SANZ Live facilitate the creation of a sense of place for its audience in Auckland. As a reminder, in this study, sense of place is the experience in, and of, a physical location, in which particular people create a sense of belonging through communication, community, culture, routine and territory to establish a new physical, emotional and social identity. In order to answer the research question, four broad themes related to the audience of SANZ Live will be discussed here:

- their emotional response to migration, their experience of Auckland as a physical location and the position and role of SANZ Live in their communicative ecology,
- on-air content that contributes to the creation of a sense of place,
- off-air activities that contribute to the creation of a sense of place and
- the emergence of a new routine and identity as the completion of the process of making sense of place.

4.1 The role of SANZ Live in alleviating the emotional response to the new physical location of Auckland

To determine whether SANZ Live made a difference to how its audience perceives Auckland as a physical location, it is necessary to understand how they experienced Auckland as arriving migrants. Questioned on this issue,
participants’ comments ranged from feelings of alienation, loneliness, missing family and long-standing friendships, to appreciating the safety they felt, and the employment opportunities in Auckland.

4.1.1 The role of SANZ Live to alleviate the emotional response to migration

When asked the first focus group question, “How did you become involved with SANZ Live?”, focus group participants spontaneously began their narratives by recalling their emotions about leaving South Africa and their initial experiences in Auckland. These initial experiences do not relate to the on-air activities of SANZ Live, but to some of its off-air activities. P1’s experience of Auckland began the minute she arrived in New Zealand. She explained that she did not feel welcome at all in New Zealand, as “getting off the plane .... one of the custom guys was very nasty to me” (P1). She described her first few days as feeling “foreign and lost” and described her first visit to a shopping mall as follows: “when I walked in the mall, I just felt everything was closing down around me, I felt foreign, I felt lost, everything felt totally foreign”.

P1, P2, P3, P4, P6, P7 and P11 all expressed feelings of loneliness and feelings of sadness at leaving South Africa. P7 explained this as follows:

We knew no-one in Auckland ...... It was hard ... 15 years ago, leaving your whole family, leaving your close friends. It was HARD taking the grandkids away from my mother and my mother-in-law. I was the only child and I took my children away from my mom, it was so hard. (P7)
P7 also initially found it difficult to build a new circle of friends and differentiated between “old and new” friends by saying that new friends “will never be the friend that was at your wedding, who was at your child’s christening, you will never have the friend again that you left in South Africa”. She and her husband, eventually met other South Africans through their involvement in the events arranged by SANZ Live.

P6 saw herself as slightly different from the other people in the focus group, explaining that she came from Port Elizabeth17 and that there is no one she knows from Port Elizabeth in Auckland. She acknowledged the role that SANZ Live played in making new friends by saying that she was thus glad to meet Capetonians18 and other South Africans, like P7 from Durban, through SANZ Live. P8 described her need for friendship and her reliance on SANZ Live in this regard: “When you are with South African friends it feels like home”. However she “likes to have friends from other cultures because it is intriguing”. Although P8 makes deliberate attempts to meet people from other cultures, she does not make an effort to meet South Africans because “it is guaranteed that I will meet South Africans through SANZ Live”.

Initial feelings of loneliness were also related to a perception that New Zealanders and South Africans are different from one another. Although both countries share a British colonial past and a passion for a variety of recreational

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17 City on the east coast of South Africa.
18 “Capetonians” is a commonly used word in South African English to refer to people who come from Cape Town.
activities, like rugby, fishing and outdoor pursuits, South Africans are often not prepared for the cultural differences between the countries. Thus participants enjoyed the company of other South Africans. Two male participants expressed feelings of mutual understanding when they are with other South Africans, for example at Braai Day, using the phrase “speak the same language” (P2, P3). They did not experience this in the company of Kiwis and meant that there is a shared sense of humour and understanding when different topics and situations are discussed. P2 elaborated by saying that South Africans “... communicate in a certain way that only South Africans understand ... and they have their own kind of lingo, somebody can say something and you can understand it, but if you say that amongst anybody else here, they will think there is something wrong with you.” P3 also said that there is a shared understanding about the struggle upon arrival, saying that “other South Africans think like you and I think it helps you to settle in. You know there are other guys that are also struggling, or are successful and ... just people that you know, people that know your name”. However participants also did not exclusively seek friendships with South Africans or SANZ Live listeners. Eleven of the twelve participants had a diverse range of friends, including Chinese, Japanese, Kiwis, Māori, Russians, Samoans, Tongans, etc. P5 introduced a Kiwi and a Samoan friend to SANZ Live feeling a need to share her culture with them. According to her, they enjoyed the initial programs and have become regular listeners, understanding her better, because they understand her culture better after listening to SANZ Live for some time.
In addition to the importance of friendship and the opportunities offered by SANZ Live to make new friends, the giving and receiving of support among the SANZ Live audience was frequently mentioned (D1, D2, P1, P2, P5, P6 and P9). Some participants contrasted the loss of the support from family and friends that they had enjoyed in South Africa to their experiences as new arrivals in Auckland. P1 and P2 unexpectedly needed help in a typical family crisis when they needed someone to pick up their children from school. In South Africa they had different friends that they could phone at very short notice on occasions like these (P2). P1 and P2 also discussed other forms of help that they received from the SANZ Live community. One family offered them a room and their second car. P1 explained that they arrived from South Africa with “nothing, except the clothes in our suitcases.” We got second hand furniture from [another SANZ Live family] that we did not know and second hand crockery from [people] that we also did not know”. P1 and P2 reiterated that they would do the same for other migrants from South Africa, because members of the SANZ Live audience did that for them. This supportive role also had a reversed effect; P9 became involved with SANZ Live after she noticed its support to South Africans and realising the value of it for the SANZ Live audience.

This comment needs to be explained using my insider knowledge. South African families usually enter New Zealand with a work permit granted under the Skilled Migrant category to the main applicant. Jobs on the Skilled Migrant category are not necessarily highly paid. This, combined with low exchange rate of the ZAR (ZAR1 – about NZ$9), the cost of aeroplane tickets from South Africa to New Zealand, the cost of containers to transport household goods and the immigration fees required, often leave South African families in a position where they arrive with their suitcases and a little bit of cash to, for example, put down on a bond or buy a cheap car.
4.1.2 Participants’ response to Auckland as a physical place

From a South African viewpoint it is necessary to include a comment on the SANZ Live audience’s experience of Auckland as a physical place. Many South African migrants leave South Africa for safety reasons and career opportunities, and although these issues are not obviously connected to SANZ Live, they are important for the relationship with the Auckland as a physical place and relates to the physical aspect of making sense of place.

Safety and employment opportunities form part of SANZ Live’s audience’s experience of the physical location, underpin the relationship with the physical place and influence making sense of place positively. Most participants spontaneously mentioned safety as a reason why they would not return to South Africa. The relevance of this to making sense of place is summarised by the following statement of P2:

I don’t think people leave SA because it is not a good place, I think it is circumstances that make people leave, like crime. You get a better life out here, you don’t have to look over your shoulder. I can sit outside late at night. In South Africa you can only do that if you have a high fence and things like that20, and hope that nobody jumps you by surprise. I think a lot of people come here because of the safety issue and obviously because of work. You earn better money here and things are set out financially so that everybody would be OK, it is very seldom that

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20 In this case “things like that” refers to alarms, burglar proofing, sensors around the house and other security devices installed in homes for safety sake.
you find poor people here and if you are poor there are lots of opportunities. (P2)

The combination of the positive experience of Auckland as a physical place and the social, and supportive role of SANZ Live, contribute to an opportunity for the audience of SANZ Live to develop a sense of place in Auckland.

4.1.3 The position of SANZ Live in the communicative ecology of focus group participants

To evaluate the prominence of SANZ Live as a media outlet for its audience and its subsequent contribution to making sense of place, SANZ Live should be placed in the larger media context of its audience. First of all the communicative ecology of the focus group participants was mapped. Understanding the communicative ecology should assist with answering Sub-question 3 of this research (How does SANZ Live fit in the communicative ecology of its audience?), and is presented in two parts: the broad communicative ecology excluding radio, followed by a separate focus on radio use, which is the main emphasis of this study.

Focus group participants were requested to complete the quantitative questionnaire below to determine the media that contributed to their communicative ecology. Table 4 indicates the frequency of the media used, spanning traditional forms of communication to internet based communication (excluding radio). Most notably, Table 4 indicates that the focus group
participants frequently used landline, texting, email, Facebook and Skype to stay in touch with family and friend in New Zealand and in South Africa. Although they use a variety of Facebook pages and websites that connect them with South Africa, they are engaged in New Zealand media as well.

<table>
<thead>
<tr>
<th>Method of Communication</th>
<th>Audience – where applicable OR Notes – where applicable</th>
<th>Never</th>
<th>Seldom</th>
<th>Sometimes</th>
<th>Frequently</th>
<th>Regularly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Letters and Postcards</td>
<td>Friends and family in South Africa</td>
<td>7</td>
<td>4</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birthday cards</td>
<td>Friends and family in South Africa</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Christmas cards</td>
<td>Friends and family in South Africa</td>
<td>8</td>
<td></td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Landline</td>
<td>Friends and family in South Africa</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Friends and family anywhere in the world</td>
<td>6</td>
<td>2</td>
<td>1</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Mobile phone calls</td>
<td>Friends and family in South Africa</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Friends and family anywhere in the world</td>
<td>7</td>
<td>1</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Mobile phone texting and What'sapp</td>
<td>Friends and family in South Africa</td>
<td>1</td>
<td></td>
<td>1</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Friends and family anywhere in the world</td>
<td>7</td>
<td></td>
<td>1</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Email</td>
<td>Friends and family in South Africa</td>
<td>1</td>
<td></td>
<td>5</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Friends and family anywhere in the world</td>
<td>8</td>
<td></td>
<td>3</td>
<td>1</td>
<td></td>
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<tr>
<td>Facebook</td>
<td>Friends and family in South Africa</td>
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<td></td>
<td></td>
<td>12</td>
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<td></td>
<td>Friends and family anywhere in the world</td>
<td>4</td>
<td></td>
<td></td>
<td>8</td>
<td></td>
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<td></td>
<td>SANZ Live</td>
<td></td>
<td>1</td>
<td>7</td>
<td>4</td>
<td></td>
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<tr>
<td>Other Facebook Pages regularly mentioned by participants:</td>
<td>Cape Malay Cooking, various other South African cooking Facebook pages</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Various Cape Town community group Facebook pages</td>
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83
<table>
<thead>
<tr>
<th></th>
<th>Various rugby and cricket Facebook pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skype</td>
<td>Friends and family in South Africa</td>
</tr>
<tr>
<td></td>
<td>2 3 7</td>
</tr>
<tr>
<td></td>
<td>Friends and family anywhere in the world</td>
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<tr>
<td></td>
<td>9 3</td>
</tr>
<tr>
<td>Websites</td>
<td>SANZ Live website</td>
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<td>1 1 2 8</td>
</tr>
<tr>
<td></td>
<td>Other regular websites visited by participants:</td>
</tr>
<tr>
<td></td>
<td>News 24 – all participants visited this</td>
</tr>
<tr>
<td></td>
<td>South Africans living in NZ – 5 participants</td>
</tr>
<tr>
<td></td>
<td>Various rugby and other sport web sites</td>
</tr>
<tr>
<td></td>
<td>Online shopping websites: Trademe, Kalahari</td>
</tr>
<tr>
<td>NZ Herald</td>
<td>Hard copy Website</td>
</tr>
<tr>
<td></td>
<td>3 1 1 3 4</td>
</tr>
<tr>
<td>TV1, TV2, TV3 Prime</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2 10</td>
</tr>
<tr>
<td>Sky TV</td>
<td>5 participants specifically use this for sport.</td>
</tr>
<tr>
<td></td>
<td>1 11</td>
</tr>
<tr>
<td>Māori TV</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5 2 1 4</td>
</tr>
<tr>
<td>Any other TV stations</td>
<td>Aljazeera</td>
</tr>
<tr>
<td></td>
<td>5 1 3 1</td>
</tr>
<tr>
<td></td>
<td>BBC</td>
</tr>
<tr>
<td></td>
<td>1 1</td>
</tr>
<tr>
<td></td>
<td>CNN</td>
</tr>
<tr>
<td></td>
<td>None</td>
</tr>
<tr>
<td></td>
<td>1 1</td>
</tr>
<tr>
<td>Magazines</td>
<td>Women's Day</td>
</tr>
<tr>
<td></td>
<td>7 3 1 1</td>
</tr>
<tr>
<td></td>
<td>NZ Women's Weekly</td>
</tr>
<tr>
<td></td>
<td>1 1</td>
</tr>
<tr>
<td></td>
<td>Lucky Break</td>
</tr>
<tr>
<td></td>
<td>1 1</td>
</tr>
<tr>
<td></td>
<td>None</td>
</tr>
</tbody>
</table>

Table 4: Media used by the focus group participants, excluding radio

As radio is now easily accessible over the internet, migrants can opt to continue listening to South African radio programmes instead of New Zealand radio. It thus had to be determined if the participants’ radio listening habits were South African or New Zealand focused. Their radio listening choices were analysed using the quantitative questionnaire and as a point of departure, participants had to indicate how often they listen to SANZ Live’s weekly broadcasts. This is reflected in Table 5:
Table 5: Frequency of listening to SANZ Live

<table>
<thead>
<tr>
<th>Never</th>
<th>Sometimes</th>
<th>Once a month</th>
<th>Twice a month</th>
<th>Weekly (either when home or downloaded later)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>6</td>
</tr>
</tbody>
</table>

Although three of the interviewees indicated that they never, or only listen to SANZ Live sometimes, these participants were active on the SANZ Live Facebook page, attended the events arranged by SANZ Live and viewed themselves as part of the SANZ Live community. P3, a businessman, for example does not listen to the radio broadcasts, but he regularly makes donations to the Ronald MacDonald House\(^{21}\) breakfast and sponsors Braai Day. P6 only listens sometimes, but she is regularly involved with the arrangements and catering for events.

Participants were requested to list all the radio programs they listen to. Table 6 indicates all the South African and New Zealand radio stations focus group participants listen to, excluding SANZ Live:

---

\(^{21}\) Ronald MacDonald House is an international organisation that provides accommodation to paediatric patients and their families while the paediatric patient undergoes treatment. It is the preferred Auckland charity of SANZ Live. Follow this link to the general website: [http://www.rmhc.org/](http://www.rmhc.org/)
### South African radio stations

<table>
<thead>
<tr>
<th>Radio station</th>
<th>Origin</th>
<th>Sometimes</th>
<th>Once a month</th>
<th>Twice a month</th>
<th>Weekly</th>
<th>Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Jakaranda</td>
<td>Pretoria</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heart 104.9FM</td>
<td>Cape Town</td>
<td>1</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio Good Hope</td>
<td>Cape Town</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Radio Highveld</td>
<td>Johannesburg</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heart FM</td>
<td>Cape Town</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Other South African radio station in Auckland

<table>
<thead>
<tr>
<th>Radio station</th>
<th>Origin</th>
<th>Sometimes</th>
<th>Once a month</th>
<th>Twice a month</th>
<th>Weekly</th>
<th>Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio Dukes</td>
<td>Auckland</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### New Zealand radio stations

<table>
<thead>
<tr>
<th>Radio station</th>
<th>Origin</th>
<th>Sometimes</th>
<th>Once a month</th>
<th>Twice a month</th>
<th>Weekly</th>
<th>Daily</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Breeze</td>
<td>New Zealand</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mai FM</td>
<td>New Zealand</td>
<td>3</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ZM online Radio</td>
<td>New Zealand</td>
<td>3</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>The Hits Auckland</td>
<td>Auckland</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Edge</td>
<td>New Zealand</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ZB Radio</td>
<td>New Zealand</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table 6:** Radio programs that focus group participants listen to

---

Radio Dukes is the only other South African radio programme that airs on PlanetFM and plays minstrel music items, often in Afrikaans and is associated with the mostly Afrikaans Cape Coloured community of partly-Malay descent.
The main reasons for participants to listen to South African-based radio programmes are the music, the South African conversation, news and topics, and to keep in touch with home (P1, P2, P3, P4, P5, P6, P7, P9, P10, P11). Table 6 indicates that although participants use South African radio, they also choose to engage with New Zealand radio despite the availability of South African radio over the internet. The communicative ecology mapped here, indicates that all the participants include a variety of SA and NZ media in their media ecologies, indicating a spontaneous movement away from a purely South African radio focus.

This sub-section described the progress of focus group participants from emotionality upon arrival in Auckland, to experiencing safety and security in it, and soon after, engaging with a variety of New Zealand, South African and other media. The specific role that SANZ Live plays to contribute to a sense place in Auckland is achieved through its on-air content and off-air activities.

4.2 On-air content of SANZ Live supporting the creation of a sense of place

SANZ Live can only support its audience to make a sense of place in Auckland if it steers away from content that is solely focused on South Africa. According to the directors and presenters of SANZ Live, the purpose of the radio programme is to engage the audience through music and conversation, inform them about news and events, and to facilitate a social connection for all South Africans in Auckland and anyone else that is interested in the South African
culture or music (D1, D2, DJ1, DJ2, DJ3). To establish if these purposes are reflected in the on-air content, if it meets the needs of the audience and if it contributes to making sense of place, data from the content analysis, the quantitative questionnaire and focus groups were used.

Data from the quantitative questionnaire provided the answer to Sub-Question 1: how much of the SANZ Live content has a local focus? In congruence with the purpose of the presenters, focus group participants continuously discussed two main issues related to SANZ Live’s on-air content: the music and the conversation. A distinction thus has to be made between music and conversation because these components of the programme could have had a different focuses. For example, if the music was mostly international and the conversation mostly about South Africa, it is unlikely that it would facilitate the creation of a sense of place in Auckland. Likewise, a programme that was solely focused on music would probably also not contribute to the creation of a sense of place in Auckland. Figure 2 compares the percentage music and the percentage conversation during the broadcast sample.
Figure 2: Comparison between music and conversation, presented as a percentage of broadcast time

The statistics in Figure 2 indicate that approximately 20% more broadcast time is spent on music than on conversation. This reflects the directors’ and presenters’ aim to entertain, and is to be expected on a Saturday evening when people want to relax. Hence, music, as well as the topics of conversation, need further in-depth elaboration.

4.2.1 Music choice as a contributing factor to making sense of place

This section will refer to the rationale behind the presenters’ music choice, statistics obtained from the content analysis about the genre and origin of music and the perception of the focus group participants of the music played.
D1 and DJ1 play the highest percentage of Cape Jazz\textsuperscript{23} because they believe that it resonates with most of their listeners (D1, DJ1). D1 has fond memories of going dancing at the Roxy’s Club in Kuilsriver\textsuperscript{24}, which is familiar to many listeners who either went dancing there themselves (P5, P9, P11) or who know about it by word of mouth (P1, P2). Cape Jazz, jazz and the hits of the day were played at Roxy’s Club and patrons danced \textit{langarm} or did the \textit{bob}.\textsuperscript{25} Some of the hits played there during the 70s and the 80s are now labelled \textit{Old School}\textsuperscript{26} and they evoke fond memories among the audience of their dancing days in Cape Town (D2, P5, P11). D1 and DJ1 include this music in their broadcasts. In comparison DJ2 and DJ3 generally play a larger variety of music genres in order to incorporate a broader South African and New Zealand listenership. Their music ranges from mostly Club Music and Electropop\textsuperscript{27} to Old School and pop music. However, they include jazz and Cape Jazz for the Capetonian audience.

DJ2 strongly believes that to grow SANZ Live, the programme must win New Zealand listeners and he believes the Mixed Junction show has the largest New Zealand listenership on SANZ Live. DJ1 attributes this growing New Zealand listenership to specific factors. DJ3 is New Zealand-born and involved with the

\textsuperscript{23}According to Gibson (2013) Cape Jazz developed in the so-called Coloured townships around Cape Town in the 1970s as a cultural identifier of the Coloured community. It developed from a combination of American Jazz, soul and R&B and various artists from this period became household names.

\textsuperscript{24}Kuilsriver was previously a small village outside of Cape Town, but is now incorporated in the larger City of Cape Town.

\textsuperscript{25}Gibbs explains “langarm” (which can literally be translated as ‘long arm’) as an informal form of ballroom dancing and “bob”, a shortened version of the “be-bop”, similar to the be-bop dancing style, with lots of hopping and fast body movements.

\textsuperscript{26}Old School music refers to music that was highly popular earlier, but despite being older now, has retained its popular allure.

\textsuperscript{27}Electropop is created by electronic sound and uses a synthesizer.
cheerleading fraternity. This initially attracted her family and some of her friends to SANZ Live and through word of mouth this attracted more acquaintances, including a friend living in Tasmania. DJ2 is well-known in his professional field and active in the cricket fraternity in South Auckland. Several of his colleagues and acquaintances also listen to the Mixed Junction. Lastly, they live in the Pukekohe area and DJ1 believes they “bring the south side flavour” to the programme. Two specific events raised their profile and widened the listenership of SANZ Live in the Pukekohe area: SANZ Live hosted a fundraiser selling boerewors rolls\textsuperscript{28} at a well-known South African store in Pukekohe and they were involved in the Barry Hilton\textsuperscript{29} show in Waiuku. During these two events, promotional posters and personal contact expanded an awareness of SANZ Live in the area. Since this exposure DJ3 was surprised by the number of South Africans in the area and has since frequently been recognised in shops and stopped for a “quick chat”.

Content analysis was done prior to the focus group discussions and in order to prepare for possible comments about the music content of the broadcasts, content analysis was used to compare the difference in music choice between the presenters and to categorise the music according to genre and country of origin. Table 7 compares the number of music items played per music genre and the different music choices made by D1 and DJ1 on the one hand and DJ2 and DJ3 on the other:

\textsuperscript{28} Boerewors rolls are similar to a sausage sizzle, but it is made using a hotdog roll, traditional South African sausage and a variety of condiments.

\textsuperscript{29} Barry Hilton is a popular South African comedian that SANZ Live brought to South Africa to give performances in different towns in New Zealand.
Table 7: Comparison of number of music items per genre

The combined statistics deducted from the above are indicated in Figure 3 and it differentiates between genre and origin of the music.

![Genre and origin of music chart]

**Figure 3**: Comparison of music choice of presenters per genre

Table 7 indicates that both groups of presenters played significantly more international music than South African music. In total D1 and DJ1 played 55
international music items, 15 South African music items and two African music items. On ANZAC day the Last Post and the New Zealand National Anthem were played. DJ2 and DJ3 played 39 international music items and 14 South African music items. The music choice of the guest DJ continued the trend that the majority of the music played was international. Although the majority of radio stations in New Zealand would play a significant selection of international music, the relatively low number of South African music items played during the SANZ Live broadcasts indicates that the intention of the broadcasters is not to focus on South African music, but to contribute to a lively Saturday night atmosphere. Thus the purpose is not to encourage feelings of nostalgia for South Africa, but to replicate the same lively atmosphere that would be part of a typical Saturday evening in South Africa.

During the focus group discussions, participants responded favourably to the music choice of the presenters. P1, P2, P5, P8, P9 and P11 were some of the most dedicated listeners to the radio program, with P1, P2, P8, P10 and P11 sharing a passion for jazz. P1 explained that her favourite music is rock, pop, R&B and jazz, because she “grew up in Cape Town”, listened to jazz with her father and knew Richard Ceaser, a Cape Jazz artist, who SANZ Live brought to New Zealand for music tours in 2013 and 2014. Similarly, P2 has a fondness for Cape Jazz and explained that he “grew up with Cape Town music, where they imitate American jazz stars [but] they are all good musicians [with] beautiful voices.” P5, who also listens regularly, but prefers the music played by DJ2 and DJ3 because she prefers Old School and Club Music/Electropop and when she
listens to them, “I transform my lounge into the ‘Galaxy’ of Space’ [laughs heartily at herself] and I can have a lekker jol and [enjoy] the old tunes, not necessarily what you find on the radio here.”

The comments above indicate the feelings and memories conjured by the music, and the enjoyment and satisfaction of the focus group participants with the music choices of the presenters. During the seven programmes analysed, three phone calls from listeners indicated that SANZ Live has a broader listenership than only Auckland listeners. One Māori listener phoned from up North to wish her whānau happy holidays and to express her appreciation for the music choice of D1 and DJ1. Two other listeners, one from Australia and one from a small South African town, Retreat, phoned with music requests for family and friends in Auckland. This indicates the wide audience of SANZ Live, which goes beyond New Zealand borders.

4.2.2 Informal conversation and special discussions as contributing factors to making sense of place

In addition to providing entertainment through music, the presenters also aim to involve the audience through informal conversation, for entertainment, and special discussions touching on more serious issues relevant to the audience.

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30 Also refers to the Galaxy Club mentioned by other participants.
31 “Lekker jol” is an Afrikaans phrase that is particularly difficult to translate, but loosely explained, it means ‘to have an incredibly good time, dancing, laughing and relaxing - usually with friends’. In this case she would be doing this with her family or friends, in her lounge – as she says.
32 In the New Zealand context, Up North refers to the northern part of the North Island.
Similar to the music choice, this on-air conversation could be solely focused on South Africa, in which case it may not contribute directly to making sense of place in Auckland. Thus the content analysis also had to determine whether the on-air conversation was focused on South Africa or New Zealand. The analysis revealed that a strict geographic demarcation was not practical, as the largest component of the on-air conversations focused on the on- and off-air activities of SANZ Live. In Figure 4 the conversational content is categorised according to focus per geographic region and is also compared with SANZ Live focused content.

**Figure 4:** Comparison between conversational focus of topics indicating that SANZ Live focused content is the core focus of the conversation (Figures expressed as percentages.)

According to Figure 4 the main focus of the content is on SANZ Live itself as a functioning radio programme with on- and off-air activities in Auckland, New Zealand. Topics, and the time allocated to them over the sample broadcast
period, discussed under the SANZ Live–category in Figure 4, are further
categorised in Figure 5. The topics listed in Figure 5 illustrate the broad range of
general topics that contribute to making sense of place:

![Figure 5: Time allocated to informal conversation and specific
discussions during the sample broadcasts](image)

The statistics in Figure 5 indicate five, prominent categories that, in combination
with comments from the focus group, directly relate to making sense of place:

- Studio guests
- Events
- Humorous comments
- Greetings and introductions
- Weather

The content analysis combined
with some of the comments made during focus group discussions, will be
discussed in the next chapter and assist with answering Sub-Question 2; *What
aspects of the local content focus on making sense of place in Auckland?*
4.2.2.1 The language and humour of SANZ Live

The focus group participants stated that they enjoyed listening to the conversation between the presenters (P1, P5, P6, P8, P10 & P11). P6 and P8 specifically mentioned the linguistic aspect of the broadcasts, by mentioning language, South African expressions and colloquialisms. According to P8 the broadcasts “remind [her] of back home, they play the music that I am used to, and you know ... [pause] ... the same language that we are used to ...”. An example is the following phrase used on 8 November 2014 by DJ2, who said that someone was looking spiff – a typical South African colloquialism used when someone is looking good in formal or grand/fancy clothes. Considering previous comments made by P2 and P3 about “speaking the same language”, P8 was asked if she meant “the physical language”. She answered affirmatively by saying:

The words, the slang - that type of thing, because you are coming from a different country, so ... although it is all English, they’ve got a different way of speaking, the whole culture and everything is just different. So, by listening to the radio, it sounds like home and you hear the people talk and it sounds like you ... it is just good. (P8)

P6 was one of the focus group participants who only listened to SANZ Live sometimes but when asked what she enjoyed when she listens, she explained that she likes “the conversation [because] when you listen to them it is not like
actual DJs, it is like listening to someone from home having a conversation”, thus emphasizing the linguistic aspect of the broadcasts.

Several focus group participants mentioned that they enjoy the humour during broadcasts. P5 discussed the shared sense of humour experienced during broadcasts and at off-air activities:

South Africans have a specific sense of humour that only South Africans can understand and that is what I really love about our community is that we can say things in ten thousand different ways and we can still take it as the joke as it was intended to be. (P5)

P3 agreed, repeating his feeling of being comfortable in the typical South African atmosphere because “you know when you tell someone a joke, they catch it, you don’t have to explain … this is what the joke is about ….yes … it is nice to mingle with South Africans”.

Humour is also part of the off-air activities of SANZ Live and P1 commented that they “obviously” went to a performance of Barry Hilton, a South African comedian from Cape Town, that SANZ Live arranged. His humour is culturally specific and many of his comedy skits will not be understood by non-South Africans. To P1 the evening at the Barry Hilton show “was the best evening out of all times”, while P4 enjoyed it because he was with “people who have [the same humour] in common”.

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In addition to these expressions of appreciation for South African humour, there are jokes made continually during the broadcasts that may be difficult for non-South Africans to fully understand, due to the culturally specific nature of the humour. The following table shows the statistics on humour gathered from the data analysis of the broadcast of 13 September. It spans fifteen minutes, starting five minutes after the broadcast commenced and greetings were completed. In these fifteen minutes four examples of humour is identified that would be described as typical South African humour by the audience.33

<table>
<thead>
<tr>
<th>Food</th>
<th>Joking about a spitbraai and braaiing something ‘with bones in it’ (implying that if anything has bones in it, it can be spitbraaied and eaten – although the tradition is to spitbraai pork or lamb).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Driving badly</td>
<td>Compares the drivers of Wellington to South Africa’s drivers (often fast and aggressive), followed by joking about South Africans feeling at home in Wellington because of the driving.</td>
</tr>
<tr>
<td>Watching rugby at all costs</td>
<td>Joking about DJ2’s infatuation with sport – in this case DJ3 explains that DJ2 was sitting all by himself at a large table for ten watching the All Blacks beat the Springboks in Wellington. DJ2 retorted that he was NOT alone in the bar, there was also a guy from Vanuatu at the other side of the bar and they “had great night ... eventually”.</td>
</tr>
<tr>
<td>SA women</td>
<td>Reference made to a SA woman who took her baby chinchilla to the performance of Trevor Noah in the Auckland City Hall in a</td>
</tr>
</tbody>
</table>

33 All broadcasts are available from support@southafricanzliveradio.com
34 A spitbraai is the cooking of meat over a large open pit filled with coal or in a trough filled with coal, on a rotisserie turning very slowly for a number of hours. This is popular in South Africa for larger, formal and informal gatherings. The expectation is that guests will sit around and socialise for the duration of the cooking process. In this case, the word braaiing is used to describe a braai in process, and would have been regarded as the present continuous form of braai by the speaker. Although spitbraai is a noun, the speaker converts it to a verb by adding the suffix ed to the noun. Any South African would understand this culturally specific conversion of the word spitbraai.
35 Trevor Noah is South Africa’s most famous comedian and was appointed a host on The Daily Show on Comedy Central during March 2015.
large handbag. A plethora of non-offensive, funny comments about different types of South African women followed.

Table 8: Examples of typical South African humour during fifteen minutes of the broadcast of 13 September 2014

The examples above indicate that the presenters understand and share culturally specific jargon and humour that would resonate with the audience. Although these words relate to the language and humour of SANZ Live, it also relates to culturally specific activities, such as having a braai and a spitbraai. These activities are discussed under the section on the off-air activities of SANZ Live.

Comments during the focus groups about the humour acknowledge the connectedness between the presenters and the focus groups and the use of humour to alleviate the initial discomfort of immigration and assist with the process of making sense of place. Thus humour and the use of language that resonates with the audience contributes to creating a unique space where the South African radio atmosphere is recreated.

In addition to the spontaneous use of South African language and humour, the presenters also consider ways in which to accommodate New Zealand language and related customs. During broadcasts greetings are in English, Māori and sometimes Afrikaans, and simple Māori words like “whānau” are frequently used. Māori Language Week is celebrated annually on-air and in 2013 DJ2 and
DJ3’s children (New Zealand born) performed a haka and DJ3 (a New Zealander) taught listeners a variety of Māori greetings and words.

Language during broadcasts is thus not only aimed at recreating South African radio, but by including Māori words, a further connection with the new place of living, Auckland and New Zealand, is created.

4.2.2.2 Informal conversation important to the SANZ Live audience

In addition to the general language use and humour, the presenters’ connectedness with the audience needs is evident through the personal comments and informal conversation during broadcasts. Table 9 presents the main themes covered during the broadcast of 25 October 2014. It contained 120 minutes of music and 60 minutes of general informal conversation. The latter included theme songs, sponsor messages, personal greetings, as well as personal comments about a range of topics such as New Zealand culture, international news, information about a South African musician and Auckland news. The summary below contains the different topics discussed:
<table>
<thead>
<tr>
<th>Topic</th>
<th>Description</th>
</tr>
</thead>
</table>
| Culture NZ                              | Kiwi singer/DJ from South Auckland  
Information about his music and an Australian Music Competition that he won. |
| News: SA musician                       | South African DJ from Australia  
On visit to Auckland and was invited to come and greet the audience |
| Culture NZ/SA                           | Chanwen Southgate  
Winner of Miss Africa competition in Auckland |
| International news                      | School shooting in USA                                                                             |
| International news                      | Shooting at the Canadian parliament                                                               |
| Cultural NZ                             | Dance competition North Shore                                                                     |
| Cultural NZ                             | Cheer leaders competition                                                                          |
| Cultural NZ                             | Clubs with good dance music in Takapuna                                                            |
| South African cultural news             | Promotion of an Afrikaans music show, presented by another organisation                            |
| International Music News               | Vanilla Ice in Auckland                                                                             |
| News Auckland                           | Warning about traffic jam and alternative routes                                                    |
| Events: New Zealand Community Support   | Request to audience to sponsor a SANZ Live audience member who is cycling in a race to raise money for a wheelchair bound girl. |

*Table 9:* Topics covered during the conversational time of the broadcast of 25 October.

Table 9 thus indicates a variety of general discussions including the needs of participants such as P1 and P5 who expressed a desire to keep up to date with South African artists. SANZ Live would be one of the few places where information about South African artists in New Zealand could be obtained. In addition, Table 9 indicates that a variety of other cultural news items are shared.
and that SANZ Live comments on international news, for example the shooting at the Canadian parliament on 14 October 2014.

Sport also often features prominently in the broadcasts. South Africans and New Zealanders share a passion for sport and it is well-known that the sporting events between these two nations are marked with good-natured tension and excitement. During the broadcast of 25 October, DJ2 started his broadcast by saying; “Good evening to all on this historic evening. Big things happening down in Wellington at the Cake Tin tonight. South Africa is taking on the Mighty All Blacks …”. During this broadcast, the score was updated six times between music mixes and initially, when South Africa lead 7-6, DJ3, an All Black supporter, loudly exclaimed in the background “Go the All Blacks!” When the Springboks succeeded with another try, DJ2 admitted that if he was home he would have been watching the rugby, and then added “actually I am watching the rugby”. At half time there was an interview with one of the SANZ Live audience members via phone and several tongue-in-the-cheek comments were made when the Springboks lost the match, including that “the South Africans went down in a thriller of a match” (DJ2).

4.2.2.3 Formal discussion contributing to making sense of place

In contrast to the prevalent informal conversations as discussed above, SANZ Live arranges more formal discussions focusing on specific topics of importance
to the audience when the need arises. An example is the broadcast of 25 April 2015 that focused on ANZAC Day and the xenophobia in South Africa.\textsuperscript{38} \textsuperscript{39}

![SANZ Live Facebook advertisement for the special broadcast on Xenophobia (with permission).](image.png)

During this broadcast, the topic choice, music choice and a number of music items reflected the more serious nature of the broadcast. D1 greeted the audience by saying “\textit{Good evening to our listeners on this sombre day for all of us in New Zealand},” without the usual banter. During her greeting, D2 reminded the audience that on ANZAC Day, the fallen of New Zealand and Australia are remembered and she commented that she felt “humbled” to be present at the ANZAC Day service and experienced “[it] as an honour to hear the participants’

\textsuperscript{38} Please refer to 3.2.3 and Footnote 8 where background was given on the xenophobia in South Africa.

\textsuperscript{39} This broadcast is also available from mailto:support@southafricanzilveradio.com The verbatim quotes used in Section 4.2.2.3 referring to comments made by the presenters, Ms Lallie and Ms van Reenen are part of the transcriptions made of each of the broadcasts used for purposes of this study.
stories”. D1 continued and “[related] the suffering and loss of New Zealand and Australia 100 years ago [to the current situation in South Africa] and the violence there [as] it is really pertinent that it occurred now that we are celebrating ANZAC Day.” DJ1 also drew a parallel between South Africa and ANZAC Day, saying that “we have to remember the fallen who fought for South Africa’s freedom”. A minute of silence was held in remembrance of ANZAC Day, and the Last Post and a version of the New Zealand National Anthem was played.

The first part of the broadcast focused on an ANZAC Day Dawn Ceremony that D1, D2 and DJ1 attended in Remuera on behalf of SANZ Live. In addition to giving a report on the proceedings, an interview with two New Zealand women who were wearing their deceased uncle’s medals and poppies from the sixties which his wife kept, was also broadcast. The focus then moved to the xenophobic attacks in South Africa. The South African High Commissioner in Wellington, Ms Zodwa Lallie, was interviewed via telephone. Ms Lallie described the loss of life during the attacks as “very sad and very painful and the government condemns it in the strongest terms”. Ms Lallie explained the viewpoint of, and measures taken by, the South African government to diffuse the situation and integrate the victims back into society. She acknowledged “the concern from South Africans in New Zealand about their families in South Africa”. In addition she “acknowledged that many South Africans in New Zealand felt unsure of what assistance they can provide” to help the victims and contribute to stabilising South Africa again. She suggested that “if possible, South Africans earning NZ dollar should help family members in poverty in South
Africa, as poverty remains one of the root causes of crime”.40 In addition she would “like every South African in New Zealand to be exemplary citizens, upholding the good reputation of South Africans to prevent further tainting of the South African image internationally”.41

Although Ms Lallie’s comments were possibly not enough to quell the concern of audience members for their family and friends, SANZ Live’s interview with Ms Lallie is acknowledgement of the emotional ties that continue to exist between SANZ Live, its audience and South Africa. According to D2 “[w]e all have our nieces there, and our nephews and our families ... and anybody could become a victim”. In addition, this broadcast and the involvement of a representative of the South African government suggests that the South African government wanted to address the negative media coverage that resulted from the xenophobia and tried to use SANZ Live as a public relations exercise to explain the attacks and to encourage the South African diaspora to assist South Africans back home.

The South African charity that SANZ Live has chosen to support, The Trauma Centre Cape Town42, provides counselling for some of the victims of the

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40 The xenophobic attacks were the result of the perception that migrants from other parts of Africa were depriving South African citizens from employment and entrepreneurial opportunities.
41 From an insider perspective, Ms Lallie’s interview can be regarded as an attempt by the South African government to address the damage done to South Africa’s reputation as a stable economy as many African government supported the ANC during 1948 – 1994, therefore it is expected that South Africa will be supportive to nationals from other countries in South Africa.
42 The Trauma Centre Cape Town, was established 20 years ago, to provide trauma counselling to anyone suffering from the aftermath of any violence. This was necessitated by the violence in some areas around Cape Town and the lack of government funded resources for individuals exposed to trauma related incidents. Refer to the following website for further information: www.trauma.org.za
xenophobia in the Western Cape. The decision to support the Trauma Centre was made prior to April 2015 when the xenophobic attacks started. Ms Valdi van Reenen, the Director of The Trauma Centre, Cape Town, was also interviewed on 25 April 2015 due to the organisation’s support of trauma victims during these attacks in 2015.

Ms van Reenen appreciated the support and concern of SANZ Live and its audience, and discussed her experience on the frontline of dealing with the psychological trauma following the xenophobic attacks and was “observing incidents of xenophobic violence continuing despite government assurances that it has been contained”. In response to how people could help from New Zealand, she suggested that SANZ Live listeners should give information about the organisation to people they know in the Cape Town area via Facebook, email or during telephonic conversations. She also invited anyone “to inbox The Trauma Centre when someone needs social support [in South Africa]. The organisation will ensure that they could get counselling instead of retaliating violence with violence”. She also expressed appreciation for the financial support that The Trauma Centre receives from SANZ Live and lastly Ms van Reenen complimented the SANZ Live team on the “interview with the Kiwi women at ANZAC celebrations”, saying that she was moved “to hear the interview and hear the New Zealand national anthem …. among others because many African South Africans also lost their lives in World War II. Similarly crime and violence can escalate into war and ‘lest we forget’ we should not let it happen again”. She thus linked the two parts of the programme in her final comment.
Through SANZ Live’s involvement with The Trauma Centre Cape Town, participants can retain a connection with South African discourse and support a South African community organisation, making positive difference in South Africa. The support to The Trauma Centre and the support to the Ronald McDonald House are discussed further in the section SANZ Live’s off-air activities.

4.3 SANZ Live’s off-air activities supporting a sense of place

The off-air activities discussed in this part include the leadership of the directors and presenters, the events arranged, and the establishing of new routine.

4.3.1 A spirit of volunteering and social leadership among the directors and presenters of SANZ Live

Comments from the focus group and semi-structured interviews indicate an attitude of caring and a strong spirit of volunteering among D1, D2, DJ1, DJ2, DJ3, P9 and P10. Their work for, and involvement in, SANZ Live is only part of their community work and volunteering. P9 does some administrative work on a volunteer basis for SANZ Live. She is also involved in the community work of her church group and wants to help “newbie South Africans” through SANZ Live. DJ1 and P10 are also actively involved in the community work of their church and P10 leads a Sunday school group. DJ2 is an annual participant in the
Firefighter Sky Tower Stair Challenge\textsuperscript{43} and many members of SANZ Live’s audience supported his appeal for funds, while DJ3 is involved in the dance and cheerleading fraternity in Auckland.

In addition to volunteering their time and sometimes money, D1 and D2 are acknowledged for their leadership and empathic, caring and understanding, attitude by the participants. During Braai Day P4 was impressed that D1 went around, greeting every person with a handshake and that “he [D1] knows everyone’s name. [It] plays a big role in binding everyone together”, while P5 commented that “[D1 and D2] do a wonderful job... they have given their heart and soul for this radio station. They are all about the people and they get the community together”. P3 described D1 as “the magnet that keeps everyone together”, while P1 described D1 and D2 as follows: “Their home is always open to everyone. They support whoever they can. They are a great example of love for the community and being a helping hand to whoever needs it.”

In addition to the general community spirit discussed above, individual community members are also assisted when necessary. One participant\textsuperscript{44} explained that the SANZ Live community supported one South African family emotionally and logistically when the main breadwinner lost his/her job and was unemployed. He/she explains:

\textsuperscript{43} Follow this link to more information about the Fire Fighters Sky Tower Stair Challenge: http://firefightersclimb.org.nz/

\textsuperscript{44} I will keep this anecdote anonymous, as the participant code will be easy to decipher by insiders who might read this study.
I know they don’t want the accolades, but … we have fallen on hard times and people from SANZ Live helped us, we hadn’t actually asked for help, but we would come home to things like groceries at the front door, or they would phone up and say, we would like to do this for you. They have been really good to me and my family and looked after us. As South Africans we are very proud, we would never go and ask for help, but SANZ Live, knowing my circumstances, actually came forward … [breaks down in tears] … this is actually the first time, I spoke about it.

These words, together with the previous testimonies, indicate the caring nature of the SANZ Live leaders and community around SANZ Live. The directors and presenters are nurturing the community spirit and exercise their leadership skills to support the South African community.

In addition to support of members of the SANZ Live community, the decision to support the Ronald MacDonald House is based on the desire of SANZ Live to show its commitment to the wider Auckland community (DJ1, P10). According to DJ1 and P10, members of the SANZ Live community suggested previously that an Auckland charity should be supported. SANZ Live therefore arranged an annual Christmas breakfast where gifts are presented to the patients (children) and their families/care givers. The last breakfast took place on 13 December 2014 and much of the discussion of that evening’s radio broadcast centred on the events at the breakfast. DJ1 announced that the SANZ Live audience donated 263 gifts, of which over half was handed out that morning. The rest
would be handed out at a later stage when other children could benefit from them. The support to an Auckland based charity contributes to a feeling of making sense of place for its audience in Auckland, as they feel that they are making a difference in their new home (P1, P6, P8, P10, P11).

Some members of the SANZ Live audience felt that they preferred to support a charity in South Africa (D2) as there is much need in many South African communities (P8). This feeling was presented to SANZ Live and after careful consideration, it was decided to support The Trauma Centre Cape Town as many of the listeners of SANZ Live come from Cape Town (D1, D2, P9). SANZ Live held a Mother’s Day Lunch to raise funds for The Trauma Centre Cape Town on 10 May 2015 and plans to continue this event annually.

By being involved with two community organisations, one in New Zealand and another in South Africa, and by acknowledging two issues of national significance to New Zealand and South Africa, the directors and presenters demonstrate their understanding of the needs of the audience. This duality of approach allows the SANZ Live audience to make a sense of place here, while simultaneously offering an opportunity to be involved with South Africa.

4.3.2 Events and feelings of connectedness with fellow South Africans

SANZ Live arranges a variety of cultural and social events where audience members can socialise and enjoy cultural activities. Braai Day is the most
significant of these and it was spontaneously mentioned by all focus group participants. When mentioning Braai Day, focus groups participants were asked to explain how they feel when they attend Braai Day. Most participants spontaneously used the words “sense of belonging”, “sense of home” and “like a family gathering”, with P2 commenting “I feel like I am in my element”. These expressions indicate the connectedness of being together in a familiar cultural environment.

P9 compared Braai Day to South African family days by explaining that it is a family fun day, with games for the kids ... a day for families to take their picnic baskets, to do their braai and relax. It is something that people would do back home with their families, so it is something people miss, just like one big family and we just all connect. (P9)

However, when participants were asked to describe the culture behind Braai Day the fact that people find it very difficult to describe their own culture was observed:

So for people that do not know what a Braai is ... [looking perplexed, as if she has never considered this] .... like DJ3, she is a Kiwi, so we had to explain to her what a Braai is ... [looks confused] ... it is like a Kiwi BBQ, but we burn wood and charcoal, and we wait till there are no flames, just coal and [we] place the meat on the grid, and BBQ it, so not a gas BBQ, but open flames. (P9)
P8 related the smell of the open wood fires with “being at home” and said that 
Braai Day reminded her of a braai at home. P1, P2, P3, P4, P5, P7, P9 and P10 
described Braai Day as cultural event and take their children/grandchildren 
there regularly. P5 added that she experiences a difference between “NZ and
South African culture [and] wants to expose [her] children to the culture she grew up with at Braai Day”. Asked what specifically evokes this reminder of South Africa, she responded:

I would say that it is the homeliness and the welcoming effect of South Africans. You don’t necessarily get that at New Zealand events. If I had to pinpoint it down to one thing, I would say the hospitality, which is woven into our culture in South Africa. (P5)
P3 and P4 commented that they saw the same traditions at Braai Day as at home mentioning the boeresport like the three-legged race, egg-in-spoon race, egg throwing, bag racing and tug of war. It reminded P4 of “the way in which I grew up and we never knew we would encounter that in Auckland”. The comments about Braai Day also included comments about the multi-cultural nature of South African society. P4 expressed this in relation to the food:

It was amazing to be there because they [the Cape Coloured people] have very specific dishes that they always make that are unique, samosas and curries, which we missed ... and bunnychows. We did not know how to find it in Auckland, so really nice food. (P4)

P9 also commented on the food, again mentioning bunnychows, explaining that it is half a loaf of bread with curry meat in. That is more of a Durban thing, so the Indian South Africans, also sold samosas, with mince in, like in Durban. We then had a cake store that sold cakes like milk tarts, koeksusters, beskuit [rusks], Hertzoggies and biltong. (P9)

P3 reiterated Braai Day’s importance as an intercultural South African experience by saying “it is just a nice bunch of guys having the same traditions

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45 Although South Africans perceive these activities as typical of South Africa, they are found in several European countries, indicating the influence of Europe on South Africa’s heritage.
46 Bunnychows originating from the Indian people in Kwazulu Natal and is half a loaf of bread, hollowed out and filled with curry meat.
47 Durban, situated in Kwazulu Natal, is renowned for its Indian presence as the climate there is suitable for growing sugar cane. During the colonial era, Britain took Indians to KZN to work on the sugar cane plantations and they settled in the area, influencing South African cuisine.
48 The majority of samosas sold in South Africa have a spicy, beef mince filling.
49 A variety of European South African cakes.
50 Dried beef, traditionally made to preserve meat before fridges were invented and now a popular snack.
and … it is not only White people\textsuperscript{51}, it was the whole spectrum of South Africans coming together and celebrating the South African Braai, everyone was very friendly and it was nice to meet new people”. P3 and P4’s observation about the cultural inclusion obvious at Braai Day, resonates with a comment of P5 who said that “SANZ Live brings together its community, the community would otherwise not be together, we would be very segregated”.

P4 acknowledged an emotional identity to the diversity of the South African community at Braai Day, by contrasting Braai Day to her regular social circle in South Africa and in New Zealand which consists of mostly White, and Afrikaans, South Africans:

When we went there [Braai Day] it was more Coloured people and English speaking Coloured people than Afrikaans speaking South Africans. I think that South Africans are so diverse (ethnically and culturally) and the Coloured community play a big role in our psyche of being South African … and you sort of miss that diversity … the Kaapse Klopse, the minstrel bands and the specific dishes … and …. their specific Cape Coloured accent, so it was sort of reassuring to know that they are around. So [reflective and pensive pause] maybe [SANZ Live did] not [help us] settle in, but it sort of helped to … uhm [pensive]… helped us to belong ….Yes, it completed the immigration circle … [pensive pause, after a few seconds] … I found it nice in a way

\textsuperscript{51} P3 and P4 are Afrikaans, European South Africans that live on the North Shore and attend an Afrikaans church. Braai Day 2013 was the first multi-racial event that they had attended in Auckland.
that everyone is still so proudly South African when we are there [at Braai Day] ... you know ... we are... South African Kiwis now. (P4)

This expression of P4’s feeling of a shared emotional identity with South Africans from different ethnicities, contrasts with the racial segregation she grew up with and the subsequent result that South Africans’ social circles usually consisted of people of the same ethnicity as themselves. P9 similarly mentioned the emotional connection with other South African ethnic groups as one of the aspects that she appreciates about her involvement with SANZ Live. P9 left South Africa with her family immediately after completing school and commented that SANZ Live played no role in her process of settling in to New Zealand. As a young adult, she did not miss this connection with South Africa. However, when she became involved with SANZ Live during the past three years, she felt that “you still feel like you are keeping that South African alive in you and just getting to know more about South Africa as a country, about different people and their different walks of life”. Being in school prior to the integration of schools in South Africa, P9 would have gone to a school for a single ethnic group only and would not have met people from a variety of South African ethnicities. Thus, by being involved in SANZ Live, she had a similar experience to P4; their involvement with SANZ Live broadened their connection with other South African ethnicities in Auckland. Braai Day thus contributes towards the construction of a new hybrid South African identity that includes aspects of New Zealand culture and in which connections with different South African ethnicities are forged. Another example of this changing ethnicity was
mentioned earlier by P1 who expressed feeling at home when she heard Afrikaans at the Barry Hilton show.

Participants might initially not be aware of this gradual change in culture and identity, and in general for most of them, Braai Day encompasses many emotional connotations for South Africans: open fires, the togetherness of friends and family, communal braaiing and eating, conversing in a way that people feel they are easily understood and sharing a similar sense of humour (referred to earlier). It also provides the platform for people who come from different ethnic groups to come together and to share being South Africans, therefore contributing to making sense of place in Auckland.

SANZ Live hosts several other off-air activities that nurture the SANZ Live community’s need to participate in South African cultural events. It hosts an annual formal Black Tie event, regular Club Nights and makes block reservations at large sports matches when visiting South African national teams are involved.

At the Black Tie South African artists (either from South Africa or living in New Zealand) play the music genres popular with the audience, and DJ2 and DJ3 usually play similar genres at Club Nights. These events are well supported as they provide opportunities for socialising and dancing.

P11 specifically thanked the directors and presenters on Facebook for organising the Club Night of August 2015, saying that it reminded her of Cape Town and the night clubs that she visited there.
SANZ Live’s off-air activities also include sporting events. Block reservations at large sporting events, such as the Cricket World Cup match between South Africa and Pakistan at Eden Park during 2014, allow audience members who enjoy sport to get together, watch the matches and socialise. P1 and P2 enjoyed this event in particular, as it was the first SANZ Live event they attended. According to P2 it “felt as if I was home watching a match with my family”. SANZ Live was the only media institution present when the South African soccer team arrived at Auckland International Airport for their New Zealand tour to play against the All Whites during 2014. This tour was widely covered on the SANZ Live Facebook page and during the match at Mt Smart there was a block reservation for SANZ Live supporters.
Included in off-air activities is a concerted effort by the SANZ Live directors and presenters to include children in activities in a variety of ways. In addition to the involvement of children with the weekly broadcasts, children’s achievements are acknowledged, by noting them on the SANZ Live Facebook page and some college aged children were awarded prizes for special achievement during the Black Tie when a community awards ceremony was held. According to D1, D2 and DJ1 this is a deliberate attempt to expose children to South African culture.

This effort further nurtures a sense of place as it gives SANZ Live parents that...
care about exposing their children to the South African culture, an opportunity
to do so in a spontaneous manner (P1, P2, P3, P4, P5).

4.4 Establishing a routine around SANZ Live in Auckland

As indicated in the literature review, routine is a significant contributor to
happiness and contentment for migrants and is an important aspect of settling
in a new country. SANZ Live’s on- and off-air activities contribute to making
sense of place through routine for its audience members.

Listening to the weekly broadcasts has become a routine activity for some
listeners. P1, P5, P10 and P11 were the most regular listeners participating in the
focus group meetings. P1 explains that if they are home on a Saturday night, her
husband “knows that I lie there with my laptop”. Asked what she likes in
addition to the music, she laughingly added that she “LOVES [voiced strongly
and drawn out] the competitions”. SANZ Live regularly gives away tickets to the
events that they arrange. For example during the past year, they gave away
tickets to the Barry Hilton show, the Black Tie, the cricket match between South
Africa and Sri Lanka, Club Night, along with gifts from sponsors.

Further elaboration from P1 revealed that radio has always been an integral
routine in her life. Her family, especially her father, her sister and herself, always
listened to the radio as a family in South Africa. She explained:

In our house we always had the radio on. Our family was very much
about information, and the news, I don’t like missing the news, and we
read the newspaper, so I think, I still do it, even if my family is not here, it is built in. (P1)

P5 also listens at home and downloads the show if she misses it. Her family knows that:

... when it comes to 7.30 the radio station is going and it just plays in the background and the music keeps going while we are going on with our things, because it is just nice to know the music is going and you know whoever is playing, will be playing nice music. (P5)

P5 “would [have] love[d] it if they were on air more regularly”. Currently she listens to The Hit Show with Molly and Grant in the morning as they remind her of the SANZ Live presenters who have “no airs and graces”. P5 and P3 (although not from a “radio family”) would also have enjoyed it if SANZ Live had an afternoon broadcast slot, while P2 would have “had the radio on SANZ Live the whole time” if they had a whole day broadcast.

SANZ Live thus established its on-air activities as a component of the weekly routine of its listeners, one of the prerequisites finding a sense of place. In addition SANZ Live is achieving its on-air purpose to entertain and inform its audience, allowing them to enjoy the linguistic aspect of discourse, and group and societal discourse.
The SANZ Live Facebook page is also part of the routine of the community. P1 likes “to read what they are posting on Facebook, how they are just speaking about things at home and sharing news about artists from home and South African artists living in New Zealand”. Asked if she goes onto their Facebook page often, she and her husband just started laughing and P2 commented that “all the information I get about SANZ Live I get from P1, because she is on there all the time … all the time”. During this narrative he continually laughed, smiled and shook his head.

P5 is also a regular SANZ Live Facebook user. She has a passion for sport and had been asked to do running sport commentary on Facebook while some sport matches are underway.52 P3 and P4, who do not listen to the radio programme as they are “not a radio family”, both joined the Facebook page after going to Braai Day 2013. They visit the Facebook page regularly to keep abreast of upcoming events, the general news and information posted, and they attended the Barry Hilton show and the cricket match between South Africa and Pakistan as a result.

Facebook and the other regular social events form part of the new routine that migrants participate in, further giving them a sense of place facilitated by SANZ Live.

52 Not all listeners have Skype to see international matches, and some matches are played at night. In addition some matches that involve New Zealand teams are of interest to South Africans with family here. P5 therefore does running commentary or summaries for either SANZ Live listeners here or in South Africa.
In addition the events that SANZ Live arranges also contribute to an established routine for all focus group participants. Thus the combination of on- and off-air activities directly supports the creation of a sense of place through their contribution to a newly established routine in Auckland.

4.5 Chapter conclusion

This chapter presented data that indicates SANZ Live’s contribution to making sense of place for its audience during their initial experiences in Auckland, resulting in a new social and cultural routine. It achieves this through its on-air activities, particularly by playing different music, using familiar linguistics and stimulating group and societal discourse. Off-air activities facilitate further opportunities for social network building, through participation in significant cultural and social events. This often results in audience members experiencing a connectedness with South Africans from different ethnicities, and the combination of on- and off-air activities facilitate the emergence of a hybrid identity which will be discussed in the next chapter.
Chapter 5: Discussion

This chapter aims to answer the main research question: does, and how does, SANZ Live assist its audience to find a sense of place in Auckland? Chapter 4 was organised according to four main themes: the initial experiences of the participants on arrival in New Zealand, the on-air content of SANZ Live, the off-air activities of SANZ Live, and the emergence of a new routine and identity as the completion of the process of making sense of place. These four broad areas intersect with

- the theory on communicative ecology as discussed by Foth and Hearn (2007) and Slater, Tacchi and Lewis (2002),
- the theory of articulation and rearticulation of Hall (Hall, Morley and Chen, 1996) and Howley’s (2010) further discussion about rearticulation in the context of migrant media, and
- Kim’s (2001) adaptation theory resulting in bicultural identities.

5.1 Initial experiences

The initial experiences narrated by participants, relate to Khawaja and Mason’s (2008) statement that “immigration is a life event that has a significant impact on the individual” and they acknowledge that “immigrants experience psychological distress” (p. 228). They determined that this stress is reflected in “anxiety, depression, psychosomatic complaints, and substance dependence” (ibid). Although this research was not specifically aimed at determining the
extent of distress among the participants, participants spontaneously commented on their initial anxiety which indicates the common prevalence of distress among the participants. Their loneliness was related to missing the familiarity of South Africa, a lack of friends, leaving family and friends behind. This identified the urgent need to make a sense of place in Auckland, New Zealand.

Findings in Chapter 4 also reflect Khawaja and Mason’s (2008) argument that migrants experience loss and grief, for “the country of origin and all its associations” (p. 228). This association was experienced by P8 when she smelled the fires at Braai Day and by P1 when she heard Afrikaans at the performance of Barry Hilton. Khawaja and Mason (2008) furthermore argue that migrants may experience loss and grief because they long for the social support and networks they had in South Africa. Various comments were made in this regard, best exemplified by P2 when he commented about his family’s need for support. The comments by the participants recorded in Chapter 4 are in agreement with the findings of Khawaja and Mason (2008) that migrant loss and grief may also result in lower self-esteem, an extent of identity confusion and feelings of isolation. Their research furthermore proved that self-esteem is reliant on occupation, role, routine, and social network. P8’s comment that she felt that she contributed to New Zealand when paying tax corresponds with Immigration New Zealand’s acknowledgement that settlement success of migrants relies, among others, on finding employment (Henderson, 2004). The comment made by P7 about missing the friends that would have been part of
her past, resonates with Kwajala and Mason’s (2008) argument that psychological stress also results from the loss of personal history.

Regarding friendship, Trlin’s (2012) research demonstrated that 30 percent of his South African respondents found it difficult to meet people and make friends outside of their workplace. When they eventually made friends, the majority made friends with other South Africans. In addition Trlin (2012) observed that his respondents found it easier to join existing South African networks rather than cultivating friendships with people from other nationalities. The findings discussed in Chapter 4 only corresponds with Trlin’s (2012) observations to some extent and a further observation was made among the participants of this study. Participants relied on SANZ Live to meet South African friends and, for some participants, the South African friends they made through SANZ Live, became the core of their social networks. Comments made by the participants that they felt more comfortable among South Africans and that they experienced Kiwis as different, echo Trlin’s (2012) findings. He argues that South Africans “struggle to understand the reservedness, the formality, desire for privacy and reluctance to drop in for a visit or to invite people to their homes” as typical of New Zealanders (p. 70). This relates to P5’s perception that South Africans are more welcoming and hospitable than New Zealanders. but equally valued friends from other nationalities. Some participants listed these nationalities with pride, indicating a sense of achievement for expanding their circle of friends beyond South Africans.
In contrast to Trlin’s (2012) broad findings, 11 of the 12 participants had friends other than South Africans. This trend, and P8’s deliberate attempt to make friends from other nationalities, are, according to Berry (1990, s.9-25), “a specific acculturation strategy that some migrants follow in large, multi-cultural societies” (cited in Bilge Zafer, 2012, p. 86). In reverse, P5’s invitation to her friends to listen to SANZ Live, may also relate to Berry’s argument. Wong (2012) also observed that some members of ethnic minorities in Australia engaged in community radio specifically to learn about other cultures and embrace multiculturalism. From an insider perspective it is argued that the inclusion of non-South African friends is a positive attitude towards finding a sense of place in New Zealand as this portrays the willingness of participants to integrate with the broader New Zealand society.

Despite this positive observation, it has to be remembered that most South Africans are reluctant migrants and that makes their adjustment in Auckland/New Zealand difficult. This difficulty relates to P2’s comment that South Africa is not a bad place, other participants’ comments that their hearts are in two places, and the longing for South Africa expressed by most of the participants. Kwajala and Mason’s (2008) sample also held the perception that the internal situation pushed them to migrate and they felt as if “they ha[d] no choice” and subsequently they are “reluctant immigrants … looking to the future with regret and sadness” (p. 228). Marchetti-Mercer (2012) also observed that migrants are aware of the loss and problems that they might face, though they migrate for what they perceive as a better life for themselves.
and, especially, their children. Various comments by participants about their reasons for leaving indicate that the majority of them are reluctant immigrants. This is also reflected in the disparity that D2 observed between South African migrants that only see the negative in South Africa and those that only remember the good. The reasons for leaving fall broadly into two categories. Some left South Africa for employment opportunities and fears about personal safety, while other participants based their decisions on having family in New Zealand who promoted the country to them.

Despite the sensitivity surrounding ethnicity and race in South African society, the issue of employment needs further elaboration. Among the participants six of the Coloureds left South Africa due to employment issues, which resulted from the political legacy which favoured Whites for employment prior to 1994, and after 1994, the favouring of Africans for employment. Based on their ethnicity these six people may not have had a fair chance at employment in South Africa, thus leaving them no choice but to leave (Kwajala and Mason, 2008), as discussed above.53

According to Hall’s theory of articulation, migrants are separate entities without belongingness in a larger community (Hall, Morley & Chen, 1996, p. 141). Reluctant migrants would thus be even more so. This also partly explains the

53 in academic studies related to South Africans in general, authors find it necessary to explain the rational behind the ethnicity and culture of their participants. In Kwajala and Mason’s (2008) and Trlin’s (2012) studies, the samples were White South Africans, while the sample for this research was mostly Coloured South Africans. In all three studies the sample was not intentionally chosen, but happened spontaneously through the subject of the study and methods of data collection. In the case of this study the on-air activity that attract listeners is mostly the music choice which corresponds with the music preference of some of the members of the Coloured community in Cape Town.
participants’ alienation experienced on their arrival, comments about the differences between South Africans and New Zealanders, and ideas that South Africans understand each other especially when drawn together by SANZ Live, despite their South African ethnic groupings.

The observation made in this study is that SANZ Live facilitates the nurturing of new, deep connections and networks, and provides a background safety net, or a safe harbour, from where participants can venture into New Zealand society. This observation correlates with Fraser’s argument (1990) that community radio programs are “spaces of regroupment” (p68, cited in Wong, 2012) where ethnic minorities are able to get together freely. Cohen (2008) quoted a Jewish migrant media presenter in Australia who described her Jewish radio programme as a “a place of familiarity, a virtual gathering place and a communal site” (p. 1010), thus offering the same emotional belonging as SANZ Live does.

Over time, all participants progressed from deep seated sadness, grief, loss of identity and being reluctant immigrants to establishing themselves emotionally in Auckland through their participation with SANZ Live’s on- and off-air activities, albeit at a different pace, and with continued longing for South Africa. This is congruent with Thompson’s (2002) hermeneutical analysis of culture and mass media, and her observation that new networks are formed when migrants create new references for self-identification, in this case as part of the

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54 In this reference to hermeneutical analysis, O’Leary’s (2014) definition of hermeneutics as an “ever spiralling cycle of richer understanding” (p. 315) applies.
community of SANZ Live. These connections are often found in a new network and according to Bilge Zafer (2012) these networks play a significant role in migration by assisting with logistics like finding employment and accommodation, as mentioned by P1, P2 and P9. These networks can also influence attitudes and behaviours towards the new society. In addition, a social support system among migrants assists migrants to adapt to their new environment better, enhances social interaction and supports social well-being and individual perceptions of happiness (Dominguez-Fuentes & Hombrados-Mendieta, 2012).

The value of networks and identity with other migrants point to the importance of establishing a new communicative ecology. Furthermore in the initial stages of arrival there is a discrepancy between participants’ emotionality about leaving South Africa and their cognitive acceptance and understanding that they made the voluntary choice to leave South Africa for specific reasons. This discrepancy is slowly overcome by building networks and participating in community media that incorporates language, culture and community involvement and over time, the routine, offered by SANZ Live.

5.2 SANZ Live’s relevance to the communicative ecology of its audience

The extent of SANZ Live’s contribution to making sense of place for its audience is partially evident by its role in facilitating social circles and friendships as
discussed above. These social circles form part of the communicative ecology of the participants and relate to the unmediated component of a communicative ecology as described by Slater, Tacchi and Lewis (2002) and Foth and Hearn (2006). The mediated component of the participants’ communicative ecology is reflected in Figures 3, 4 and 5 and this confirms SANZ Live’s significance as a community radio that facilitates mediated communication. Slater, Tacchi and Lewis (2002) includes all forms of mediated communication in a communicative ecology, while Foth and Hearn (2006) includes mediated communication in the social (middle layer) and the discursive (top) layer of a communicative ecology.

Table 4 indicates that the focus group participants use mainly landlines, mobile phones and Facebook to maintain personal relationships with friends and family in South Africa, New Zealand and in the rest of the world. All of the participants are members of SANZ Live’s Facebook page, which thus forms an integral part of the participants’ internet activity, as discussed by P1 and P5. It also alerts participants like P4, who is not a regular listener, to the events that SANZ Live arranges. SANZ Live’s Facebook page also allows focus group participants to stay involved with different members of the SANZ Live community in Auckland and elsewhere. Table 4 furthermore demonstrates that participants visit a variety of South African and New Zealand websites to obtain news and general information about topics of interest to individual participants. For New Zealand information, participants regularly viewed the mainstream New Zealand TV stations, while four participants also regularly watch Māori TV. In Switzerland,
Signer, Puppis and Piga (2011) observed that minorities regarded participation in main stream media as one way of becoming more integrated interculturally. Participation in the mainstream New Zealand is therefore regarded positively for making sense of place. Regarding South African news and information, it is significant that all participants used News24. This clearly shows the continued interest and emotional connection of participants with South Africa.

Regarding the SANZ Live broadcasts, Figure 4 shows that nine participants listen to the broadcasts with some degree of regularity. SANZ Live is thus a consistent component of participants’ communicative ecology, despite the availability of South African media and radio on the internet which they could have preferred to listen to. All participants consider themselves part of the SANZ Live community and on-air SANZ Live gives participants the opportunity to enjoy a particular discourse and genre of music. Off-air, culturally specific activities contribute to a sense of community and the off-air activities thus also contributes to a sense of community, supporting the communicative ecology.

SANZ Live thus plays a central role in the mediated and unmediated communication of the participants, and in combination with a variety of other New Zealand and South African media, contributes to the social universe (Foth and Hearn, 2006) of participants. Observed from a different angle, SANZ Live is central to the social universe of the participants, enabling it to facilitate opportunities to make a sense of place.

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55 News24 is South Africa’s biggest online news provider and has 6 million visitors a month (About us. What we do. nd. http://www.careers24.com/now-hiring/3898-24com/home/)
5.3 The legitimacy of SANZ Live

Although SANZ Live holds a prominent place in the communicative ecology of its audience that in itself does not indicate that SANZ Live successfully contributes to a sense of place for its audience. Community radio only contributes to a sense of place when it facilitates a specific set of actions and activities in the new location. These actions and activities are reflected in Howley’s (2010) definition of community radio. He defines community radio as “a set of institutional, technical, political, and economic arrangements; a range of social and cultural practices, and an ongoing process of community building and maintenance” (p. 64). In the case of SANZ Live, the social and cultural practices, and community building and maintenance are achieved through its on-air content and off-air activities. These notions, and SANZ Live’s legitimacy, need further elaboration to prove their success in facilitating a sense of place for its audience.

Caspi and Elias’s (2010) criteria created to determine the legitimacy of community radio intersects on the middle layer (social layer) and the top layer (discursive layer) of a communicative ecology as perceived by Foth and Hearn (2006). Caspi and Elias’s (2010) viewpoint is that community radio has to have legitimacy to enable its community to participate in societal discourse and group rearticulation in order to contribute to achieve a sense of place.
The core notion of Caspi and Elias’s (2010) criteria for legitimate, meaningful migrant media is that it has to be produced by the migrants for themselves. Their first four criteria require that the founders, directors, owners and presenters of SANZ Live have the same ethnicity, identity and interests as their audience (Criterion 1, 2, 3 and 4). These criteria are congruent with Vermeulen’s (2006) argument that migrant groups are best served by members of their own migrant group. The significance of these criteria and Vermeulen’s (2006) argument were confirmed by participants who felt as if they were listening to a conversation in South Africa when they listen to broadcasts (P6, P7 and P8). This is partly because the SANZ Live directors and presenters are either Coloured or White South Africans, thus sharing their ethnicity and identity with the audience. In addition the conversation, special discussions and music during broadcasts and music reflect the shared interest of the directors and presenters with that of the audience. The interest of SANZ Live is furthermore not to make profit, but it is a community radio, directed by D1 and D2. It is thus not owned by a corporate media house with profit dictating content, but is broadcast from PlanetFM and supported by NZ On Air.

Regarding the worldview of the audience and agenda of SANZ Live (Criterion 5), the directors respond to the needs of the community; for example by having a New Zealand and South African charity that the audience can support, supporting a youth broadcast and arranging two Braai Days. The agenda of the media content is thus aimed at the South African audience and has no

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56 As a reminder; Caspi and Elias’s (2010) twelve criteria for legitimate migrant media was discussed in detail in Chapter 2 under 2.1.3.
articulated political agenda by supporting a particular government or political party (Criteria 5 and 7). Not only do the directors and presenters (all volunteers) share an affinity for the country of origin and its culture (Criterion 6), but they also care for South Africa and arrange events that simulate South African culture in New Zealand. Furthermore they are involved with individual community members. Community members also have easy access to the directors, presenters and programme content (Criterion 9). Vermeulen (2006) refers to such caring for individual community members as “cushioning during the shock of transition, especially in the first phase of the settlement process” (p. 11). In the case of SANZ Live various comments made in the focus groups reflect the caring nature of D1 and D2 and they are frequently acknowledged for their leadership (DJ1, DJ2, DJ3, P9, P1, P3, P4, P5, P10). Participants described them with phrases that “they are all about the people” (P5) and “their home is always open to everyone [and] they support whoever they can” (P1).

In addition, the commitment and caring of D1, D2, DJ1 and P10 are evident through the financial management of SANZ Live. Funding is often a problem for migrant media (Browne, 2005) and in the case of SANZ Live, the directors, presenters and some audience members often support functions and the weekly broadcasts from their personal funds. This committed leadership often determines the success of community radio and was also observed by Shumow (2012) among Venezuelan media producers living in the USA, and by Rodrigues (2005) among indigenous Mexican Indian radio programmes. Both observed that the success of their radio samples was dependant on the commitment and
caring attitude towards the communities they were involved with and the financial support they gave voluntarily often under difficult personal financial circumstances.

The strong leadership abilities of D1 and D2, their empathic and caring nature, especially towards the audience of SANZ Live, and their prominence in the SANZ Live landscape, were emphasised by participants. DJ1 and P10 support D1 and D2 in all the on- and off-air activities. However, three of them are employed full-time and therefore the success of SANZ Live brings many extra responsibilities to all of them. This commitment is similar to Shumow’s (2012) observation among the Venezuelan community journalists who also make many personal sacrifices for the communities they serve and Browne’s (2005) observation on the nature of migrant media volunteers. From the perspective of the Caspi and Elias (2011) the directors, presenters and volunteers of SANZ Live can thus be regarded as the catalyst that brought about much of the positive change affected by the on- and off-air activities of SANZ Live.

Caspi and Elias’ (2010) last criterion, Criterion 9, is that the audience should have easy access to the physical location of the broadcasts and presenters. The audience of SANZ Live is always welcome to participate in the broadcasts if they wish. In addition the directors, presenters and audience mingle freely during events and on social media, and P3 and P4 were particularly impressed that D1 knew the names of most people at Braai Day. Bilge Zagar (2012) equates the success of a network to a person’s positioning in the network which certainly
can be related to the leadership style of D1 and D2. D1 and D2 have central positions in the SANZ Live network as connectors, and they are the hub of the network. DJ1, DJ2, DJ3, P9 and P10 are well-liked and they also have prominent positions in the SANZ Live network. Easy access to the media producers is also important for the success of the radio program. Browne (2005) argues that community media should be in easy geographical reach from its audience. However he emphasizes that the geographical region should not be restrictive and in the case of SANZ Live, the phone calls from “up north”, Australia and South Africa indicate an unrestricted geographic access facilitated by digital communication. SANZ Live’s facilitation of these transnational links further contributes to a feeling of connectedness for its audience with friends and family elsewhere in the world, thereby creating a transnational community.

Having established SANZ Live’s legitimacy as a South African community radio programme in Auckland and its established position in the media ecology of its audience, its relevance to discourse and rearticulation, as prerequisites for place-making, will be discussed in the next section.

5.4 SANZ Live’s relevance to group and societal discourse and rearticulation

The core of making sense of place is the establishment of a new emotional and social identity. Hall (Hall, 1990; Morley, Hall & Chan, 1996) and Howley (2010) argue that a new identity is dependent on the rearticulation of the existing identity. Hall (Hall, 1990; Morley, Hall & Chan, 1996) and Howley (2010) equate
rearticulation to participation in discourse. In the case of SANZ Live the ideas and themes related to the SANZ Live community, its members and its activities form the group discourse (Foth & Hearn, 2007). The themes and topics related to South Africa and New Zealand form the societal discourse (Hall, 1990; Morley, Hall & Chan, 1996; Rear, 2015). Group and societal discourse relies on an effective communicative ecology and at its most encompassing level, SANZ Live’s on-air content intersects with the discursive element that forms the top layer of Foth and Hearn’s (2007) description of a communicative ecology and Slater, Tacchi and Lewis’ (2002) description of a communicative ecology as inclusive of mediated and unmediated communication.

Foth and Hearn (2007) argue that the discursive layer of a communicative ecology, consists of communicating the ideas and themes and these, with the social layers, contribute to the social universe in which the communicative ecology exists. Figure 5 shows the range of light hearted and humorous to more serious topics and this forms the on-air component of the group and societal discourse. Importantly, Figure 4 shows the prominence of topics and conversation relating to SANZ Live itself (78.7% of conversation time) indicating that the audience’s focus is on their lives in New Zealand and that participation in group discourse is important to the SANZ Live audience. This is a measure of the progression towards making sense of place in their new location. Furthermore the five specific categories that enjoyed the most time during

57 As a reminder, this study differentiates between group discourse that relates to the themes of discussion in the SANZ Live community and societal discourse which is the SANZ Live community’s conversation about topics that relate to larger New Zealand and South African themes, as discussed in the Operational Definitions, section 1.5.
broadcasts: studio guests, presenters’ personal comments, humorous comments, greetings and introductions, and pre- and post-event conversation, confirm the progression towards making sense of place in Auckland.

Further analysis of the content of the seven programmes indicates that the societal discourse covers topics ranging from issues that are relevant to South African and New Zealand interests, such as sick children and volunteer work, to issues of specific concern for South Africa, such as the instances of xenophobia in the South African society, and issues that are of specific concern to New Zealand, like ANZAC Day. In the case of SANZ Live, participation in the discourse of the New Zealand society is evident through respect for New Zealand customs like holding ANZAC day in reverence, the inclusion of Māori greetings, the use of simple Māori words during the broadcasts, the special recognition of Māori language week and support of Ronald MacDonald House. The duality of the community and the continued discourse with South Africa is evident through the replication of a South African radio programme, South African topics, and the relationship established with the South African High Commissioner in Wellington through the invitation to Ms Lallie to participate in the special xenophobia broadcast on 25 April 2015. This initiative by SANZ Live is congruent with a Reis’ (2004) argument that home countries of diasporas should retain good relations with diaspora as the home countries could often benefit socio-economically from the diaspora in richer countries. This existing link between South Africans in New Zealand and the SANZ Live community with South Africa was acknowledged by the request from Ms Lallie, the High Commissioner...
during the broadcast on 25 April 2015 that South Africans in New Zealand support family in South Africa financially where possible. This channel of communication could fruitfully be used by either SANZ Live or the South African government in future, especially if the latter has a desire to sustain a relationship with a South African migrant community in Auckland.

Participation in the discourse of the new country as well as the country of origin was also evident in the research of Shumow (2012) who observed that one Venzuelan journalist described her life in the USA “as a beautiful new life” (p. 821). However, she felt “uprooted and dislodged” (p. 821) but still felt an obligation to inform fellow Venezuelan migrants about the conditions in Venezuela. Shumow’s (2012) observation and SANZ Live’s discourse thus relate to Halls’s description of articulation as a unity with two parts: speaking and connection (Hall, Morley & Chen, 1996; Howley, 2010).

By participating in different levels of discourse and engaging in discourse related to the group itself, the new society (Auckland and New Zealand) and the society of origin (South Africa), the audience of SANZ Live can articulate an identity. This identity, being part of the SANZ Live community, was expressed by all the focus group participants. By identifying with this community they claimed a unique identity, being South Africans in Auckland, sharing a community with other listeners of a specific community radio programme, SANZ Live. This identity separates participants from any other group or community in Auckland or South Africa. This corresponds with Howley’s (2010)
assertion that the articulation theory of Stuart Hall (1986) is highly applicable to community radio. Although participants experience alienation and loneliness upon arrival, they progress to becoming part of the Auckland based, SANZ Live community which facilitates group discourse and eventually, societal discourse which eventually allows rearticulation (Hall, Morley & Chen, 1996) as expressed through the use of the terminology South African Kiwi.

Applying Slater, Tacchi and Lewis’ (2002) arguments about discourse and its position at the top of a communicative ecology to SANZ Live, unmediated communication would manifest itself in examples such as the face-to-face communication of the social networks, the interaction at SANZ Live events, interaction with the wider New Zealand public at large sporting events and involvement with the organisations like Ronald MacDonald House.

Furthermore, Slater, Tacchi and Lewis (2002) would relate mediated communication to the regular weekly broadcasts, information on the website and regular feeds to Facebook by the SANZ Live team and its audience. This mediated communication contributes to the participation of the SANZ Live audience in the mediated group discourse, Auckland/New Zealand discourse and South African discourse. Additional transnational mediated connections are evident through internet visits to News24, listening to some South African radio programmes (refer to Tables 4 and 6), and listening to international news outlets such as Aljazeera. The importance of locally focused radio programmes (Table 6) and Facebook pages (Table 4) support the same findings as previously
made: focus group participants enjoy SANZ Live, but their general media
choices are New Zealand focused.

5.5 Symbolic cultural practices

Hall (Hall, Morley and Chen, 1996) and Howley (2010) include symbolic cultural
practices in the rearticulation role that broadcast media can play. According to
Hall, symbolic cultural practices allow a shared identity and feeling of
connectedness between members of a specific cultural group, which
differentiates them from the larger society (Hall, Morley and Chen, 1996). The
acknowledgement of these unique cultural practices is a requirement of
articulating a unique identity and therefore it is also a prerequisite for a
community to progress towards the rearticulation of a new identity in a new
environment. Hall (Hall, Morley and Chen, 1996) regards the spoken word as a
symbolic practice and from his perspective this includes language, humour and
music. Howley (2010) includes the organising of social practices and cultural
celebrations in the role required from community media. In this section the
prominence of symbolic practices such as language, humour, music and food
will be discussed as expressions of cultural identifiers that contribute to making
sense of place and the eventual rearticulation of cultural identity and values.

5.5.1 Language and humour
SANZ Live plays an important role in facilitating a sense of linguistic belonging for its audience. The need for linguistic belonging is evident from the range of remarks made, about language and humour, eg “speaking the same language” (P2, P3), an enjoyment at hearing Afrikaans (P1) and listening to the conversation during broadcasts because the presenters “sound like yourself” (P8). Comments about language and humour emphasise the need to consider the importance of language in the creation of a sense of place among migrants and is congruent with Vermeulen’s (2006) argument that migrants have a need to socialise with people that speak the same language as themselves.

Comments about “knowing your name” (P2, P3) and understanding each other’s jokes corresponds with what McConarchie (1998, p. 36) describes as “bonding below the conscious level” (cited in Wong, 2012, p. 10). This is the result of “collective experiences of a group [and it] is the most delicate and least tangible parts of culture [and it cannot be learned] (ibid). This uniqueness portrayed by language used is also discussed by Pietikäinen and Dufva (2006) who argue that language “is mindful of the unique perspectives that are brought into talk” (p. 207). In addition, language allows users to share social constructions and to make sense of “historically rooted significations” (p. 206). One example of such a shared social construct that is significant to the audience of SANZ Live, would be the use of the word xenophobia and a broadcast dedicated to it. While non-South Africans will understand the word as implying a dislike and discrimination against foreigners in a country, it immediately conjures up images of violence and deaths among South Africans. In addition
news about xenophobia in South Africa, would evoke concern among the audience about the safety of family and friends in South Africa, as violence can affect anyone in South Africa. Thus, by merely announcing a broadcast focusing about xenophobia, the SANZ Live audience knew that the programme would not be a routine light-hearted broadcast.

Adams (2009) argues that language acknowledges common heritage and subsequently creates a sense of belongingness and thus, communities can be formed on the basis of language. Complementing this, when using a specific dialect, accent or form of expression, people include themselves into a specific community (Adams, 2009), much as P8 expressed about the conversation during broadcasts feeling like a conversation back home. SANZ Live thus succeeds in fulfilling the desire of D2 to give the audience “a voice” of South Africa, in both linguistic and societal discourse terms.

Related to language, humour among the SANZ Live audience was specifically mentioned by two of the male focus group participants. According to Kuipers (2008) humour is situated in a social context, is shaped by, and forms a significant part of culture. She furthermore argues that humour and jokes relieve tension in situations where there are contradictions, unpleasant experiences and negative emotions. Thus in the context of this study, this could arise when South African migrants get together, where humour would stimulate social cohesion and build identity based on shared experiences (ibid). Kuipers’ (2008) arguments thus explain the significance of humour for the SANZ
Live community who have experienced negative emotions in a difficult situation. A similar awareness and bonding was also observed by Marcheva (2011) who noticed the humour and self-irony particular to the Bulgarian diaspora in entries on a Facebook page for the Bulgarian diaspora, called You know you are Bulgarian when ....

5.5.2 Music and food

In addition to language and humour, music and dance, rhythm, and lyrics, are important ethnic and cultural identifiers that allow connectedness in a community (Adams, 2009; Born, 2011; Frith, 1996). In the migrant context music is valued for evoking memories (Firth, 1996), for enlivening the social gatherings of a group (Adams, 2009), and for evoking non-musical memories (Born, 2011). Despite the concerted involvement in the New Zealand societal discourse and the New-Zealand focus of the communicative ecology, the SANZ Live audience are first and foremost migrants and as first generation migrants, still have strong emotional ties with South Africa. Music plays a significant role in this regard. The importance of music and dance is evident from the remarks made by the presenters that they choose their music with care and with the music choices of the audience in mind. Comments from listeners such as P1, P2, P5, P8, P9, P10 and P11 indicate the satisfaction and joy experienced while listening to the music played during the weekly SANZ Live broadcasts.
At Club Nights and the Black Tie the music also enables the audience to dance *langarm* and *bob*, reminding them of their dancing days in South Africa. The music experience of SANZ Live’s audience corresponds with Born’s (2011) argument that music creates communities and that it allows social bonds to be formed. She furthermore argues that social occasions where dance occurs, contribute to feelings of affection and that specific musical genres stimulate specific social formations. Thus, the Cape Jazz played on SANZ Live has a special connotation for its Capetonian audience, who relate it to specific clubs where they danced, and the shared history in some of the participants’ city of origin. By sharing these memories among the SANZ Live audience in Auckland, the community facilitates oneness with each other and with the new location.

In addition to music, participants often referred to food and the aromas associated with South Africa and these were often related, with fondness, to specific cultural groups in South Africa. Food is another powerful cultural identifier and the essence of *Braai Day* is the coming together of South Africans to cook their national dish together. According to Longhurst, Johnston and Ho (2009) food is a powerful memory stimulant that can prompt migrants to remember or miss home. However, it can also create a connection with home as it does in the case of *Braai Day*. Pink (2004) argues that *olfactory conventions* (p.67, cited in Longhurst, Johnston and Ho, 2009, p. 340) are deeply embedded in culture and specific aromas connect migrants with home. This was the case for P8 at *Braai Day* where the smoke of the fires reminded her of home. The ritual of cooking together during *Braai Day* relates to Mathee’s (2004)
observation that the ritual of making food also connects people with home as “eating rituals are meaningful and meaning making”. (p. 438, cited in Longhurst, Johnston and Ho, 2009, p. 340). Longhurst, Johnston and Ho (2009) concluded that everything to do with food: preparing, smelling, eating and seeing, all connected migrants with home.

Symbolic cultural practices such language, humour, music and food suggest that SANZ Live facilitates a platform for its audience to articulate a unique cultural identity in Auckland and this contributes to the success of SANZ Live in creating a supportive community for its Auckland audience. However, the mostly New Zealand orientated communicative ecology, the prominence of the SANZ Live orientated group discourse and societal discourse (for example, participation in ANZAC day, the awareness of Māori in the New Zealand culture and the sharing of the South African culture with friends and through the media) allows for the interaction between discourse and articulation (Hall, Morley & Chen, 1996; Howley, 2010). This results in a new routine for participants in Auckland and the rearticulation of the audience’s cultural identity.

5.6 Rearticulating identity

Several remarks made during focus group meetings indicate that participants’ identity and core culture have changed, or are changing. P3 was the most expressive in this regard, saying “we are South African-Kiwis now”, while other participants expressed a duality of feeling and acknowledged emotional bonds.
with both New Zealand and South Africa (P6, P7, P8). All of these comments acknowledges a bonding with Auckland, a sure step towards making sense of place.

Most significantly there are indications that some of the participants are transcending the segregation which characterised South African society during the pre-1994 era. This is congruent with D2’s desire that SANZ Live should connect with a diverse group of South Africans. Howley (2010) describes these feelings of ethnic affinity and belonging with the term we-ness (p. 64) and according to him this is often expressed in the context of ritual and culture, as is the case here, experienced and expressed in a SANZ Live context.

In the South African context though, identity has always been very complex. While scholars like Howley (2010) acknowledge that societies, cultures and communities are made up of similarities and differences between groups of people, the negative labelling pre-1994 in South Africa exacerbated the divisions in South African communities. In addition, South Africans also automatically self-identified according to language, region, race/ethnicity and religion. As such their identity formation in New Zealand might be more complex, especially for first generation migrants whose segregated identity has been embedded since childhood. Where other migrants can easily adapt a hyphenated identity, such as for example, Scottish-New Zealander, South Africans have to negate an aspect of their South Africanism when they call themselves a South African Kiwi as P3 did. There is only limited acknowledgement of their language/dialect,
geographical or unique ethnic culture in this term. This insider perspective corresponds with Thompson’s (2002) argument that hyphenated identities are much more complicated than they seem and that a hyphenated identity such as Indian-American does not reflect the true depth of the identity. On a micro level SANZ Live acknowledges this negated aspect of its audience’s self-identity by providing its audience with specific music, dialect and humour.

However, for a community with a segregated history the omitting of ethnic labelling would be considered a positive social change in the context of the requirements of supportive migrant media as discussed by Caspi and Elias (2011). Although this was partly the aim of D2, participants also spontaneously self-identified with South Africans from other ethnicities. Although the participants of this particular South African community in Auckland seem to have transcended the segregation of the past, Louw and Volcic (2012) observed that there was evidence this segregation and racist comments on the websites they used in their study about South African and Serbian migrant websites. However, in the case of SANZ Live, I have not come across this trend.

Marcheva’s (2011) observations of the Bulgarian diaspora resonates with this notion that some aspects of self-identity are lost in hyphenated identities. In one example she refers to a Bulgarian migrant on Facebook who defined himself as a Bulgarian-Parisian born in Varna (town in Bulgaria). He thus adds a deeper layer to his identity than merely being a Bulgarian living in Paris. According to Marcheva (2011) these dual identifications are opportunities for
multiple social and national affiliations. Her arguments correspond with Pietikäinen and Dufva’s (2006) assertion that identity has become multi-layered and is increasingly characterised by hybridity. In the focus group context, P6 found it necessary to mention that she is from Port Elizabeth in contrast to the other participants who she acknowledged as being mostly from Cape Town. Her town of origin is thus a further layer of identity for her, which may be lost in the New Zealand context.

During the semi-structured interviews and focus group meetings, participants confidently and proudly discussed their cultural associations, heritage and feelings about being South African in New Zealand. D2 and two participants, P4 and P6, specifically used the word proud in relation to being South African. Marcheva (2011) noticed similar pride among many Bulgarians who used their full names and photos on Bulgarian Facebook pages and websites and valued their status as Bulgarian migrants. She considers this as “mature” and evidence that the Bulgarian diaspora “manage their complex virtual identities with pride and maturity” (p. 6). This was also evident in the focus group, by for example, P8 saying that customers calling the business where she works, refers to her as “the South African lady”.

In addition to the loss of certain aspects of self-identity, Kim (2001) cautions that cultural adaptation is not easy as it is a double sided process. On the one hand migrants might find it exciting and enriching to learn about new cultures, but it is also difficult and stressful as migrants need to find a new way of living
and adapt their routine and habits to the new environment. In response, one way of finding a new way of living, while maintaining the familiarities of the past, is to transfer culture to the 2nd and 3rd generation. As is the case with all communities worldwide (Dragojlovic, 2012), children play an important role in the SANZ Live community and culture. Some participants wanted to ensure that their children would be exposed to South African culture and traditions and valued *Braai Day* as it serves a specific cultural and social function (P1, P2, P3, P4, P5, P7, P9 and P10). Some participants felt that *Braai Day* is the ideal place to expose children to the relaxed nature of South African culture (P5), without imposing it on them. In addition, the presenters whose children were involved with the broadcasts considered it an opportunity for personal development and spontaneous exposure to the South African culture (DJ1, DJ2, DJ3, P10). DJ2 and DJ3’s children’s involvement with Māori Language Week, furthermore shows the commitment of presenters to include all aspects of the New Zealand culture in their new routine.

Establishing a new routine may be stressful, but is important in the creation of sense of place. The various on- and off-air activities of SANZ Live discussed hitherto, contribute to a specific routine for the audience. Tacchi (2006) regards radio as the routine of home and this was also how P1 described the role of radio in her family, growing up in South Africa. Routine is considered a cornerstone of migrant settlement, and eventually, with the incorporation of group and societal discourse, contributes to the creation of a sense of place (Dragojlovic, 2012; Howley, 2010, Khwaja & Mason, 2008; Thompson, 2002). SANZ
Live contributes to this routine through the weekly broadcasts, by updating the Facebook page and by arranging cultural specific off-air events. Participants establish a new routine by listening to these broadcasts, by regularly looking at the Facebook page, and by participating in quarterly Club Nights and off-air activities such as Braai Day, the Trauma Centre Mother's Day fundraiser and the Ronald Macdonald House Christmas breakfast. Within this supported routine, the social network, and the background of a nurturing, safe environment, culture and identity can be articulated, with phrases like “we are South African Kiwis” or “my heart is in two places” for example.

As indicated by the phrases above, migrant culture will continue to change as migrants participate in diverse communicative ecologies and engage with the broad range of local, national and international media at their disposal (Kim, 2001). Thompson (2002) summarises this notion by asserting that culture is not static and there is continuous adaptation and reinvention of culture and migrant identity. Not one of the participants referred to themselves with the term Kiwi only; they either considered themselves South African Kiwis, or South Africans with their hearts in two places. These expressions show the change in their cultural self-perception and this relates to Kim’s (2001) stress-adaptation growth dynamic in the process of adaptation.

Kim’s (2001) stress-adaptation growth dynamic in the process of adaptation was discussed in the literature review as a possible theory to evaluate the process through which the SANZ Live audience progresses to making sense of place in
Auckland. This theory proved an efficient measure to use as a supporting theory for the definition derived from Adams (2009) and Howley (2010) about place. Kim’s (2001) process starts with functional fitness. From the author’s perspective this corresponds with movement away from alienation to the formation of nurturing networks, in this case through SANZ Live. In the second phase where the migrant leaves behind the symptoms of culture shock, such as negative feelings about the new country, the migrant starts socialising with different groups in the new society. Thus in the case of SANZ Live, the audience socialises with other South Africans, with people from other cultures, and they participate in off-air activities of SANZ Live. This phase is followed by a phase in which the migrant acquires an intercultural identity and the migrant begins to change his/her set (South African) ideas, for example in the case of some participants by expressing appreciation for other South African ethnicities. The changing of these ideas leads to the creation of an intercultural personhood. This is the phase in which the migrant is willing and able to adapt their culture to form a whole with the new environment. This results in migrants describing themselves with their bicultural identities. Although P3 made the strongest expression about being a South-African Kiwi, comments that other participants made about having their hearts in two places, is also an acknowledgement of a bicultural identity. The role that SANZ Live played in facilitating/supporting this transition was acknowledged in Chapter 4 and earlier in Chapter 5.

5.7 Chapter Conclusion
The most fundamental conclusion made, and answer to the research question, is that SANZ Live facilitates the process through which the audience of SANZ Live progresses to creating a sense of place, by offering opportunities for them to rearticulate their identity. This process starts upon arrival, either runs parallel to audience members’ involvement with SANZ Live, or is significantly influenced at some stage by involvement with SANZ Live. The progression to making sense of place is a complex process that is made possible by the convergence of SANZ Live’s place in the communicative ecology of its audience and the nurturing community that SANZ Live provides.
Chapter 6: Conclusion

The idea for this study originated from my observation that the SANZ Live audience was a strong community participating in a variety of unique South African cultural practices and radio broadcasts that reflect South African radio. This assisted the audience to find a sense of place and for some newly arrived South Africans SANZ Live offered much support during the initial phases of migration. These observations were the motivation behind this research and led me to the concept of sense of place that formed the basis of this research.

This concluding chapter is structured around three parts; answering the research question about SANZ Live’s role in making sense of place for its audience, the limitations of this study and possible areas for future research.

6.1 SANZ Live’s role in supporting its audience to find a sense of place in Auckland

Resulting from the initial observation of SANZ Live that the audience seemed to have evolved into a connected community, the original point of departure of this study was the definition of a sense of place, derived from the work of Adams (2008) and Howley (2010). Sense of place is the experience in, and of, a physical location, in which particular people create a sense of belonging through communication, community, culture, routine and territory to establish a new physical, emotional and social identity. The initial argument was that
migrants from South Africa, like other migrant groups worldwide, may benefit from participating in communities of shared values to ease the emotional distress during the initial stages of migration. This was also observed by D2 who initiated SANZ Live after realising that South Africans in Auckland were a disconnected group with the need for a community. By the time of my involvement with SANZ Live, it was playing a varied and valuable role in the lives of its audience. The main research question was thus postulated: How does SANZ Live contribute to making sense of place for its audience in Auckland?

SANZ Live’s contribution to the place-making activities of its audience starts with providing a community environment for its audience. It supports and creates opportunities for socialisation for newly arriving migrants through its off-air events and Facebook page. These events enable social networks and friendships among newly arrived South Africans and among South Africans already settled in Auckland who are keen to expand their social circle. It also offers South Africans the opportunity to share their culture with their non-South African friends through the on-air content and off-air activities of SANZ Live. This socialisation allows individuals to gain a feeling of connectedness resulting in a diminishing sense of alienation and loss. In addition to the emotional support offered to newly arrived migrants, tangible support like the donation of goods are also provided to members of the SANZ Live community where needed.
In the context of radio communication, the majority of the broadcast content is focused on the group discourse related to SANZ Live and its on-air content and off-air activities in Auckland and this establishes SANZ Live as a hub for a segment of the South African community in Auckland. The analysis of the program content demonstrates that the audience is moving towards making sense of place in Auckland. The music and conversation are enjoyed by the audience and give participants a sense of belonging through the connectedness of shared memories with other audience members. The music in particular plays a significant role as it evokes memories of home. For some participants specific places in Cape Town are remembered, while other participants enjoy to dance at the Club Nights and Black Tie event, specifically arranged so that audience members could dance to the music that brings them joy, just as they did in South Africa. Sharing these memories from home with the SANZ Live community in Auckland gives the audience solace and it allows them to experience Auckland as home, giving them a sense of place.

SANZ Live’s on-air content furthermore contributes to a sense of place because it initiates special topics of discussion relevant to current issues of importance in both countries. This supports the audience’s participation in New Zealand and South African societal discourse. This dual approach to societal discourse fosters a sense of place for its audience in Auckland, as well retaining a sense of contribution and involvement with the South African society.
In addition to the different levels of discourse, the language of SANZ Live also creates common ground through the linguistic communality. Participants found a sense of linguistic belonging when hearing familiar South African accents, Afrikaans and the humour they perceived as being typically South African. The linguistic communality is the result of the shared South African ethnicity of the directors, presenters and audience of SANZ Live. This shared ethnicity is a significant contributor to its legitimacy as a community radio program as its content is produced by the community for its community.

In addition to the on-air content of SANZ Live, its off-air activities simulate certain South African cultural activities and participation in these significantly contributes to the group’s identity and culture. For migrants, a sense of place in a new location is reliant on an acknowledgement of their unique culture and the establishment of a new identity. SANZ Live allows its community to express identity especially through its activities, such as Braai day, Club Nights and the Black Tie. These events create a sense of connectedness with the audience and with their South African heritage, through recreating South African accents, music, conversation, humour, smells, food and family life in Auckland. These activities thus contribute to a making sense of place as they allow a continuation of unique cultural practices in the new location. Over time these experiences contribute to a positive association with the new territory. The combination of on-air content and the off-air activities also contribute to a new routine that includes listening to the SANZ Live radio broadcast, visiting the SANZ Live Facebook page and attending the events that SANZ Live arranges.
This routine not only anchors the SANZ Live audience as a community in Auckland, but it also allows a continued connection with South African culture in a country that is perceived as safe and with better employment opportunities than in South Africa.

The combination of on-air content and off-air activities facilitate an opportunity for the audience to rearticulate a unique hybrid South African identity and some of the participants interviewed could clearly name or express these new, unique hybrid identities. The terminology used, such as having their hearts in two places, or calling themselves Kiwi South Africans, shows that the participants feel equally involved in South Africa and New Zealand. The combination of on-and off-air activities of SANZ Live fosters this rearticulation and results in participants seeing themselves as being more than just South Africans.

Most profoundly, in this process of rearticulation, some focus group participants transcended the pre-1994 ethnic segregation in South Africa and found enjoyment in getting to know South Africans from other ethnicities in Auckland. This was particularly evident during Braai Day and other off-air activities. A description like South African Kiwi transcends any ethnic connotation to being South African. Furthermore, it reflects the emergence of a hybrid identity under construction as a result of migration and the fostering of SANZ Live. By laying the foundations to transcend the ethnic and cultural division imposed during the apartheid era, SANZ Live allows participants to form an identity that encourages the coexistence of South African ethnic and
cultural groups. This was part of the vision that D2 had for SANZ Live when it was initiated. SANZ Live facilitates this by promoting off-air events that appeal to the broad South African community and not only to a specific South African ethnicity or cultural group. This greatly enhances the feeling of community and connectedness in the new country among the SANZ Live audience. It has to be kept in mind though that by articulating a dual identity, like Kiwi South African, audience members are forced to omit some aspects of their South African identity, like their language or their town or city of origin. SANZ Live's contribution to the transcending of historic South African segregation is of particular importance as Cohen (2008) observed that the Israeli radio programmes in Australia perpetuated the division between the Jewish and Arab Israeli communities in Australia. In addition this accomplishment of SANZ Live is in contrast to the observations of Louw and Volcic (2010) who observed the contrary on the websites that they observed.

The value that SANZ Live thus added to the lives of participants who struggled to find a sense of place in Auckland, asserts the important role that migrant media is playing for migrants in Auckland. In the case of South African migrant media, it might even assist in bridging the segregation imposed in the past. In the case of SANZ Live, participants valued the role of SANZ Live in their attempts to find a sense of place. The participants also acknowledged the vision, ideas and leadership role of the directors and presenters of SANZ Live who took on this community leadership role in addition to home, family and employment obligations. Thus a significant contributor to making sense of
place is a sense of community and in the case of the SANZ Live community, the leadership style of the directors are partly responsible for its success.

Lastly, this study proved that radio persists as a significant contributor to community media, despite the availability of social media. It furthermore proves that community radio can contribute positively to a sense of place for new migrants and that it facilitates the rearticulation of identity, which is a prerequisite to finding a sense of place in a new country. It is furthermore evident that academics and community groups should continue to broaden their understanding about the potential of radio and its opportunity to support new migrants in New Zealand. In addition it is reaffirmed that institutions like PlanetFM play a significant role in community media and with other community radio platforms in New Zealand, should enjoy continued funding to the benefit of the growing number of migrants, especially in Auckland. The role of SANZ Live in making sense of place for its audience, confirms that community radio has limitless potential as a tool in the settlement process of migrants and a way to communicate with and provide information between migrants and to facilitate intercultural connections.

6.2 Limitations of the study

As is permissible in an explorative case study, this research was not representative of the South African population in New Zealand, but consisted of a group of twelve audience members, two directors and four presenters. It is
noticeable that the respondents were mostly from the Cape Coloured South African demographic group. This mostly has to do with the choice of music that is specific to the Cape Coloured community and the fact that the use of convenience sampling recruited participants who favour this genre of music. The only other two qualitative studies that can be compared with this study, Khawaja and Mason (2008) and Trlin (2012), had similar experiences with their sampling, and as a result, their respondents were only White South Africans. The sample for this research consisted of ten Coloured and two White South Africans. In the case of this study sampling was not a hindrance as the volunteers are representative of the SANZ Live core audience.

Scholars who attempt to do a study about South African migrants in New Zealand would struggle to define what a representative sample of South Africans in New Zealand is. Migration from South Africa occurs in reverse to Figure 1. Thus the lowest number of South Africans that migrate are Black South Africans, while the highest number of migrants is not possible to determine, due to both South African and New Zealand government arrangements. The South African government does not have statistics about migrants that leave South Africa. In addition, South Africans entering New Zealand are not required to indicate their South African ethnicity on immigration forms, neither is South African ethnicity a requirement for any other New Zealand government form. Thus, South Africans could choose to fill in simply South African or they could fill in Other European on government forms requiring ethnic identity, complicating the possibility of establishing the South
African ethnicity of migrants for academic purposes. Although place of birth provides the New Zealand census with accurate information about the number of South Africans in New Zealand, it does not give sufficient information for researchers to compile a representative sample based on the different South African ethnicities. Similarly questions related to language is not useful. Although the census statistics indicate about 24 000 Afrikaans speakers in New Zealand, this figure could refer to either White or Coloured South Africans.

Black South Africans, often indicate English as their home language. The 2006 Census recorded 816 Zulu speakers in New Zealand, but Zulu is not reflected in the results of the 2013 Census. This could indicate that this particular South African group disassociated themselves from their mother tongue and prefer to use English at home, thus negating their Zulu background.

6.3 Possible areas for future research

Based on the perspective gained from this study, it is evident that there is a limited knowledge about the reach and depth of South Africans migrants in Auckland and New Zealand. In general, the limited number of studies about South Africans living in Australia and New Zealand referred to in Chapter 2, do not focus on identity expression and cultural continuation. Should there be an interest or need to gain further knowledge about the South African diaspora scholars might consider researching other organisations, such as South African churches or South African websites or social media pages administered in New
Zealand. Research questions might include the transition support they provide to new migrants or the expressions of identity in that context.

A comparative study about the cultural activities and identity expressions of the migrants of the four main South African ethnic groups might also be of interest. Based on further insider knowledge, I know that the Afrikaans churches continue to play a significant role in the lives of some Afrikaans speakers in Auckland. Their identity expression and symbolic cultural practices may differ from the expressions and attitudes in this study.

Furthermore, I know that some Christian South African Indians consider themselves as being South African and not as being Indian. This expression of identity made in my presence, indicates another hybrid South African identity and seemed to deny this particular extended family’s Indian origin. Related to this statement, Sing (2008) quoted a South African Indian living in Australia as finding common ground with Indians from Fiji, India, South Africa and Sri Lanka, rather than with European Australians. In general though, no information could be found about the considerable South African Indian community in New Zealand and its unique culture, during the literature review for this study.

The South African migration is a relatively young migration and the hybrid culture of the second and third generations may also be an interesting intercultural topic of research that could focus on the importance of language or perceptions of identity.
Lastly, but most sensitive, a comparative study about the memories, narrative and perception of interracial relationships between South Africans of different ethnicities could prove, or disprove, the observation that some focus group participants transgressed the racial segregation imposed in pre-1994 South Africa and experienced joy in discovering their compatriots from other ethnicities in Auckland.

6.4 Personal reflection

As a South African who left South Africa as a reluctant migrant in order to find a safer place to live, the journey to complete this thesis was physically and emotionally taxing. Emotionally I revisited my own difficult journey to adapt to a new life in a different culture during my conversations with the participants, presenters and directors of SANZ Live. Each one had their own narrative of sadness and hope for their new life in Auckland, and happy and sad memories of growing up in an ethnically divided country. As is so often the case when South Africans have honest and caring conversations with each other, these topics were discussed. What struck me the most is that so many of us still care deeply about South Africa, while we grow to love New Zealand and we do become South African Kiwis or South Africans with our hearts in two places. At the end of this thesis, I had admit that I am not always sure if I have successfully rearticulated my own new identity, especially when the Springboks and the All Blacks face each other in a rugby match!
However for me this research highlighted the bond that I feel with South Africans of all ethnicities. My own identity is less important than the answer that I found to the main research question. It is heart-warming to know that there are kind people like the SANZ Live community, who take care of those who initially struggle to find a sense of place in Auckland and who provide continued support on different levels for existing and new migrants.
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8. Appendices

Appendix A: Focus group questions

How did you get involved with SANZ Live?

What role does SANZ Live play in your life?

Do you think SANZ Live helped you to adapt in Auckland?

How did SANZ Live help you to adapt in Auckland?

What do you like about listening to SANZ Live?

What do you like about the events that SANZ Live arranges?

Have you ever given feedback to the presenters about any issues related to the program? Please explain.

What do you think about the music mix that is played on SANZ Live?

What do you think about the topics of conversation on SANZ Live?

Do you listen to other radio programmes regularly and why?

What other media do you use regularly? Please elaborate.

Detail to be elicited here:

What is identified as the most important media?

How frequently is it used?

Is this media and information more Kiwi or South African orientated?

What is the role of the other media used?
Appendix B: Survey questionnaire for the focus groups

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<th>Name</th>
<th>Never</th>
<th>Seldom</th>
<th>Sometimes</th>
<th>Frequently</th>
<th>Regularly</th>
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<td>Friends and family in South Africa</td>
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<tr>
<td>Birthday cards</td>
<td>Friends and family in South Africa</td>
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<td>Christmas cards</td>
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<td>Landline</td>
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<td>Mobile phone calls</td>
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<td>Mobile phone texting and What'sapp</td>
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<td>Email</td>
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<td>Facebook</td>
<td>Friends and family in South Africa</td>
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<td>Soccer</td>
<td>Friends and family anywhere in the world</td>
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<td>SANZ Live</td>
<td>List 3 other regular Facebook Pages</td>
<td>Not really anything</td>
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<td>Websites</td>
<td>SANZ Live website</td>
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<td>Māori TV</td>
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<td>Any other TV stations</td>
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<td>Radio:</td>
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<td>Radio Dukes</td>
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<td></td>
<td>Protea Hour</td>
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</tbody>
</table>

List any South African radio programmes that you listen to over the internet.

List any New Zealand radio programmes that you listen to.

Which newspapers and magazines do you read?
Appendix C: Semi-structured interviews with the directors and presenters

Why did you start SANZ Live OR why and how did you become involved in SANZ Live?

What is the aim of the radio program?

How would you describe your audience?

How do you get feedback from the audience?

What is the feedback that you are getting from your audience?

How do you see the role of the radio program for your audience?

How do you choose the music for your program?

How do you choose themes and topics of conversation for the program?

In sociology, and communication studies, place is roughly defined as the way in which we assign meaning to the place where we live through participating with media, culture and the community. What role is your radio program playing in creating a sense of place for South Africans? Please elaborate.
Appendix D: Ethics approval form

Antoinette Wessels

22.10.14

Dear Antionette,

Your file number for this application: 2014-1079

Title: The role of a migrant radio programme in making sense of place for its South African audience in Auckland.

Your application for ethics approval has been reviewed by the Unitec Research Ethics Committee (UREC) and has been approved for the following period:

Start date: 20.10.14
Finish date: 20.10.14

Please note that:

1. The above dates must be referred to on the information AND consent forms given to all participants.

2. You must inform UREC, in advance, of any ethically-relevant deviation in the project. This may require additional approval.

You may now commence your research according to the protocols approved by UREC.

We wish you every success with your project.

Yours sincerely,

[Signature]

Sara Donaghey
Acting Deputy Chair, UREC
Appendix E: Information for participants

Information for participants

Research Title

The role of a migrant radio programme in making sense of place for its South African audience in Auckland

Synopsis of project:

Immigrants, irrespective of country of origin, take time to find a sense of belonging in their new home. In this process most immigrants retain an involvement with compatriots through social media and, in some cases, through radio. Community radio is one model of radio that has been valuable in this regard. The primary objective of this study is to identify how SANZ Live assists its South African audience to find a sense of place in Auckland.

The second purpose of the study is to determine what other forms of media its audience uses on a regular basis to determine where the radio programme fits into this broad spectrum of media. This will further elaborate on the role that SANZ Live plays in the lives of its audience members.

Research on immigrant media in New Zealand often focuses on Pacific and Asian migrants, due to the size of these groups. Although South Africans are the fifth largest group of migrants in Auckland, only a few academic studies have been conducted about them. None of these studies specifically focused on any aspect of media or communication practices of South African migrants.

What I am doing

I aim to describe the role of SANZ Live in a Master’s thesis and I foresee that it will provide valuable and insightful information about the way South African migrants communicate and find a sense of place in Auckland.

What it will mean for you

To successfully complete this study, I will invite some of SANZ Live’s listeners, some of the presenters and the directors to participate in the study. (Please note that only adults over 18 can participate in this study.)

If you are a listener you will be invited to one of two, focus group meetings. A focus group is a gathering of a few listeners, 6 - 8 people, where I will ask the participants questions about their experience of SANZ Live. In addition I aim to find out what other media you use to communicate with family and friends and to find information about New Zealand and South Africa.
If you are one of the presenters or one of the directors, I will ask you about your choice of music and topics, your reasons for your involvement in, and your opinion on the roll and value of SANZ Live during an informal interview.

During the focus groups and the informal interviews I will have to record everything that is said on a tape recorder. Afterwards I will transcribe this information and you may request to read and approve this transcript before I start the data analysis process. If you would like to withdraw from the study, after the viewing of the transcription took place, you may do so within two weeks.

If you agree to participate you will be asked to sign a consent form. This does not stop you from changing your mind if you wish to withdraw from the project. However, because of our schedule, any withdrawals must be done within 2 weeks after we have interviewed you or within 2 weeks after the transcription of the focus group or interview.

Your name and information that may identify you will be kept completely confidential. All information collected from you will be stored on a password protected file and only you, the researcher and my supervisors will have access to this information.

Please contact us if you need more information about the project. At any time if you have any concerns about the research project you can contact my supervisor.

My supervisor is Dr Elena Kolesova, phone 815 4321 ext. 8827 or email ekolesova@unitec.ac.nz

UREC REGISTRATION NUMBER: (insert number here)  
This study has been approved by the UNITEC Research Ethics Committee from (date) to (date). If you have any complaints or reservations about the ethical conduct of this research, you may contact the Committee through the UREC Secretary (ph: 09 815-4321 ext 8551. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.
Participant Consent Form

Research Project Title:

The role of a migrant radio programme in making sense of place for its South African audience in Auckland

I have had the research project explained to me and I have read and understand the information sheet given to me.

I understand that I don’t have to be part of this research project should I chose not to participate and may withdraw at any time prior to the completion of the research project.

I understand that everything I say is confidential and none of the information I give will identify me and that the only persons who will know what I have said will be the researchers and their supervisor. I also understand that all the information that I give will be stored securely on a computer at Unitec for a period of 10 years.

I understand that my discussion with the researcher will be taped and transcribed.

I understand that I can see the finished research document.

I have had time to consider everything and I give my consent to be a part of this project.

Participant Name: ..........................................................................................................

Participant Signature: ......................... Date: ..............................................

Project Researcher: ............................ Date: ..............................................

UREC REGISTRATION NUMBER: (insert number here)
This study has been approved by the UNITEC Research Ethics Committee from (date) to (date). If you have any complaints or reservations about the ethical conduct of this research, you may contact the Committee through the UREC Secretary (ph: 09 815-4321 ext 8551). Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.
Full name of author: Antoinette Wessels

Full title of thesis/dissertation/research project:

The role of SANZ Live, a migrant radio programme, in making sense of place for South African migrants in New Zealand

Department of Communication

Degree: Master in International Communication Year of presentation 2016

EITHER:

(1) I agree to my thesis/dissertation/research project being lodged in the Unitec Library (including being available for inter-library loan), provided that due acknowledgement of its use is made. I consent to copies being made in accordance with the Copyright Act 1994.

and

I agree that a digital copy may be kept by the Library and uploaded to the institutional repository and be viewable worldwide.

OR:

(2) I wish to apply for my thesis/dissertation/research project to be embargoed for a limited period as per Academic Policy 12 Conduct of Student Research, Guideline 12/8.

Reason for embargo: Not applicable

Supervisor Approval: Not applicable

Dean, Research Approval: Not applicable

Embargo Time Period: Not applicable

Signature of author: Wessels

Date: 8 March 2016