

# ICC Cricket World Cup 2003

**Sports broadcasting in South Africa, national interest  
and money**

**Iain Evans**



**Cricket World Cup 2003**

SABC Group Chief Executive Officer Peter Matlare with South Africa's national cricket team. SABC Sport distinguished itself as a content provider of excellence in its coverage of the 2003 Cricket World Cup.

Submitted in partial fulfillment of the requirements for the degree Master of Arts at Culture  
Communication and Media studies, University of Natal, Durban.  
September 2003

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## **Declaration**

I declare this short dissertation is my own original work and that all other sources of reference have been properly acknowledged.

This research has not been submitted previously for a degree at this or any other university.

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September 2003

Graduate Programme in Culture, Communication and Media Studies

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This dissertation has been checked and is ready for examination

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Prof. Ruth Teer-Tomaselli

Date: \_\_\_\_\_

## **Acknowledgements**

I would like to thank the following people for their help and support, without whom I would not have been able to complete this dissertation:

- Charlotte Brennan and the Brennan Family
- Debby, Glyn, Steven and Geoffrey Evans
- Prof. Ruth Teer-Tomaselli and Prof. Keyan Tomaselli
- Alina Bernstein
- All the people at Culture, Communication and Media Studies, University of Natal Durban:  
Susan Govender, Pam de Beer, Marc Caldwell, Vanessa McLennan-Dodd, Arnold Shepperson, Nhamo Mphiri, Ntokoza Ndlela, Tembisa Mjwacu, Sethunya Mphinyani, Nisha Ramlutchman
- Zwakele Baldwin Ngubane
- Dr. Daan Van Vuuren
- Rodney Hartman
- Imtiaz Patel, Mvuso Mbebe and Pfanani Lishivha
- Trish O'Brien and the O'Brien family
- Brendan Smit and Anthony Hinds - for making it hard to be a good student.

**The financial assistance of the National research foundation towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the National Research Foundation.**



## **Abstract**

(288 words)

This research is an investigation into the political economy of sports broadcasting within a South African context, using the ICC Cricket World Cup 2003 (CWC2003) as a case study. The staging of this global event, hosted by South Africa, is the focal point of many the world's largest sports media institutions and the production, packaging and distribution of the event is worth hundreds of millions of dollars. There are also many economic spin-offs generated by a media event of this magnitude in the form of ad spend and media merchandising which add to the monetary value of the Cricket World Cup as a mediated commodity.

This dissertation looks at the political economy of the media in relation to the rapid globalization of the economics of sport and the role that technology has played in this development. In particular, the research will focus on the South African television broadcasting environment while at the same time acknowledging the trends and impact that global forces in sports economics have had on broadcasting. The research pays particular attention to the question of national identity and the role that sport broadcasting on television plays in building a spirit of national unity. This unifying tool has raised debates by the government regarding access to sporting events that are deemed to be of 'national interest'. In light of this, the dissertation looks at the role that public service broadcasting now plays in broadcasting sport to the greater population in South Africa. Finally, the dissertation looks at the case study of the cricket World Cup 2003 held in South Africa against which to apply the theories of political economy, globalization, and national interest. The dissertation looks at the audiences and spectators at the center of a dynamic relationship between Sports bodies, commercial agents, broadcasters and advertisers.

Key concepts: political economy, globalization, national identity, national interest, sports media, media regulation, commodification, spatialization, structuration.

## **List of acronyms**

AOL	America Online
AR	audience ratings
BBC	British Broadcasting Corporation
BRU	Broadcasting Research Unit
CEO	chief executive officer
CWC	Cricket World Cup
DSTV	digital satellite television
EBU	European Broadcasting Union
FICA	Federation of International Cricketers Association
FIFA	International Football Federation
GCC	Global Cricket Corporation
GEAR	Growth, Equity and Redistribution strategy
HBO	Home Box Office
IBA	Independent Broadcasting Authority
ICASA	Independent Communications Authority of South Africa
ICC	International Cricket Council
M&G	Mail and Guardian
MIH	Multichoice International Holdings
M-Net	Media Electronic Network
NAP	New Africa Publishers
NFL	National Football League
OBU	Outside Broadcast Unit
PNA	Participating Nations Agreement
PSB	Public Service Broadcaster
RDP	Reconstruction and Development Programme
SAA	South African Airways
SAARF	South African Advertising Research Foundation
SABC	South African Broadcasting Corporation
SATRA	South African Telecommunications Regulatory Authority



SET	Sony Entertainment Television
SOBO	Sydney Olympic Broadcasting Organization
TAMS	Television Audience Measurement Survey
TNC	transnational corporation
UCBSA	United Cricket Board of South Africa
WSG	World Sports Group
WSN	World Sports Nimbus

## **Preface**

*Sport is increasingly shaped by the media, spectacularized by commerce, employed to deliver audiences to sponsors and intimately linked to the technological opportunities afforded by media delivery forms (satellite, cable, webcast and microwave) but not in a manner that ignores global dissent and resistance. As such, globalizing tendencies must always be viewed as mediated by local structures, including the Nation State. What remains problematic is the speed and ephemeral nature of global exchange, as well as the increasing reliance upon symbols and images rather than physical commodities, in contemporary capitalist economies. These shifts of direction intensify and complexify the contest between the global and local dimensions of all cultural forms.*

(Miller et al, 2001: 24)



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# Chapter 1

## Introduction

It was impossible to shake off the heat. I could feel the sweat running down my back, causing the purple fabric of my volunteers' shirt to cling to my skin, turning the material dark in the process. The afternoon of March 3, 2003 was a humid one at the Kingsmead cricket stadium in Durban. South Africa was playing Sri Lanka in a crucial World Cup match and it was my job to lug camera cases and photographic equipment around the stadium for the visiting photojournalists. This day would be monumental in South African cricket history, although I didn't realise it at the time. I was too caught up in the atmosphere of the roaring crowd, the smell of boerewors rolls from the food stalls and the intense bustle of activity of people jostling through the walkways of the stadium. Today I was no ordinary sports fan though. I had the inside track, the scoop. Being a volunteer allowed me access to many parts of the ground the average spectator was restricted from, including fascinating behind the scenes activities in the media centres and accreditation areas. From my vantage point on the grass at the northern end of the stadium (reserved for photographers), I had a perfect view of the game. If I swivelled around, I could see the commentators in their boxes and the television presenters being given last minute grooming and instructions from their floor managers. Immediately to my left was the player's walkway onto the field where a cameraman with a camera mounted to his hip would follow the players as they marched onto the field. I remember telling myself how lucky I was to be a part of this event and I felt so proud and important. It was so exciting watching all the people involved in the media going about their jobs at the stadium, collectively taking something I was witnessing live, and relaying it to millions of people around the world in various media formats.

On this fateful night, however, South Africa's World Cup dreams were washed away with the rain that fell during the South African's batting innings. The host team were out of the World Cup. After the match the photographer I was assigned to went up to the post match press conference to take some final pictures. Before me sat a very dejected looking South African captain, Shaun Pollock, muttering monotonously into the microphones shoved before his face. I left the ground feeling somewhat elated at having been so close to the action yet feeling angry that my team had bowed out of the tournament so early. In a strange way there was still more to

look forward to: the semi-final in a few weeks time at Kingsmead was bound to be a cracking game, and again I would play a part in taking that game to a global audience of millions.

The Cricket World Cup (CWC) tournament left a lasting impression on me not only as a sports fan but also as a media student. I was fascinated by the huge media presence at the cricket venues and at the enormous media interest and coverage that the CWC was assigned. This led me to investigate further into the processes behind taking a live sporting event and turning it into a mediated commodity. The most significant realisation of my early investigations was that almost every facet of the CWC 2003 boiled down to money. Money for sponsorship, money for advertising rights, television broadcast rights, players fees, admission fees to matches, money from the government, the International Cricket Council (ICC) and the United Cricket Board of South Africa (UCBSA), memorabilia, and endorsements. It seemed that even corporate companies and businesses were basing their marketing strategies on the hype surrounding the CWC theme. My interest in the media and my love of sports, combined with this fascination at the monetary enormity of the CWC2003, led me to outline a research project aimed at answering some of the questions behind this phenomenon, the results of which comprise this dissertation.

### **Overview and objectives of the research**

This research is an investigation into the political economy of sports broadcasting within a South African context, using the ICC Cricket World Cup 2003 (CWC2003) as a case study. The staging of this global event, hosted by South Africa, was the focal point of many the world's largest sports media institutions and the production, packaging and distribution of the event was worth hundreds of millions of dollars. There are also many economic spin-offs generated by a media event of this magnitude in the form of ad spend and media merchandising which added to the monetary value of the Cricket World Cup as a mediated commodity.

Within the discourse of political economy (see Mosco1996, Doyle 2002a/b, Thompson 1995) a significant area of study is the relationship between State and private enterprises in the era of growing globalization (see McChesney 1997, Robinson 1992, Castells 1997 and Giddens 2001). Neo-liberal governments such as South Africa increasingly are restructuring industries linked to the global market while at the same time attempting to satisfy the needs of a developing society (McQuail, 2000). The work of political economy theorists such as Vincent Mosco (1996), John



Thompson (1995), John Downing (1996), Robert McChesney (1997) and Gillian Doyle (2001a, 2001b) are pertinent to this research in terms of their contributions to the political economy of the media. The research will investigate the relationship between the political and the economic facets of private and public industries in the media, in light of the challenges posed by globalization trends. South Africa is positioned in the global economy as one of the most powerful developing nations and the hosting of the Cricket World Cup bears a number of economic opportunities for the country. The capacity of South Africa to host this event successfully has a significant impact on the economy, specifically for the media industry and the sports codes themselves. The political dimension to this event is raised in the issues surrounding the importance of creating a national identity and the role the media plays in this regard.

This research analyses the development of professional sport, in particular the role that the media, commercial agents and advertisers have had in contributing to this development. Toby Miller, et al (2001) examine how sports as popular culture have increasingly become commercialised on a global scale due to commodification and bureaucratisation. David Rowe (1999) gives insights into the political economy of sports media and develops a framework for looking at how sports as a commodity is being traded on a global scale, while the cultural elements of sports are increasingly losing way to this commodification. Lawrence Wenner (1998) along with other theorists, Michael Real, Kathleen M. Kinkema and Janet C. Harris, Robert Bellamy Jr, Garry Whannel, David Whitson and others have compiled a volume of literature dedicated to the phenomenon of Mediasports, covering the topics of sports audiences, the media image of sports, television and the media, sports marketing and globalization all of which are examined in light of their significance to this research.

The present research aims to interrogate the political economy of the media with specific reference to the global acquisition of sports rights and the ways in which this plays into other political and economic agendas, including the state's emphasis on national interest. Theorists such as Benedict Anderson (1983) and Anthony Smith (1992) focus on the topic of national identity extensively. Dennis McQuail's examination of the normative theory of social responsibility is a good starting point as it illustrates how the media ought to function in a developing society (McQuail 2000). In South Africa one of these normative obligations is the development of national interest and nation building. The South African government through the public service

broadcaster, the SABC, recognises the value of sport in nation building and the formation of national identity and is thus ensuring the screening of sports events on the SABC channels. This research paper aims to assess the contribution of sport in the nation building process and the creation of a national identity through sport and the media. Alina Bernstein (2003), Neil Blain (2003, 1993), Raymond Boyle (1993) and Hugh O'Donnell (1993) contribute to the discourse of sport, media and culture by examining the role that sport plays on a global scale as well as on a national level.

The Independent Communications Authority of South Africa (ICASA) is the regulator of telecommunications and the broadcasting sectors. It was established in July 2000 in terms of the Independent Communications Authority of South Africa Act No.13 of 2000. It took over the functions of two previous regulators, the South African Telecommunications Regulatory Authority (SATRA) and the Independent Broadcasting Authority (IBA). The two bodies were merged into ICASA to facilitate effective and seamless regulation of telecommunications and broadcasting and to accommodate the convergence of technologies ([www.icasa.org.za](http://www.icasa.org.za), 2002) (see Teer-Tomaselli and Tomaselli, Dunn, Duncan, Berger and Barnett in Tomaselli and Dunn, 2001; also Robert Horwitz 2001).

ICASA is an example of one of the measures taken by the State to ensure media regulation i.e. planning, control and management of the frequency spectrum. By doing so the State ensures fair competition in the broadcasting market, but also ensures that items of national interest such as sport are accessible to all citizens and not just those who can afford subscription television. In July 2002 ICASA issued a discussion paper on the acquisition of sports broadcasting rights which sparked outcries from all sectors of sports broadcasting and from the sports codes themselves.

Dennis McQuail's (2000) examination of social responsibility theory is related directly to the ICASA debate. The passing of the Broadcasting Act of 1999, on which the discussion paper is based, is a reflection of the State's commitment to developing and supporting national interest items on public service television. One of the normative claims of PSB is that it should "enhance the quality of Public life, empowering individuals and social groups to participate more fully and equitably" (Raboy, 1996.13). Other theorists in the field of public service broadcasting, include Richard Collins (1990) and Paddy Scannell (1997) illustrate the importance that public service



broadcasting lends to developing societies in terms of providing culturally relevant programming to the bulk of the people.

The relationship between government, public and private enterprises in sports broadcasting came into the public spotlight in 2002. In July 2002 ICASA invited the media industry and the public to the launch of a discussion paper on the acquisition of sports broadcasting rights. The State, through ICASA, had shown an interest in regulating the allocation of sports broadcasting rights in line with its policy of social development. Quoting section 30(7) of the Broadcasting Act of 1999 the front page of the invitation to attend the launch of the ICASA discussion paper reads:

The Act states that subscription services may not acquire exclusive rights for the broadcast of national sporting events, as identified in the public interest from time to time by the Authority in consultation with the minister of Communications and the Minister of Sport and in accordance with the regulations determined by the Authority through a public process( *Invitation to launch of the discussion paper on sports rights*, 2002).

The discussion paper brought mixed reactions from both broadcasters and the sports codes themselves. The enormous economic value of international sporting events such as the Cricket World Cup, the broadcast rights of which were sold to the Global Cricket Corporation (GCC) for US\$ 550 million, is vital to the sports code and to the country. Sixty-three percent (63%) of the United Cricket Board of South African's (UCBSA) total income is derived from broadcasting rights according to Brandon Foot, a UCBSA council member (*Sunday Times*, 01/12/2002) and fifty-three percent (53%) of it is from international broadcasters such as GCC. Thus without the broadcasting rights to sell, sports codes in South Africa would die. One of the objectives of this research paper is to investigate the impact of regulation on the acquisition of sports broadcasting rights.

Not only is the broadcast of sport worth millions to the sports code but the investment of foreign capital in South Africa as a result of hosting the Cricket World Cup is very valuable. One of the slogans displayed in huge billboard fashion across the cricket stadiums during the World Cup read: "South Africa, Alive with possibility." Clearly the organisers of the CWC recognised that

the attention of the world would be on South Africa and aimed to attract the attention of potential investors. Millions of rands were spent as tourists flocked to South Africa for the event. Independent Online (15/03/2003) claimed that 10 500 fans from India alone flew to South Africa for the start of the CWC while the Durban newspaper the Daily News (13/03/03) reported that most beachfront hotels were fully booked and that the Natal Cricket Union alone expected to rake in R20 million from the semi-final match held at Kingsmead. The Cricket World Cup 2003 was a massive event both in terms of economics and as a social phenomenon. It incorporated the involvement of thousands of South African people from the State, the corporate world and the private sector. It was consumed as a commodity, witnessed as a spectacle and impacted on the lives of most South Africans in one way or another. This dissertation aims to investigate the monetary trends of the CWC2003 and will attempt to show how the money provided for the staging of and generated by the CWC2003 was utilised.



## Chapter 2

### **Political economy of the media**

#### **Introduction**

Political economy approach to media locates sports broadcasting within the wider spectrum of the global media industry. Vincent Mosco defines political economy as "the study of the social relations, particularly power relations that mutually constitute the production, distribution and consumption of resources" (Mosco, 1996: 25). This formulation calls attention to the basic processes in the media marketplace, looking at the social relations of firms, the state and consumers (Doyle, 2002a), and the changing power relations in the production, distribution and consumption of media messages. Central to this research is also the Marxian concept of consumers producing themselves in the process of consumption (Mosco, 1996). This 'double consumption' is fundamental to the medium of television that this research focuses on. By tuning into certain programmes, audiences are identifying specific interests that relate to themselves and the contents of the programmes that they watch. This is known as process of interpellation. These interpellated audiences, in making a decision to watch a type of programme produce themselves as a collective product that the broadcasters can sell to advertisers. The advertisers in turn are looking to target audiences with specific demographics that can be determined by the type of programme being watched.

#### **The political economy approach**

It is important to briefly outline and articulate what Mosco calls "the four cornerstones of political economy: social change and history, social totality, moral philosophy and praxis" (Mosco, 1996: 27). Understanding social and historical transformation is a priority of the political economy approach. The history of power relations and the influence of social relationships on the marketplace help political economists understand the synthesis between the many theories of economics, politics and sociology and the changing realities of the market over time. The political economy approach also stresses the importance of looking at the media market not from a neo-classical point of view, as per Adam Smith or John Stuart Mill, but as being "rooted in an analysis of social totality" (Mosco, 1996: 29). This means that the political economy approach intersects with other disciplines and is not confined strictly to politics or

economics. The entire social network of the marketplace, the state, the institutions and individuals and the interaction amongst each make up the area of study that political economy concerns itself with. The growing trend towards a global economy and the internationalization of markets (Thompson, 1995) on one hand, versus the attempt by nations to exercise control over markets defined by geographical borders, is one example of the importance of this notion of social totality. Further to this research will be the debate of the nation state and the concept of the constitution of a national identity through the media, specifically, sports broadcasting.

The third cornerstone is that of moral philosophy. This part of the political economy paradigm looks at social consciousness and the often masked facet of moral positions when dealing with political, economic and social issues (Mosco, 1996). The moral philosophy position weighs purely theoretical assumptions against the realities and impacts of their application. The example that is most pertinent to this dissertation is the issue of access to information and the development of a socially responsible broadcasting system versus the domination of free market principles in a developing society.

The final cornerstone of the political economy approach is that of praxis. Praxis in essence, is action. It is the actions of men and woman in society that produce and change the world and themselves and provide the models and rules by which the world is governed. Praxis is the synthesis of theory and application through human agency. It is this continual refinement and development of theory and practice that sees the continuation of social activity as we know it. Praxis also involves an analysis of control both external to specific firms but more importantly the aspects of control such as ideology, ownership, management practices and technical and financial constraints on individuals within a firm that constitute praxis.

The political economy approach thus is a broad-based approach to social analysis within the marketplace. It is this approach based on social and historical change, social totality, moral philosophy and praxis that will form the points of analysis through which the media market will be examined.

Essentially, the media market is comprised of two contending aspects: power and money. In the political economy approach this can easily be simplified to the political and the economic. On one hand there are those with power. They control the medium, are responsible for the meaning



behind the product and have operational control of the means of production. The content and the ideological or cultural value of the product rest in the hands of the controllers of the medium. On the other hand there are those who own the medium. Here monetary gain takes the place of power. These are the owners of product, those who make allocative decisions about the product, such as which resources to employ, where to employ them and in what quantity. Decisions are based on monetary outcomes rather than ideological outcomes. J.B Thompson (1995) discusses mass communication as being a technical and institutional means of production and diffusion of information. It is the institutional aspect of the mass media that produces audiences, these audiences in turn provide economic value to the medium. The struggle between power and money in the media is complex because it is always contested between varying amount of people with different stakes in the industry. Media organizations and occupants are dynamic, they are part of a continuing social process and exist in relation to their social contexts (Teer-Tomaselli, unpublished lecture, 2003). This in turn effects media output. One must also take into account the external and internal constraints of media organizations that effect media output. External influences include media ownership, financial constraints, the organization's perceptions of the audience and the location of the organization within a centrally controlled system. In South Africa, the broadcasting environment is regulated by the Independent Communications Authority of South Africa (ICASA). This organization is the regulator of the media industry on behalf of the government and is responsible for the allocation of wavelengths and ensuring fair competition in the market. The internal influences within an organization involve the roles of the employees in the firm. Media professionals work within the structures governing the firm but exercise operational control over the content despite working under institutionalized values. The variables in a media firm at the level of the employee are self regulation, self motivation, the need to produce a 'good product', serving the audience and the need to work for social good as opposed to working purely for money (Teer-Tomaselli, unpublished lecture, 2003).

The goals of media firms are thus: 1) audience maximization, 2) maintaining a relationship with the controlling authority and 3) maintaining high professional standards such as 'good' journalism/television content. (Teer-Tomaselli, unpublished lecture, 2003)

### **Commodification**

The commodification of media products is the "accumulation of capital or realizing value through the transformation of use values into exchange values" (Mosco, 1996: 140). This is the

exchange of the intrinsic value of media for commercial value is the form of revenue. Mosco articulates that this use value is a slight deviation of the classical economics of Adam Smith in that this use value does not only satisfy needs in terms of survival but also in terms of socially constituted needs (1996: 141). In the media industry there are two types of commodities, which Robert Picard refers to as the "dual product market" (Picard in Doyle, 2002a: 12). The first is the commodity that is produced by the media organizations in the form of a good or a service and exchanged for money. Examples of such would be a newspaper, subscription to a television channel or a radio or television license. The second commodity is that of the audiences themselves. By consuming the media, audiences constitute themselves as a product to be sold on to advertisers. Media programming is used to attract large audiences over a certain time period, which is then measured and the advertising spaces during this programming schedule is sold to advertisers:

The process of commodification thoroughly integrates the media industries into the capitalist economy not primarily by creating ideologically saturated products but by producing audiences, en masse and in specific demographically desirable forms, for advertisers (Mosco, 1996: 149).

As opposed to other commodities such as food etc, media can be used repeatedly without diminishing, thus the product takes on a multiplier effect by appearing in different commodity forms. An example of this could be a film that is released in cinemas then released on DVD and video cassette, pay-per-view and finally broadcast on television. This will be expanded upon later in this dissertation.

Media products have significant social meanings, impacts and influences on audiences which is what makes the mass media different to other commodities in the marketplace. Mosco differentiates communication from other commodities in that it "contains symbols and images whose meanings helps to shape consciousness" (Mosco, 1996: 147). This is an important aspect of political economy as the research will show how in the case of sports of national interest, the South African government saw the potential nation building opportunity that broadcasting sport could provide for its people. In this example, the commercial aspect of the commodity is overshadowed by the content.



Theorists such as Jameson (1991), and followers of the Frankfurt School look at the modern media as existing in a 'spectacled or image society' (1991: 45-46). These theorists talk of the present period as one of 'late capitalism', in which multinational capital penetrates into all markets and seeks to dominate them, displacing any sense of national, cultural or social value. Michael Real (2001) explains how media products have evolved the same way under late capitalism, where products have become commodified to the extent that they are reduced only to their monetary exchange value and are devoid of any culturally or historically added value (Real in Wenner, 2001). Furthermore, commodification leads to fetishization whereby the commodities take on an exaggerated psychological importance to the viewer because they represent commercial advantage (Real in Wenner, 2001). In this dissertation I will examine how the media and advertising have impacted on the commodification of sport and how the technology of communication has brought about an increasing commodification of everything associated with sport.

### **Spatialization and the digital revolution**

Spatialization is the term given to the process of "overcoming the constraints of space and time in social life" (Mosco, 1996: 173). Technology is continually evolving in the media market to the extent that the traditional obstacles of space and time in communications are being diminished, particularly via the electronic and electromagnetic mediums of television, radio, Internet and telecommunications. The technological advances in the media sector are revolutionizing the information market. The information-communication sector grew at twice the rate of the balance of global economies in the 1990s with Internet communication being the fastest (Herman and McChesney, 1997). These developments in media technologies have not only increased the scope of business activities within the media sector itself but have also affected the operational processes across other business sectors too. The time it takes to transfer information, capital and goods is instantaneous, considering the development in communications infrastructures on a global scale (Thompson, 1995).

Mosco argues that spatialization in the communication industry has been addressed in terms of "the institutional extension of corporate power" resulting specifically in the formation of corporate conglomerates (Mosco, 1996: 175). Digitization and convergence across media (concepts that will be discussed fully below) is leading to the expansion of media firms in the form of vertical and horizontal integration. These conglomerates are competing increasingly on a

global scale as traditional boundaries in media markets are being eroded (Thompson, 1995). Transportation costs and communication costs are reduced drastically by the global networks of telecommunications infrastructures and markets previously unexploited through ignorance of their operations or geographic location are now open to global trade.

Advances in technology are the primary reason for this development. Increasing use of technologies such as satellite, cable, fiber optic networks, mobile telephone and other forms of communication right across the electromagnetic spectrum sees firms competing in a planned, organized and co-ordinated fashion in the global economy. The result is the emergence of the transnational corporation (TNC) where new production methods, accumulation of profit and concentration of ownership coupled with the advances in communications sees TNCs dominating global markets. Examples of these are Time-Warner, Disney, etc.

The technological advances in the media sector have seen the rise of digitization: the reduction of information to binary code. This code is exactly reproducible, meaning that the material never degenerates and is increasingly compatible across different media formats. The advantages of digitization include easy manipulation of information, packaging, compression, delivery over various media, availability of the information in a number of alternative formats and vast storage capabilities in digital form. Digitization has also led to the convergence of media across telecom and computing formats. Since the binary code can be reproduced exactly in different formats and across different media, one piece of information can be relayed as several media products from electronic to print to audio-visual formats. The recent trend has been for TNCs to invest money across a wide product and geographic markets through strategic alliances, mergers or takeovers. These mergers take place as horizontal, vertical or diagonal integration. Horizontal integration involves the expansion of a media firm into another area of the market. Horizontal integration takes place when "a firm in one line of media buys a major interest in another media operation not directly related to the original business" (Mosco, 1996: 175). For example a print media firm that buys out other titles to expand its market share, or buys into the electronic media market would be seen as horizontal integration. Media firms take advantage of the economies of scale through horizontal integration since they can utilize capital and equipment to produce similar goods at lower costs. Vertical integration is the consolidation of the supply chain from production through to distribution. Firms look to control all the stages in the production process including buying into firms that aid the supply of raw materials, to the distribution and consumption of the



product. An example of this type of vertical integration could be a film company that purchases cinemas in which to show their films thus controlling production, distribution and exhibition of their product.

The result of such mergers sees less competition in the media market as all the smaller firms become rolled into large conglomerates. The ownership of these large TNCs is concentrated in the hands of a few stakeholders. Doyle (2002b) warns of the possible dangers of this type of media ownership as there is little competition and subsequently little diversity or representation of smaller groups in the media. Concentration of ownership also has a significant impact on an economic front where the barriers of entry into the market become very high as start up costs escalate and the larger corporate companies use their vast resources of capital to squeeze out any competition. As a result many governments have resorted to policies regulating the extent to which media markets are dominated by monopolies. The regulator of the South African media market, ICASA, has strict rules regarding cross media ownership whereby companies may not own more than twenty-five percent shareholding in more than two radio stations or control newspapers and radios stations that dominate a single geographic area (*IBA Act, 1993*). Such regulation has been prompted by a need to ensure that media markets are efficient, there is pluralism in the market and that the right qualities and quantities of product diversity are being produced to satisfy the needs of society.

The socio-political as well as economic importance of the mass media in society determines that media markets are not left solely to free market principles without some sort of intervention from the State. Intervention is usually justified by governments for economic reasons such as ensuring fair competition in the market and non-economic reasons such as addressing market failures. Doyle (2002a: 162) describes market failures as situations where "a problem of externalities" occurs. This may be the "failure of the market to advance socially desirable goals" (Doyle, 2002a: 64) such as democracy or items relating to the public good. The regulating body is responsible for advancing content that is beneficial to society. This may range from ensuring that standard of content is of good quality to ensuring that enough locally produced and culturally rich material is broadcast. The impact that the regulator has on the free market is one of the central points of investigations in this study.

## **Structuration**

Structuration is a concept common to a number of disciplines within social studies and most developed in the work of Anthony Giddens (1984). Giddens proposes that structure be constituted out of constraining rules and enabling resources (Giddens in Mosco, 1996).

Structuration looks at the concept of structure and how "Structures are constituted out of human agency, even as they provide the very medium of that constitution" (Mosco, 1996: 212). In other words one cannot analyze human action without analyzing the structure that provides the medium out of which agency operates (Mosco, 1996). In society, structures make up the fabric of our lives. They are our families, institutions we belong to, class groups, race groups, social values, religious beliefs, morals, historical upbringings, and all the rules, norms and expectations that govern each of these social matrices. Thus human action and behaviour is determined by these structures as explained by Mosco. In the corporate world human agency is the essence of business as decisions are made and actions are carried out as a result. The significance of structuration to this study lies in the analysis of different structures and individuals within those structures and the way their actions affect society, either through the formation of policy or through raising awareness of an issue that leads to change.

Structuration helps us understand how and why social networks interconnect to form what we know as nations within a global context and why nations, the public and societies are constituted in the manner that they are. The term structuration links the individual to communities, communities to societies, societies to publics, publics to nations and nations to the globe. Structuration looks at the dynamics that govern how each of these smaller groups constitutes a larger group and the common factors that underpin this cohesion. The significance of structuration to this dissertation is fundamental as I examine how the South African nation state looks to define itself in terms of the public that make up the nation. In a later chapter I will examine how the South African nation state looks to serve this public through institutions such as the national public broadcaster the SABC through the programming of "national interest" programmes. Sport is one of the implements that the nation state looks to utilize by showing international sports competitions on television. The logic is that a national sports team facilitates the fostering of national spirit when the public supports the national team and has a common interest in the activities of the team. The sports team thus becomes a source of pride as it represents the best athletes that the particular sport has to offer on behalf of the entire nation.



Structuration, spatialization and commodification, the cornerstones of political economy, thus allow one to analyse a globally mediated event such as a Cricket World Cup competition and how this relates to political and cultural issues such as that of national interest. Nicholas Garnham touches on these points when discussing the consumption of cultural practices:

Political economists find it hard to understand how, within a capitalist social formation, one can study cultural practices and their political effectiveness- the ways in which people make sense of their lives and act in the light of that understanding- without focussing on how the resources for cultural practice, both material and symbolic, are made available in structurally determined ways through the institutions and circuits of commodified, cultural production, distribution and consumption (Garnham, 1995: 71).

This dissertation attempts to look at the circuits of commodification, production, distribution and consumption with regard to the television coverage of the Cricket World Cup 2003 in light of the main tenets of the political economy approach.

### **Media economics**

As illustrated above, political economy looks at the political, social and economic aspects of the market as a social totality. The three economic actors that make up the market are the consumers, firms and the government (Doyle, 2002a). For the purposes of this study it is necessary to examine this relationship in terms of media economics specifically. The consumer in this relationship is seen as having unlimited wants and limited resources (Doyle, 2002a). Consumers seek to satisfy needs through consuming products available on the market. Firms thus compete to ensure that consumers spend their income on goods and services provided by their firm. Firms produce goods and services through the conversion of capital, labour and land and then make these goods/services available on the open market. It is assumed in economics that all commercial firms aim to maximize profit, however this theory has been criticized on two counts (Doyle, 2002a) both of which are pertinent to media firms. The first is that media firms do not seek only to make a profit but to establish themselves as institutions in the mind of the public. From this position public and political influence can be achieved (Doyle, 2002a). Secondly, the institutional structure of the firm may see owners and managers of a media company pursuing goals other than maximizing profit or prioritizing other goals over and above those of profit

(Doyle, 2002a). Another distinction between media products and normal commodities is the value of its intellectual property. This is intangible and is not diminished nor affected by the number of people that consume it. A pop song, a film or a book exist as intellectual commodities and are not used up as they are consumed, further they can be repeatedly used by consumers and reproduced in different mediums by the suppliers.

### **Market structure**

The structure of the market is determined by four things: the number of competitors in the market, the differences in the products being offered in the market, the number of buyers in the market and the barriers of entry into the market (Doyle, 2002a). Perfect competition is the market structure where there is very high competition i.e., many sellers; goods are homogenous; open entry into the market; and each firm has zero market power. Monopoly is the opposite of this where one firm dominates the entire market. Most market structures, however, have only a few sellers but competition still exists and each product is differentiated from the next. This structure is known as oligopoly and since each product is available only from the firm that produced it, sellers are able to control the prices over their goods (Doyle, 2002a). Why then in the media industry is there a growing trend towards conglomeration of firms such as the case of Time Warner?

#### **The Time Warner conglomerate: an example of vertical, horizontal and diagonal integration.**

Warner Brothers was initially one of the five major film studios in Hollywood during the 1930s. As the studio system began to collapse, Warner Brothers invested capital into the music and television markets, forming Warner Communications (Clark, Baker and Lewis, 2003). This new venture focussed on developing a fiber-optic cable infrastructure which provided a platform for Warner company to launch their developing television networks including Home Box Office (HBO). In 1989 Warner Communications merged with Time Incorporated, the massive media-publishing outfit (Clark, Baker and Lewis, 2003). The significance of this merger lay in the fact that Warner and Time, both huge corporations in different areas of the media, could now utilize material across media formats and the cross- subsidization of capital meant greater monopolization of the media market. In 1996 Time Warner merged again, this time with Ted Turner's Turner Broadcasting, owner of CNN news service and TCM, a classic film channel. With the rise of the Internet, Time Warner looked to consolidate a stake in the new media market,



and used AOL (America On-line), who at the time of the merger in January 2000 had 30 million subscribers, as an outlet for their massive amounts of content (Clark, Baker and Lewis, 2003). This merger also made sense owing to Time Warner's large fiber-optic network, allowing users broadband Internet access to download music and videos from the Time Warner stable. Today, AOL Time Warner, has stakes in cable television networks, television production, film, music, cable, digital media, e-commerce, Internet service provision and Internet software making it the largest transnational media corporation in the world (Clark, Baker and Lewis, 2003).

The media industry is characterized traditionally by high start up costs owing to the sophistication of the technologies needed to produce a competitive product. The outlay of initial capital thus is relatively high, whereas the cost to reproduce and distribute the product is low. Media firms thus are most efficient when the marginal cost is lower than the average cost (the cost of producing one extra unit falls as the scale of output expands). This is known as the *economy of scale*. Marginal cost is the cost of supplying a product or service to one extra customer. This is often negligible in the television market as often the signal is sent out *en masse* or is very cheap while average costs, defined by Doyle as total cost divided by audience (Doyle, 2002a: 14), decrease as more viewers tune in. The more viewers tune in, the greater the advertising space is worth to the supplier of the programme. This double articulation of consumers has been alluded to before as audiences interpolate themselves through the programmes they choose to watch. In doing so the interpellated audience allows the broadcasters to 'package' an audience with certain demographic components that can be sold to advertisers. The audiences thus consume the programmes and are subsequently consumed by advertisers.

Another important aspect in media economics is that of the *economies of scope*. This is where "specialist inputs gathered for one product can be re-used in another" (Doyle, 2002a: 14). A media firm can reformat a product to suit a different audience or use specialized equipment to produce two differentiated products. It is typical of media firms to reproduce a product in a different medium such as a film into a DVD, video or television format to suit different viewerships. In this way firms maximize profit as the product does not diminish and always retains its intellectual value.

One of the unique aspects of the media market is that goods are sometimes non-excludable. A television or radio signal, for example, that is not encoded is available to everyone with an

antenna at no cost. Theoretically, every person in South Africa with an antenna should be paying a television and radio license fee to the State (a point that viewers are often reminded to do on the basis that "it's the right thing to do"). It is significant to note that not all media firms are commercial. There are firms that produce goods and services for the public often free or at reduced prices. This is often initiated by the State as a service to the people. Public service broadcasting is one such initiative.

### **The television market**

Television is slightly different from other commodities in economic terms as the process through which it is consumed and paid for is different to normal goods and services. Firstly, audiences consume the television product without knowing exactly what they are going to see. This may vary in terms of content, for example watching a movie on TV may leave audiences disappointed, but they will only be able to make a judgment on the quality of the product once it has been consumed. This is relatively limited though as most audiences have expectations regarding the product they are consuming and have come to recognize the codes and conventions of various television genres. Since television is a non-excludable good though, how do broadcasters go about collecting money for the product they provide? The answer is twofold: firstly, television signals can be compressed and encoded and then sold to audiences on a subscription or pay-per-view basis, or they rely on direct funding from the State where the State is the main shareholder (as in the SABC). Secondly, most broadcasters make their money through delivering audiences to advertisers. This form of profit generation is done either through direct airtime sales or through organizing advertisers to sponsor individual programmes. Doyle refers to the "circles of profitability in broadcasting" (Doyle, 2002a: 62) when judging the success of a broadcasting station. In order to increase audiences, a broadcaster must invest heavily in good programming. This results in more subscribers which in turn provides increased revenue. This increase in revenue allows for a larger programming budget with which can then be invested in good programming, thus completing the circle.

### *The vertical supply chain for television*

The vertical supply chain for television is made up of production, packaging, distribution, conditional access and consumer interface (Doyle, 2002a: 69) The production stage is the making of the programme, where raw resources are used to create the programme. The companies involved in production are known as content providers. The content providers sell their material



to packagers who create a programme schedule out of all the various programmes they have brought and on-sell these packages to the broadcasting companies. The broadcasters then provide a television signal either to their subscribers on conditional access via direct to home satellite or cable transmission or through terrestrial signal if the service is non-excludable.

Many television companies are vertically integrated, meaning that they are involved in more than one part of the vertical supply chain. Often television stations will have production departments, packaging facilities and broadcasting capacity that work in conjunction with each other. This results in fewer costs for the station overall as well as allowing for control of content in terms of quantities produced and the quality of the programming.

### **The South African television market**

The South African television market is made up of three tiers of broadcasting: public free-to-air, commercial free-to-air, and commercial pay television. The largest of the broadcasters is the South African Broadcasting Corporation (SABC) which broadcasts three channels on a free-to-air basis. The major stakeholder in the SABC is the State and the Corporation governed by a charter that is contained in the Broadcasting Act of 1999. The second competitor is the Multichoice conglomerate. This broadcaster provides direct to home satellite transmissions of its bouquet of channels or access to a singular terrestrial subscription channel, M-Net, through a decoder. The third broadcaster is e-TV, a free to air channel, broadcast from Cape Town.

In 1996 the SABC stations were repositioned in line with the new prerogatives of the State to provide public service broadcasting that would meet the needs of its culturally and ethnically fragmented audiences. SABC 1 was named "Simunye", the Nguni word meaning "We are one", and it broadcast most of its programming in the Nguni languages of Zulu and Xhosa, with a smaller selection of programmes in English, Pedi and Ndebele (Teer-Tomaselli and Tomaselli, 2001). This channel had, and still has, the largest broadcasting footprint in the South African television market. The channel with the second largest footprint was that of SABC 2 which carried Sotho, Tswana and Afrikaans language programmes (Teer-Tomaselli and Tomaselli, 2001). SABC 3 was the channel aimed at educated, urban audiences from all race groups and broadcast all programming in English. The charter that governs the SABC has seen the corporation split its services into two operational entities: a public service and a commercial service (SABC submission to ICASA, October 2002). The public service arm (SABC 1 and

SABC 2) of the SABC has programming obligations in terms of its public service mandate as stipulated in the IBA act section (2)e. These obligations are to take into account the needs of "language, cultural and religious groups: the constituent regions of the Republic and local communities and the need for educational programmes" (SABC submission to ICASA, October 2002). The public service arm of the SABC receives less than 20% of its funding from public sources, relying primarily on generating funds through airtime sales and also on cross-subsidization of the commercial arm of the SABC. SABC 3 is the only television channel that falls under the commercial arm that is free-to-air. A2A and SABC AFRICA are also SABC channels, but are broadcast on a subscription basis as part of the DSTV bouquet.

# Organisational Structure

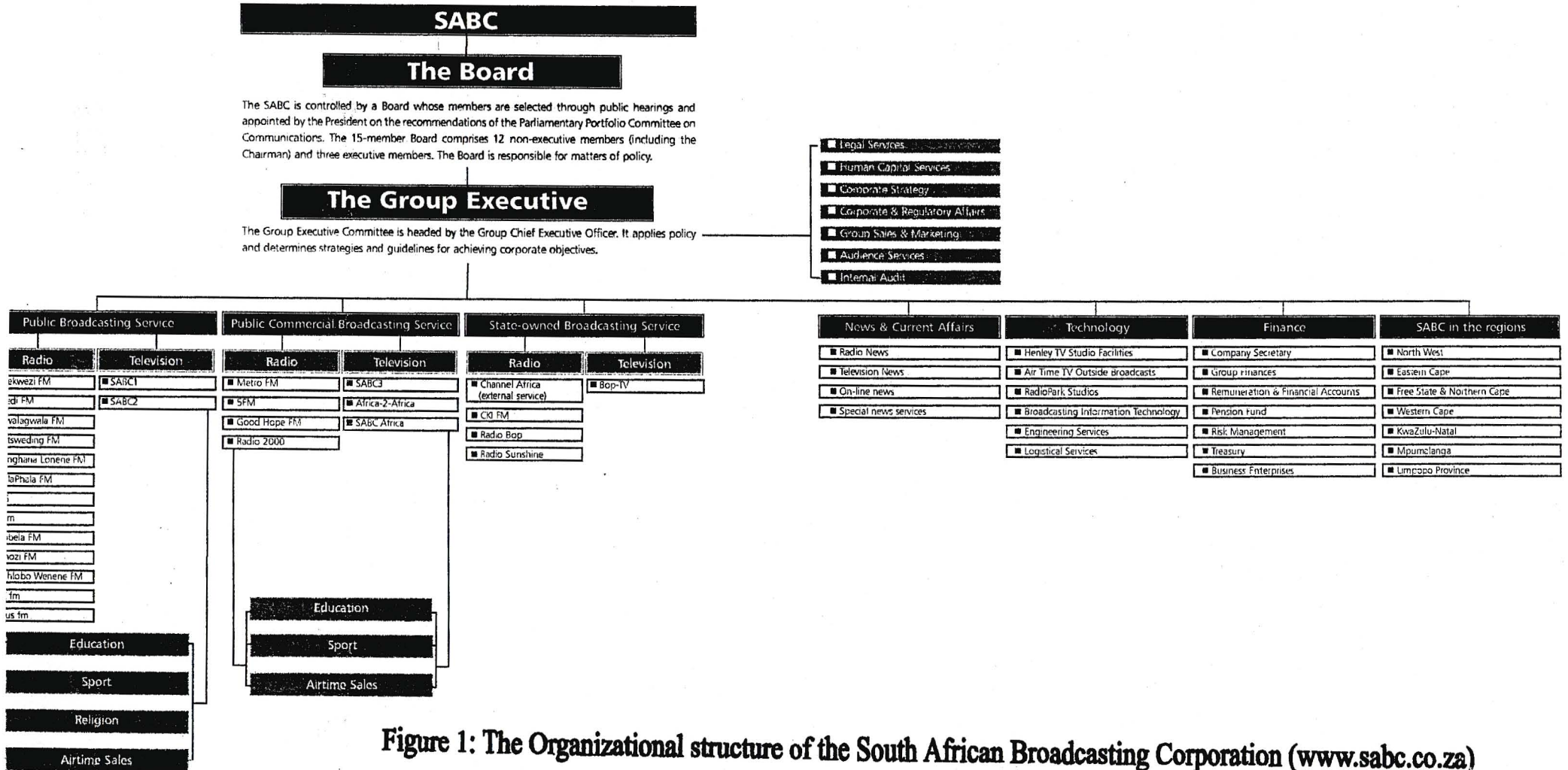


Figure 1: The Organizational structure of the South African Broadcasting Corporation ([www.sabc.co.za](http://www.sabc.co.za))

Multichoice South Africa is owned by Multichoice International Holdings (MIH) which, in turn, is part of the media consortium, Naspers. Naspers has interests in pay television in Africa, Asia and Europe, print media, book publishing, technology, electronic media and private education. Multichoice South Africa provides a subscription broadcasting service that offers a bouquet of channels to the public via digital satellite. This service is branded as Digital Satellite Television (DSTV). Electronic Media Network (M-Net) a terrestrial subscription service is available as an independent channel also owned and run by the Multichoice conglomerate. Multichoice has just over two million subscribers in South Africa, 67% of which are on a digital basis, receiving DSTV, while the remaining 33% receive only the analogue channel M-Net ([www.naspers.co.za](http://www.naspers.co.za)). M-Net provides a daily two-hour window between 17h00 and 19h00 known as "Open Time" which is free-to-air and does not require a decoder. Open Time is receivable via a normal television aerial. Supersport International Holdings Limited (Supersport) is a content provider that supplies programming on a free-to-air and subscription basis (Supersport/M-Net/Multichoice submission to ICASA, October 2002). Supersport packages three twenty-four hour sports channels: Supersport 1, 2, 3, Supersport 4, a twenty-four hour highlights channel.



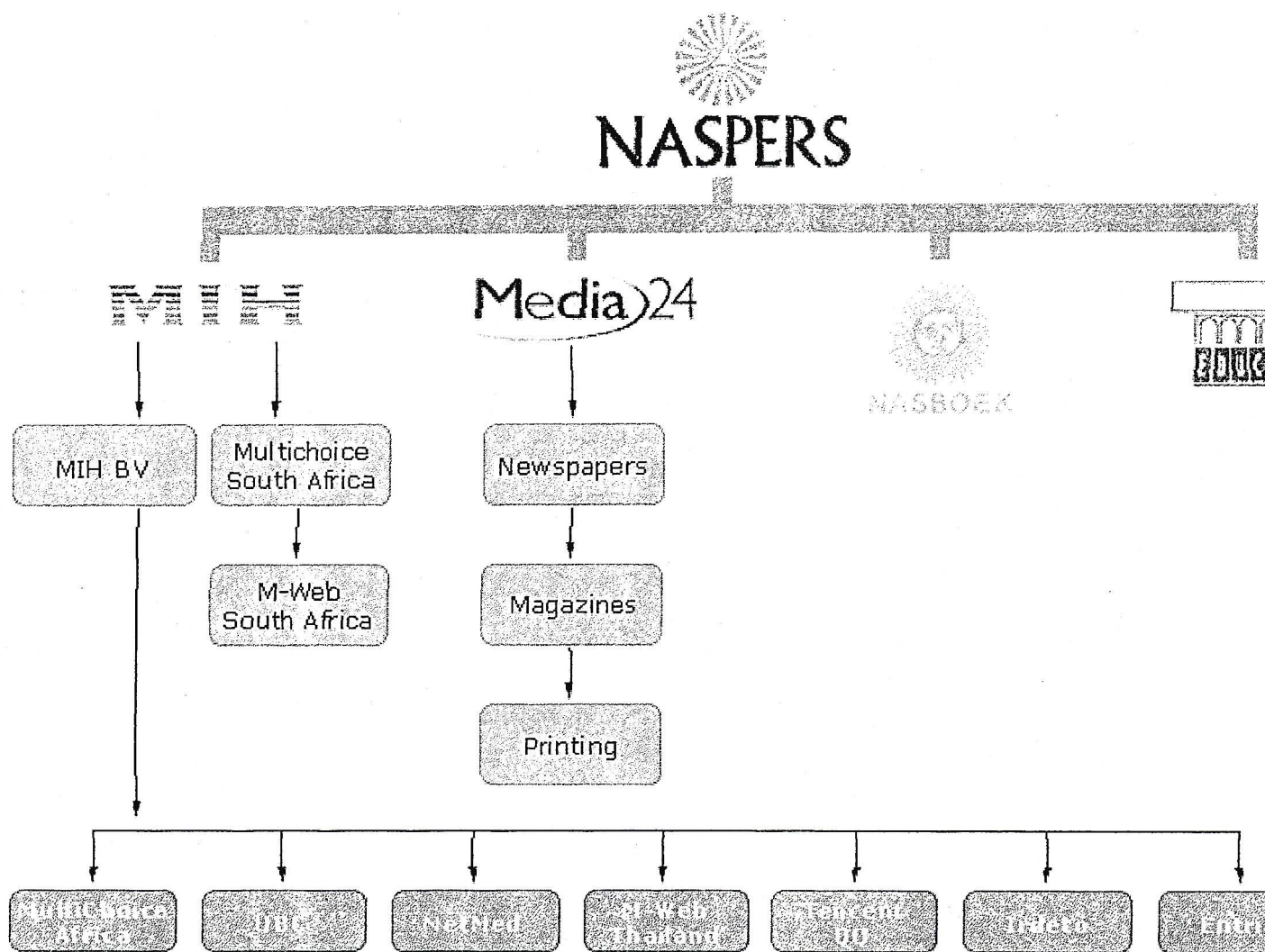


Figure 2: Organogram of Naspers, showing the horizontal and vertical integration of media companies under the Naspers umbrella. ([www.naspers.co.za](http://www.naspers.co.za))

e-TV was the first commercial free-to-air license holder granted operational status. In 1998 the station opened under a partnership between a consortium of black empowerment businesses owning 80% and Time-Warner owning the remaining 20% (Teer-Tomaselli, 2001). e-TV operates on a free-to-air basis with a digital broadcast footprint mainly servicing the urban metropolises (Teer-Tomaselli, 2001).

## **Globalization of sports media**

### **The social and economic dynamics of globalization**

Private transnational enterprises now represent half the world's 100 largest economic entities, the other half being mostly western nation states. Fuelled by the GATT and the World Trade Organization, the largest 300 transnational corporations, including many in information communication technology (ICT) fields, control at least a quarter of the world's productive assets (Barnet and Cavanagh 1994, In Sussman, 1999: 9).

Technological developments in the media communications sectors have seen the emergence of a global media market dominated by a few large media conglomerates with powerful stakes across all media formats (McChesney, 1997). Digitization of commodities had enabled the convergence of media thus expanding the interests of media firms into other areas of the media market. As a result of the technological advancements in communication and infrastructure, including utilization of satellite, radio waves, microwaves, cable fibre optic and fixed line structures, transnational corporations (TNCs) conduct business increasingly on a global scale. National markets, still defined by geographic borders, struggle to stake a claim over the control and influence of localised industries since the global markets are defining the trends and parameters of business. Graham Murdock lists concentration and conglomeration as the two reasons for the power and reach of the leading corporations (Murdock, 1982). In this way TNCs make optimum use of many different resources through horizontal integration, dominating the supply chain through vertical intergration and investing capital in an umbrella of interrelated and even unrelated spheres of business. Add to this the international division of labour and the capabilities of technology that allow the integrated operation of these businesses on a global scale and one begins to comprehend the notion of globalization.

Sport, through the last century, has undergone radical changes none more pronounced than the move from amateur to professional sport. Sport, traditionally played for purposes of recreation and exercise, quickly became a stream of revenue for those who organised and administered it. David Rowe (1999) lists some of the influencing factors that aided this progression:

- Clubs and associations were formed by subscribing members
- Competitions were established with prize money for the winners
- Venues were built to host sports events and spectators were charged for patronage
- A labour market of sports workers emerged including sports administrators, agents, coaches, team owners and professional athletes
- Governments donated funds to developing sport
- Sportswear and merchandising were manufactured as consumer goods
- Newspapers, films, radio and television became devoted to sport.

The media has played the most significant role in this development, especially the introduction of sport on television. Television was able to reach an audience that physically could not attend the matches but still had an interest in spectating. Television also provided advertisers with a new market which meant that the advertisers would pay to run commercials in between coverage of the programmes. This relationship between the audience, television broadcasters and advertisers remains the foundation of the sports-media market. As sports became better organised and television technologies improved, other streams of revenue developed in the sport-media marketplace. Sports bodies reserved the right to sell the television coverage of their events to the highest bidding broadcaster and soon realised that there were sponsorship opportunities for their events, teams and individual players. The rights fees for the Rome summer Olympic Games in 1960 were sold to CBS for \$0.6 million, in 1980 the Moscow Olympics went to NBC for \$ 95.5 million and in 2000 the Sydney Olympics were sold to NBC for \$705 million (Real in Wenner, 1998: 19). Sponsorship and marketing opportunities earned the IOC \$100 million in 1992 and \$400 million at the following Olympics in Atlanta, 1996 (Miller et al, 2001: 26). Television broadcasters found other revenue streams, mainly in the form of subscription television and direct event sponsorship. Evolving technologies further allowed broadcasters to transmit signals globally through cable and satellite transmissions for which viewers would pay a subscription fee directly to the broadcaster. The interest in sports on an international scale and the facility to provide coverage to this audience saw the start of the global sports-media phenomenon, and the emergence of a multi-billion dollar industry. The globalization of business has seen parallels in



the two other components that make sport the multi-billion dollar industry that it is: 1) the globalization of media, notably the ability to deliver instantaneously in various formats across the globe and 2) the professionalization of sports bodies and athletes into powerful businesses that command the attention of audiences, nations and advertisers. Sport is truly a global pastime as diverse as it is specialised, as Miller et al comment: "Sport is probably the most universal aspect of popular culture. It crosses language and countries to captivate spectators and participants, as both a professional business and a pastime". (Miller et al, 2001:1) By way of example, many sports professionals play outside of their country of origin, such as the South African cricketers who play county cricket in England during the South African winter, or the Brazilian national football team who all play for clubs in Europe. These athletes although bound to their home nations for international matches, live and work in a global context.

Sports have become global enterprises because they provide a platform from which corporate companies can launch products and services (Kinkema and Harris in Wenner, 1998). The multi-billion dollar sport businesses such as Nike, Adidas, Reebok and Fila to name a few, build their brands on the back of the sporting stars they endorse and the media coverage that puts their campaigns into the homes of the sports fan. Globalization of the sports market can be well summed up by Miller et al in the following quotation:

We examine how contemporary sport articulates with advertising, promotion and commodification as it connects, disconnects and reconnects collective experiences of space and time within and between nation-states. We are concerned with how local, regional and national cultures are projected by the sports media into the domain of the global and, in turn, how the reception of globally mediated sports affects those levels of culture (Miller et al, 2001: 61)

Miller et al place sport at the centre of the nexus between sports bodies, media/marketing organizations and media personnel such as journalists and broadcasters. The relationship between the three is an interdependent one. Sports bodies rely heavily on selling the rights to broadcast events to the media, while the media companies gain massive profits from advertising revenue. The marketing organizations use the leverage of the media to boost opportunities for branding, sponsorship and increasing the profile of products associated with the sport. Ultimately, however, the base of this revenue generating cycle is the fan. The spectator is the motor that provides

energy for the entire globalised sporting industry. Spectators pay to attend the matches, they buy the products endorsed by their heroes and they buy the media products that allow them to watch their teams compete. Baker and Glavovic report that over fifty percent of decoders sold by M-Net in South Africa were bought for sports viewing (Baker and Glavovic, 2000: 255). Lazarus Zim, CEO of M-Net in 1999 is quoted in the *Sunday Times* as saying: "Sport sells. We make our money from the annuity on subscriptions and it is our intention to get as many as possible" This was just after M-Net secured their 400 000<sup>th</sup> subscriber after a heavy drive around cricket in April 1999 (*Sunday Times*, 06/06/1999: 4).

Sports bodies employ marketing companies of their own to keep the support base of the fans. Examples of this are numerous in the history of sport, in fact one-day cricket was invented out of fear spectators were losing interest in the five day format of the game (Miller et al, 2001). Cricket has also seen the introduction of coloured uniforms, the use of floodlights in the day/night matches, the switch to a white ball and the introduction of limited overs and specialised rules to ensure that there is almost always a winner, high scores and tight finishes. The one-day format is also more compatible with television broadcasters who have limited time to screen sport, thus preferring to screen the one-day format rather than a five day test match.

Robert V. Bellamy, Jr. sums up the relationship between sport, television and advertising by demonstrating why sport as programming is becoming increasingly more attractive to advertisers and therefore to broadcasters: "Sport is the best exemplar of the television programming that is most valued in the rapidly globalizing television industry. As has been the case since the development of the industry, sport attracts a desirable audience, difficult if not impossible to reach, with other programming" (Bellamy in Wenner, 1998: 86). Bellamy also explains that sports broadcasting allows advertisers to reach mass audiences, as would be the case with Olympic Games broadcasts, or niche audiences, such as US Open golf. The advantage of this for advertisers is that sport can reach demographically desirable audiences that are interpolated with a certain type of sports programme. In a study on South African sport sponsors, Van Heerden and Du Plessis (2003) found that of all the range of marketing objectives regarded to be important by sponsors, media coverage, awareness and image were most important (Van Heerden and Du Plessis, 2003: 33) "This may indicate that sponsors strive to generate media coverage that will enhance corporate image and build individual brand awareness and brand image" (Van Heerden and Du Plessis: 2003: 33).



Innovations to the game have also been a result of pressure by marketing companies to extract maximum coverage for sponsors during the coverage of a sports match. Sponsors use every conceivable space to flaunt their brands. There is branding on the player's shirts, on the umpire's shirts, specialised graphics painted onto the field, on the stumps of a cricket match and signage plastered around the stadium. The 'space' that sports stadiums provide as potential advertising niches has led to a specialised form of sports marketing. I will give a full account of the advertising strategies used during CWC 2003 in the case study in Chapter 4 and examine the controversies that this type of marketing has raised.

The globalization of media events is the idea that an event can be witnessed by people all round the world without them having to physically be there. David Rowe states that 'globality' is the overcoming of being physically and geographically there though one can 'be there' through watching the event on television (Rowe, 2000). Rowe explains that as television has evolved and the art of sports production on television has improved, one can gain better insight by watching it on TV as opposed to being at the stadium and witnessing the event live. Rowe puts this down to expert commentary, multi-camera angles, split screens super slow motion replays, and 'wired' officials (Rowe, 2000: 15). It is ironic that as television has evolved, these beneficial factors have increasingly been used at the stadiums in the forms of big screens thus allowing spectators the opportunities of seeing replays and slow-motion footage at the live event. In cricket and rugby union the role of television has been embraced into the sport to such an extent that the game is stopped and a 'television referee' is consulted to make a judgement during the game. Television thus compensates those who could not attend the event by beaming it live into homes, pubs and public places where the screening of sports events is an attraction in itself.

I must again elaborate on the evolution of television production with regard to sports events, especially in the last decade. The demand for television 'feed' for global sports events has become so much in demand that traditional methods of broadcasting have had to be revised. At the Sydney Olympic Games the Sydney Olympic Broadcasting organization (SOBO) was established in November 1996 as the host broadcaster for the Olympics. This organization was to have the sole task of providing television streams of both audio and visual components for every event at the Olympics from which the rights holders in various countries could select and package material to be broadcast. The rights holders would take the global feed and add their own commentary, titles



and edit it to suit the needs of the audiences. SOBO was the largest media content provider in the world for the duration of the Olympics and was totally disbanded at the event's conclusion (Wilson, 2000). The host broadcaster becomes a significant part of the production chain in the manufacture of the televised commodity especially when that commodity is a live distribution of sports feed.

What does this cycle of globalization mean for sports fans, for athletes, sports federations and media moguls? Some media theorists like David Rowe (2000), Boris Bergant (1997) and Aiden White (2000) show concern that sport is losing its importance as a culturally significant pastime and becoming more commercialised by agents looking to squeeze profits from professional sport. White lists some of the emerging challenges that globalization has brought to sport:

The globalization of sport has created wealth for many people and institutions in the sports and media world. It is also changing the role that sport plays in society. In the quest for market shares the cultural, democratic and community values previously synonymous with sport are steadily losing importance (White, 2000).

Some of the things we might consider are how the process of commercialization and globalization:

- Reinforces the concentration of power in fewer media conglomerates and has encouraged
- authoritarian and exclusive sports organizations
- Leads to oppression of open public debate in the sports' world, when silence is more or less directly imposed on athletes, coaches, leaders and other agents in the sector
- Creates a distorted image of sport ideals
- Turns sport into a privilege for the wealthy whether on television or at the sports ground (White, 2000).

### **Political economy of globalized sports**

In this research thus far I have created a context in which to examine the political economy of sports on a global scale. I have examined the main tenets of political economy; the concepts of commodification, spatialization and structuration and I have looked at how the media has been transformed through technological advancement. I will now examine how sport and the media marry to form an intricate relationship between the flow of capital, labour, production and

distribution of three differentiated commodities: 'Sports Events' and athletes, the intellectual property of these mediated events and the audiences that are delivered to advertisers. In Chapter four I will use this analysis against the case study of the CWC 2003.

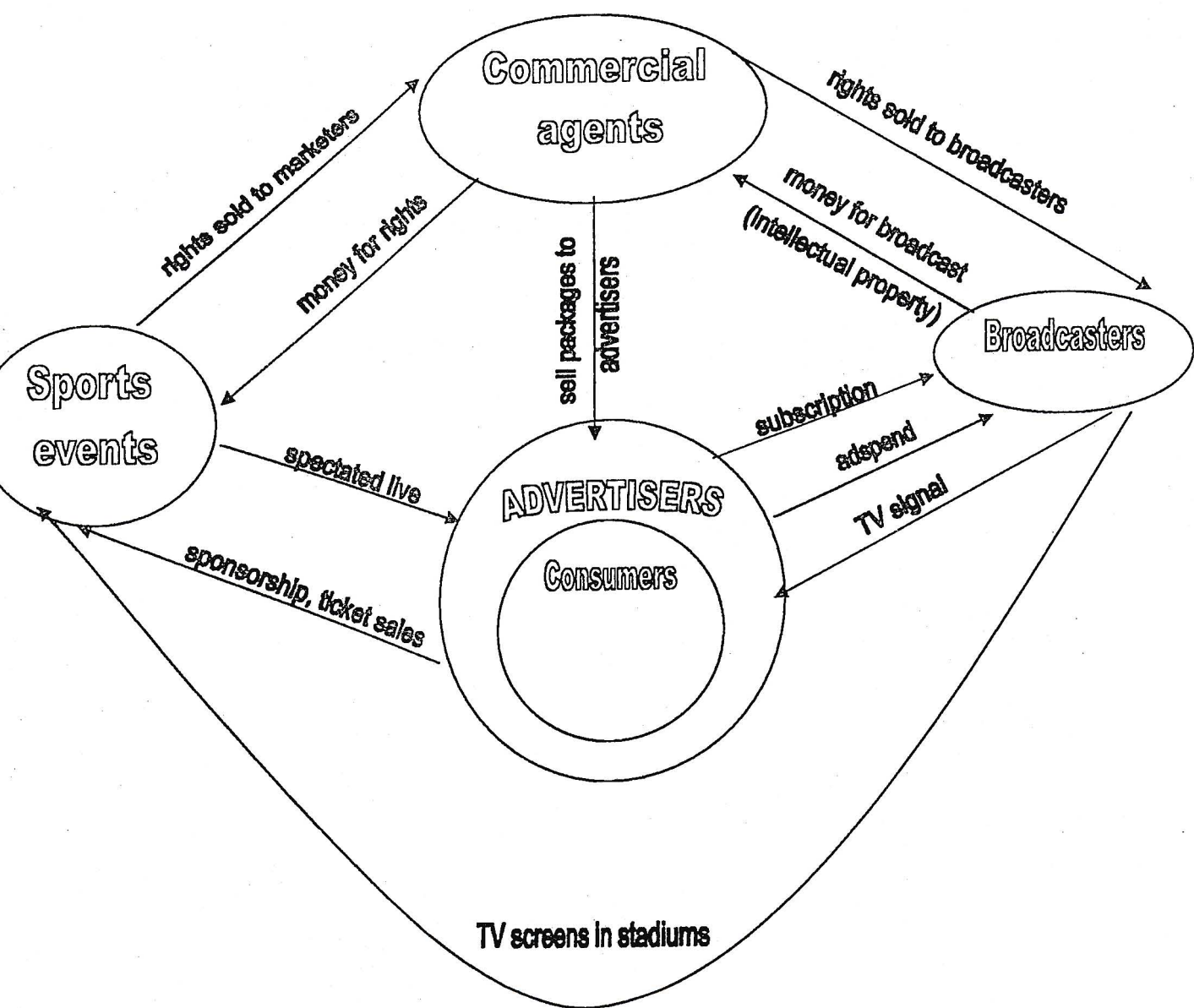


Figure 3: The relationship between sports bodies, commercial agents, broadcasters, advertisers and audiences. The 'use values' and 'exchange values' of the commodities are indicated.

### **Sports event as commodities**

Figure 3 illustrates that 'The Event' in itself is a product that is sold on two levels. It is sold to the spectators who attend the event and it is sold to sponsors who endorse the event. The production of such an event has its production in several stages. The first of these is the venue and the preparation of the facilities. In this process labour is employed to ensure that the stadium is prepared, tickets are sold, repairs and maintenance are done, security is hired, entertainment is provided and administration is done on behalf of the sporting body hosting the event. The second level is the actual staging of the event where the units of labour employed are the players, coaches and umpires involved in the game. The spectators pay to watch the event, the gate takings from which go to the sports union hosting the match. The sports union then pays salaries to the players and coaches. The many facets of preparation and staging of the event are entirely different products sold as services that are independent from the main event and it is not my wish to elaborate on them here. I am concerned mainly with the match as a commodity and how it is consumed, though it would be amiss not to mention all the fanfare that goes along with the modern sports match that contributes to the magnitude and carnivalesque atmosphere that draws the crowds.

The second level of selling is the sponsorship and marketing revenue that the sports event generates (Figure 3). It is common practice for corporate companies to buy the naming rights to a tournament or competition. Furthermore, teams and players have their own corporate sponsors with naming rights of the team. For example in the South African domestic cricket competition, the KwaZulu Natal Nashua Dolphins will compete against the Goodyear Eagles (previously known as Free State) at Supersport Centurion Park in the Discovery Knockout Challenge ([www.cricket.co.za](http://www.cricket.co.za), accessed 27/08/2003). These corporate sponsors pay to have their logos painted on the field, used as backdrops to press conferences held after matches, advertised on the electronic scoreboard and have massive signage around the ground. In this way the sponsors use the prestige of the sports match as leverage to boost the profile of their brand. This is another area of controversy as many players have their own individual sponsors that may be competitors of the team or competition sponsor as was the case with CWC2003. This will be looked at more closely in the analysis of the case study in Chapter 4.



### **Intellectual property as a commodity**

The second commodity that makes up the global product of the sports event is the *intellectual right* to broadcast the event (Figure 3). In modern sport almost all sports bodies rely on the sale of television rights as their primary source of income. The economics of such practices have evolved to the extent that often a company will purchase the rights to events over an extended time period in an upfront deal and then sell the rights further to broadcasters wishing to show the event on their channels. The example pertinent to this dissertation is as follows: Rupert Murdoch's company, News Corporation, joined with the World Sports Group (WSG) to form Global Cricket Corporation (GCC). GCC bought the television, Internet and sponsorship rights from the ICC for a seven year period from 2000-2007. This includes the World Cup events in South Africa 2003 and West Indies 2007. GCC then sells the rights to the various television channels around the world at a profit. This is a common form of "event broking", which relies on the continual inflation of rights prices and increasing demand for sport on television. The following quote from Miller et al gives a good indication as to the magnitude of interest in sport on a global scale and the trend towards increasing viewership in the last 30 years:

The number of TV hours watched globally tripled between 1979 and 1991, while more than half the 30 billion people who watched the 1990 men's [soccer] World Cup did so from Asia, never a football power. The 32 billion viewers of the 1994 event spanned 188 nations, and the 1996 Olympic games drew 35 billion. The third most significant event is the commonwealth games, which draws 500 million viewers (Miller et al, 2001: 64).

Boris Bergant, vice chairman of the European Broadcasting Union (EBU) television committee since 1993, believes that athletes and audiences are being 'ripped off' by the businessmen who run sport, especially when it comes to selling television rights (Bergant, 1997). The emergence of subscription television has broken the traditional monopolies of the free-to-air public service broadcasters (PSB) forcing the price of sports rights up. Bergant is concerned that spiralling costs will mean free-to-air television will lose out on major events as advertising cannot alone pay for purchasing costs. Furthermore the businessmen who seek to maximise the profit making potential of sport are increasing the number of teams and matches in competitions. This means greater gate takings and higher rights fees:

The business-makers in the UEFA came up with the idea that it would be interesting from the marketing point of view to enlarge the number of finalists to 16. This meant also more

matches and so they were again asking for more money. The consequence is that for the EC [European Championship] 1996 in the UK the EBU [European Broadcasting Union] had to pay 80 million (+220%) and in the year 2000 it will have to pay 140 million Swiss Francs, which means that it will pay 43-times more than in 1980 or precisely 4275% in 20 years! (Bergant, 1997)

### **Audiences as commodities**

The final commodity sold in the event cycle is the commodification of audiences that are delivered to advertisers through the broadcasters. This has already been touched on in the previous section, but I will expand on this using the sports audience as an example. David Whitson writes that:

It is clear in the late 1990s that most of the major professional sports and television conglomerates that now have investment in them are exploring how to reach global audiences. All the major professional sports seek to demonstrate to transnational advertisers that they can attract global audiences (Whitson, in Wenner, 1998: 69).

Sports audiences are one of the largest and most exploitable segments of the viewing market (Miller et al, 2001). Rupert Murdoch, founder of News Corporation refers to sport as "the cornerstone of our worldwide broadcasting" (Rivenburgh in Bernstein and Blain, 2003: 35). By tuning into sport these audiences interpolate themselves as sports fans. They share similar sporting mindset, understand sporting discourse and have certain expectations as to the presentation of the mediated event. Advertisers thus utilise the opportunity to reach such audiences to the extent that a lot of advertising is sports orientated and geared towards appealing to the tastes of a sportingly differentiated audience. In terms of globalization theory, many adverts are for transnational companies and products that are not specific to any one country. In fact as can be seen from the "Ford Football" and "Planet Reebok" campaigns advertising agencies are using sport as global themes to maximise leverage with the sports consumer (Whitson in Wenner, 1998).

It is significant to mention at this point that globalization of sports events and the interest shown by advertising on a transnational level has led to the emergence of bigger transnational competitions. By this I do not mean international matches between nations, but club competitions



such as the UEFA Champions league in football and the Super 12 Rugby Union competition. This 'best of the best' type format means higher audience ratings, higher advertising revenue, more spectators through the gates, higher rights fees across a greater number of countries which equals more money for more stakeholders.

David Rowe argues that cultural value is the most important aspect of the commodity when it comes to the political economy of sport on television (Rowe, 1999). Sport is not an essential commodity such as food or housing, rather it holds value as a highly prized source of entertainment and pride. Rowe asserts that unlike normal commodities, the value of media goods is in its symbolic form. Thus design, appearance and quality of transmission are more important than the raw materials used to make it up. Since political economy deals essentially with power and money, Rowe investigates the relationship between who owns media goods and who controls them. In the case of the media this is the exchange of signs and the cultural value that is attached to those signs. When it comes to sports rights, Rowe argues that television broadcasters will buy the rights at almost any cost because of the cultural value the station will gain from being the exclusive broadcaster of that event. Rowe uses the example of the Olympics: NBC in America paid \$793million and \$894 million for the 2004 and 2008 Olympics in order to 1) boost their year round advertising rates through having the highest audiences in those years, and 2) to become known as "the Olympic Network" (Rowe, 1999: 71,72). Furthermore, broadcasters are willing to take a loss on large sports events because they know viewers will become familiar with the station's routine, thus hoping to attract viewership outside of the sports event, and also to encourage viewers to turn to their channel first out of habit (Rowe, 1999). Rowe also believes that in the same way that advertising boosts the image of a brand through cultural links, so the broadcaster that screens the major sports event makes a cultural association with those audiences, thus gaining preference in the minds of viewers who watch sport (Rowe, 1999).

As I mentioned above, ownership and control are the key principles in the political economy approach and thus far I have focussed mainly on globalization and sport-media as a commodity. In the previous section on *political economy of the media* I made mention of vertical and horizontal integration as strategies for corporate concentration and conglomeration but I would like to expand on this point further. It is significant to note, as Michael Real mentions, that as communications technologies have evolved, TNCs have expanded and global capitalism or late capitalism (Jameson, 1991) has penetrated global markets, sports and everything associated with



it has increasingly become commodified (Real, 2001). The larger TNCs, such as Disney and Time Warner, have mixed media and sport to such an extent that sports teams have become incorporated into the entertainment and leisure strategies as commodities in the supply chain. Thus acquiring a sports team for large media companies of this sort is a form of vertical integration. The institutions use the sports teams and their matches as content to be screened on the satellite/cable channels that they own or on the local radio and television channels that they own or even in the newspapers and magazines that form part of the conglomerate. An example is that of the Atlanta Brave baseball team which is owned by Ted Turner who also owns the cable stations WTBS, CNN and TNT, some of which have become absorbed by Time Warner. WTBS broadcasts the matches of the Atlanta Braves (Kinkema and Harris, in Wenner, 2001)

In South Africa the major sports content provider for television, Supersport, is a major stakeholder in sports teams and venues, including 50% in Centurion Park Investments, 50% in Griqualand West Rugby stadium Pty. Ltd., 100% in Supersport United soccer team, 50% in both Western Province and KwaZulu Natal cricket, 40% in Natal Sharks rugby and 24.5% in Free State Cheetahs and Griqualand West rugby (Figure 4). Supersport also sponsors the major provincial cricket series known as the Supersport Series and the annual Supersport Show, a weekend long festival of minority and extreme sports exhibition which it broadcasts live and in full for the entire weekend. This interpenetration of capital, though small in comparison to the larger corporations such as Time Warner, is significant in two respects: firstly, in the relatively small South African market, the entities in which Supersport has a holding are major sports commodities and secondly, this shows that even the smaller media firms around the world are copying the trends of the international media conglomerates. This example is evidence that the political economy of sport-media boils down to ownership and control. Firms that can expand horizontally and vertically in the media industry not only benefit on a commercial aspect where production, supply and distribution are concerned, but as Rowe mentions, are closer to establishing control of a cultural sphere that is equally important when it comes to audience loyalty.



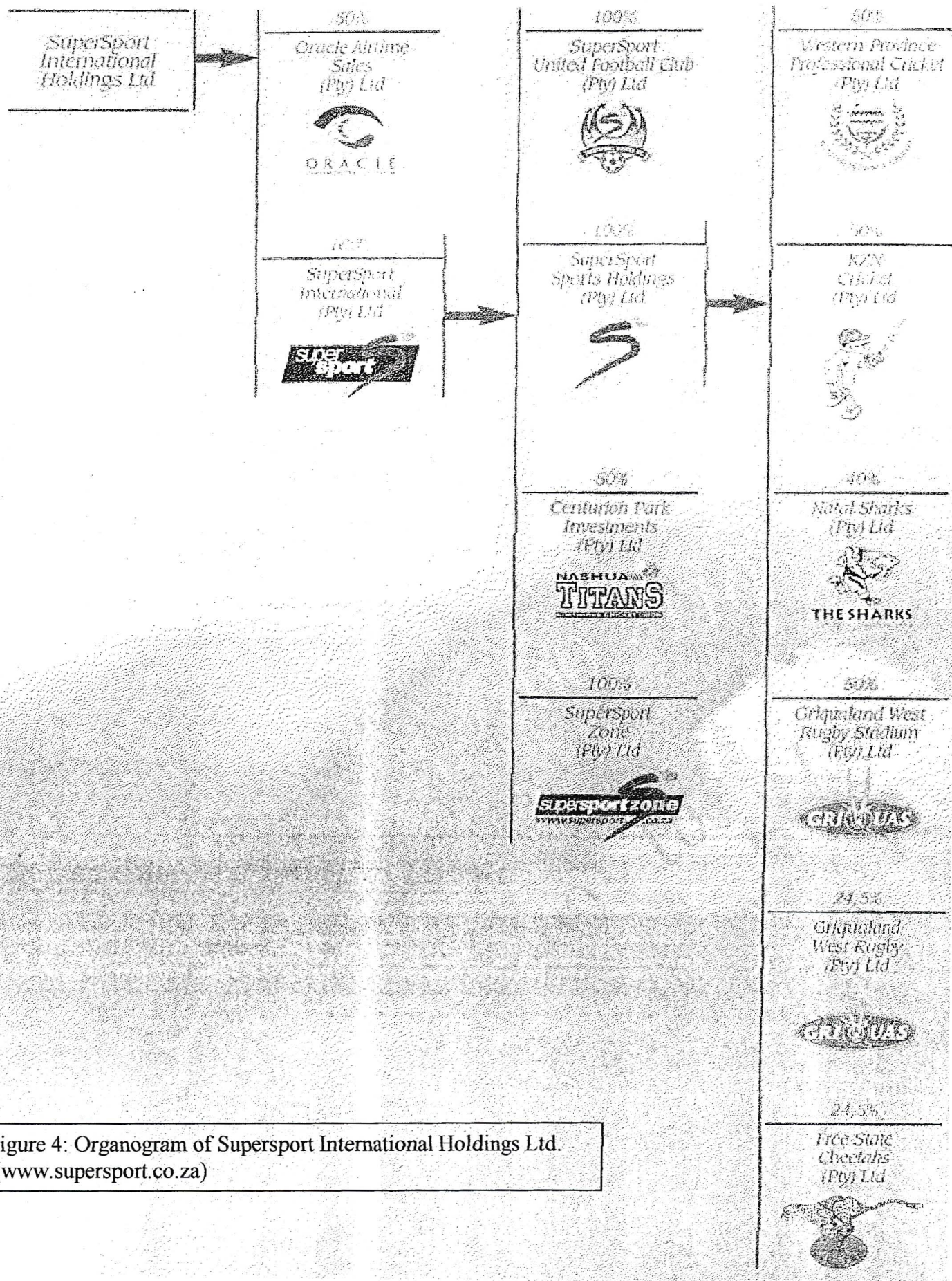


Figure 4: Organogram of Supersport International Holdings Ltd.  
(www.supersport.co.za)



### **New media and globalization of sport**

New media has increasingly made an impact on the globalization of sport. Earlier in this dissertation I looked at new technologies in the media market and the concept of convergence. Raymond Boyle and Richard Haynes write specifically about the new media landscape when it comes to sport (Boyle and Haynes in Bernstein and Blain, 2003). The Internet, mobile telephony including WAP and digital television are introducing new platforms from which sports fans can 'spectate' on sports events. I think 'spectate' is an outdated term when talking about new media as with most new media there is more a focus on interactivity as opposed to passive spectating. Digital satellite television now comes with interactive choices whereby viewers can choose camera angles, call up additional information, split screens and even watch multiple events at the same time. Advanced audio and visual tools deliver superior sound and picture quality to viewers through such digital platforms. Internet broadcasts are becoming increasingly popular too, with many fans logging onto websites dedicated to sport. Boyle and Haynes comment that the capacity of phone lines and ISDN lines make viewing inferior, thus fans use the Internet more to gain information, using hyperlinks to access information, posting messages on bulletin boards and entering chat rooms (Boyle and Hanes, 2003). The Internet has also served the secondary tiers of sports marketing and globalization to the extent that sports bodies, sports manufacturers, clubs and players all use the World Wide Web as a business platform. Manchester United's website manunited.com receives an average of 8 million hits per month, most of which are from overseas according to Boyle and Haynes (Boyle and Haynes, 2003).

New media has also revolutionised sports journalism. In print media journalists can write up articles and send them via the Internet to their editors during matches or they can post articles directly onto the Internet. During my volunteer work at the CWC2003 it was fascinating to see the photojournalists taking hundreds of digital photographs during a session and then rushing back to the media centre where they would select a few pictures and send them back to the newsroom via email facilities within a matter of minutes. These images would be reproduced in papers on the other side of the globe with negligible degeneration. This shows the effect that technology has made in overcoming time and space through new media.

Bergant also mentions the impacts that new technologies are having on sports broadcasting, the most noticeable of which is the emergence of a dual broadcasting system. Digital technology has seen wider programming emerge over the same frequencies and of course the implementation of



satellite and pay-per-view on cable drawing competition against the PSB and free-to-air commercial stations. Bergant sees the implications of this increased competition as meaning two things: firstly, exclusivity of material becomes a prime focus, enabling competitive marketing advantage over other broadcasters and secondly, the result of this exclusive demand means that prices are continually become inflated (Bergant, 1997). The winners in this game are the commercial agents and the sports federations and the losers are the viewers and the national institutions that provide PSB:

Above all the ever-increasing commercialization of sports opens a fundamental dilemma. The prevailing opinion till now was that financial gains from sports go back to the benefit of sports and not into the pockets of agents and merchants using sports merely as a means of financial speculation. But as it seems, the pointer on the scale has now turned to the other end; sports is being handled as every other merchandise. And this to the loss of the athletes, the competitors and the audience.

(Bergant, 1997, accessed at [www.play-the-game.org](http://www.play-the-game.org))

### **Global public sphere?**

What is the difference then between "public" and "community"? Is there a geographical limitation to the terms and is there a national, cultural or ethnic imperative in the use of the terms? John Tomlinson questions whether there can be any experience of community in a global modernity (Tomlinson, 1996) and Giddens seems to suggest that it may in the shared experiences of global networks (Giddens, A, 1990). Tomlinson purports that this community is only lived through abstract association to images projected in the media and not through lived experience. This leads only to a shallow understanding of things and lacks deeper personal connection. Roland Robertson (1992) has also expressed a notion of a "unicity" of understanding through a global consciousness, a notion that Tomlinson refutes on grounds that moral and political issues bind a lived community as opposed to the superficiality of a virtual community.

This is a good point at which to round off the chapter on global sports media and look now at the question of public spheres, national identity and national institutions in media broadcasting in the following chapter.

## Summary

This chapter looked at two main topics: the political economy of the media and the globalization of sports media. This chapter provided the theoretical base and context against which the case study can be examined.

The political economy section covered the theoretical underpinnings of the political economy approach, specifically commodification, spatialization and structuration. These tenets of political economy are the entry points into the examination of sport as a product that is produced, packaged, distributed and consumed. The growing role of technology in the media industry was examined and the impact of digitization, convergence and consequent conglomeration was highlighted in terms of the political economy principles mentioned above. This section also examined the economics of the media, drawing distinctions between media and traditional economic principles including production, revenue cycles and market structure. Finally, the television market was examined in general before looking at the South African television market.

The section on the globalization of sports media looked at the social and economic dynamics of globalization and reviewed a number of theorists with regard to the political economy of globalized sport. The main focus of this section was to illustrate the relationship between the sports event, the intellectual property that the sports event translated into and the audience as a commodity. This relationship is fundamental in the valorization of sport as an economic entity. This section also highlighted the role that advertising plays as a source of income for sports bodies, commercial agents and broadcasters. At the centre of this nexus is the spectator, either at the event venue or as a television viewer. The section concluded with a brief overview of new media possibilities in sports broadcasting and questioned the formation of a global public sphere through such transmissions.

## Chapter 3

### **Sport, State and national identity in South African Television.**

#### **Introduction**

This chapter focuses on the concept of national identity and sport in a South African context. In order to understand how sport contributes to national interest, I will first examine what constitutes national interest, by looking at how nations are constituted out of the public sphere. This examination leads onto the emergence of how the media can best serve the public sphere and public interest. I will then look at how sport is viewed in terms of the importance it lends to the nation building process and how public service broadcasting aims to capitalise on this using sports programming. It is also important to analyse the State's economic policies with regards to sport. Neo-liberal governments such as South Africa increasingly are restructuring industries linked to the global market while at the same time attempting to satisfy the needs of a developing society. Dennis McQuail (2000) illustrates various normative paradigms of how the media functions in society. The most applicable to the South African situation is that of the social responsibility paradigm. In analysing the social responsibility paradigm the role of the State in the South African media is examined, in particular, I would like to contest the 'benefits' of new technology and flow of global capital. Miller et al raise the argument that "key sporting events ... generate positive social network externalities" (Miller et al, 2001: 64). This social capital is lost when such events are shown only to the privileged few on pay channels as opposed to the public service broadcaster (PSB). I will examine how this issue has been raised and regulated by the South African regulator, Independent Communications Authority of South Africa (ICASA).

#### **South Africa as a 'Nation'**

Sociologists and anthropologists have long sought to come to terms with the notion of nationalism and what it is that constitutes a 'nation'. Though there are different paradigms and theories on the subject, it remains that most theorists come to a consensus that the conceptualization of the 'nation' is largely based on myth. (Anderson, 1983, Smith, 1986, 1992, Connor, 1992) This myth is an abstract idea that links groups and communities by some common factor, either through ancestry, origin and evolution, geographical location and more recently symbols and signifiers in the mass media (Smith, 1986, Anderson, 1983). Smith defines the term



'nation' as "a large territorially bounded group sharing a common culture and division of labour, and a common code of legal rights and duties" (Smith, 1992: 73). Walker Connor believes that nations are strictly defined by ancestry even if this is difficult to prove: "All that is irreducibly required for the existence of a nation is that members share an intuitive sense of the groups separate origin and evolution" (Connor in Smith, 1992: 48). This sense of belonging to a common ancestor is subconscious rather than physical and integrates groups through a sense of 'family' or lineage. Examples of this are 'nations' constituted through belonging to a secular ancestor i.e. the Israelites as direct descendants of David. Benedict Anderson also believes that the 'nation' is an abstraction (Anderson, 1986). Anderson purports that nations are created in an historical imagination in which people think they 'know' fellow citizens, historical members of the cultural nation and leaders in the nation, through seeing them in the mass media (Anderson, 1986). The mass media narrates a nation to its viewers and the viewers construct a sense of identity from the icons presented to them. John B. Thompson (1995) also refers to this trend, whereby television viewers come to 'know' popular figures presented through the medium of television in what he terms a 'mediated publicness', without having ever met them (Thompson, 1995: 125). Anthony Smith (1986) in *The ethnic origins of nations* concurs with Anderson and Thompson, that the myth of the nation is linked to an ethnicity that is constructed in a modernist conception. Smith writes that it is the politicians that seek most ardently to perpetuate the myth, since their livelihoods depend on the conceptualization of a national identity. They achieve this through constant visual reinforcement in the media:

Nation-building is not simply a matter of establishing the appropriate institutions or generating a complex class structure around a communications infrastructure. Nor is it a once off affair. Creating nations is a recurrent activity, which has to be renewed periodically (Smith, 1986: 206).

Smith also writes that: "Nationalism is also an instrument of legitimation and mobilization, through which leaders and elites stir up support for their competitive power struggle" (Smith, 1992: 69). Smith ultimately conceptualises nationalism as having three fundamental characteristics. Firstly, it holds psychological aspects of national sentiment. This is illustrated by examples in history whereby leaders such as Hitler, Mussolini and Mao-Tse Tung have used national sentiment as a means to mobilising public support. Secondly, nations are constituted out of artificial communities with fabricated ties. The myth of historical belonging and origin is used

by leaders to perpetuate a sense of unity. Thirdly, nationalism as a movement seeks to define itself as an autonomous unit, with its own identity, legitimacy and self-sufficiency (Smith 1992).

It is through the symbols, values and memories that the media constructs, that the myth is ultimately perpetuated and it is this myth that leaders seek to harness to unite people within a geographic location as having a sense of belonging and community and ultimately, pride in that belonging. In light of this, it becomes clearer to see why national sports teams and the viewing of national sports team's performances on television, is an important part of that myth. The national sports team is a visible symbol of the nation and it gives people a sense of pride when the team representing their 'nation' performs well by beating other 'nations'. It is a display of strength and domination over another group that gives the people a sense of pride and solidarity in the concept of 'their nation'.

### **Public service broadcasting and 'the public' in South Africa**

Having looked at the concept of the 'nation', it is clear that it is in the interest of South African political leaders to harness national sentiment and use it to consolidate the identity of its people. Sport is one such tool, the media institutions are another. It is easy to see then, why the South African government jealously guards its position as the chief stakeholder in the public broadcaster, the South African Broadcasting Corporation (SABC). There are two important points that this raises: firstly, within the South African 'nation', the media institutions create a sense of publicness, a public sphere as a space where information is discussed, debated and disseminated in the domain of the general population. This notion of 'the public' and 'public sphere' is dealt with in detail later in this chapter. Secondly, within this public space there is a need for programming that stimulates South African culture, values and traditions. It is the government's responsibility as the major stakeholder in the public service broadcaster to ensure that this is carried out.

This second point made itself clear to me at a recent workshop held at the University Natal, Durban run by Dr. Daan van Vuuren. Although the topic of the workshop was on audience ratings in television, the debate turned to the question of the SABC's mandate to show programmes of cultural, educational and social relevance. By looking at the audience ratings of SABC1, SABC 2, SABC 3 and e-TV it became startlingly clear that soap operas are by far the



most watched television programmes on South African television (SAARF AMPS 2001). This trend was clear across all the channels with the largest percentages of available audiences tuning in during peak viewing hours to watch soap operas. This being the case, the question was raised as to why programming schedules are structured as they are, partially left to market forces, but partially manipulated around must-carry mandated programmes. At the root of the debate was the notion of democracy. One argument stated that since we, as South Africans, are living in a democracy, the SABC should show the programmes that the majority of the people want to see. If this were the case, the SABC would be flighting entertainment programmes such as soap operas all day! One of my sociology colleagues argued that this understanding of democracy was quite wrong and in fact democracy really means that we, as voters, vote candidates into parliament to act on our behalf and in our own best interests. Thus it is not in the best interests of the 'public' to watch soap operas as opposed to education programmes or programmes that have cultural value. This explains some of the rationale as to why is there a section 2(e)<sup>1</sup> and furthermore a section 10 (1)(i) in the Broadcasting Act of 1999, stating that the SABC is obliged to broadcast national, minority and developmental sport.

### **The public sphere**

The most immediate problem that one faces, as a South African theorist in discussing a topic such as public service broadcasting is how to define what constitutes 'the public'. The debate goes back to Jurgen Habermas's (1962) initial theorising regarding democracy and the public sphere in *The structural formation of the Public Sphere* (Habermas, 1962). Habermas's initial conceptualization of a public sphere was drawn from eighteenth century Europe, where members of society would meet in coffee-houses and salons to discuss topics of social relevance. These topics and consequent discussion were often transcribed and circulated via journals in the network of coffeehouses resulting in a documentation of the current debates. This ensured that people were up to date with the latest issues influencing their society. Habermas labelled this network of political and social debate as the "public sphere", simply, the area in society where useful knowledge was shared (Habermas, 1962). With the rise of the mass media Habermas was pessimistic as to the survival of democracy as he feared people would be dictated to by the mass media. In fact with the commercialization of the media and the subsequent abundance of variety

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<sup>1</sup> Section 2(e) of the Broadcasting Act, 1999 states that the PSB must take into account the needs of language, cultural and religious groups; the constituent regions of the Republic and local communities and the need for educational programmes



for the consumer to choose from, the reverse has happened, where audiences are quick to use the remote control to attain what they want. Curran (1996) writes that there is value in Habermas's initial theory of the public sphere in modern society in that it offers a

model of the public sphere as a neutral zone where access to relevant information affecting the public good is widely available, where discussion is free of domination and where all those participating in public debate do so on an equal basis.

(Curran, in McQuail, 2000: 158)

The idea of a public sphere in society fits closely with the notion of democracy as Habermas (1962/1989) points out. McQuail expands on this and further explains the role that the media plays in serving the 'public interest'; The public interest is served by the media through the publication of information on public matters, the expression of many points of view in the media and the facilitation of citizens' participation in social and political debate (McQuail, 2000). This use of media in society forms the ideals of normative public service broadcasting, as we know it today.

Oliver Boyd-Barrett acknowledges Habermas's writings to be influential in that they define and give weight to "the everyday culture of a social class" (Boyd-Barrett, 1995: 231), as well as recognising the influence that media has on this space in society. Boyd-Barrett adds to this conceptualization of the public sphere by explaining how the public sphere is the social space that is in continual negotiation with both the economic and political spheres (Boyd-Barrett, 1995). This view is in line with the political economy approach and helps one understand the dynamics of the relationship between the social, economic and political spheres. Boyd-Barrett gives a good description of how the political and economic spheres in society are manipulated and manipulate the public sphere. This is extremely relevant to this research but will be discussed later in the chapter.

John Keane (1996) traces the genealogy of the term 'public sphere' back to three overlapping phases of historical development. The first of these phases comes from European seventeenth and eighteenth century Europe where the people rallied against the despotic rule of monarchs and the nobility. The forum where ideas were discussed and debated became known as the public sphere.

The second period was the space in society where criticism of capitalist economies took place originating with the theories of Max Weber and culminating in the need to protect society from the threat of organised capitalism (Keane, 1996). The final phase was manifest in the role of the nation state and the need to provide a public service broadcaster through which the ideals and culturally significant tenets of nationalism could be conveyed to the public. This evolution of the idea of a public sphere is very similar to that of Habermas and also culminates in an ideal of the media serving the public interest.

The first example of public service broadcasting was the emergence of the British Broadcasting Corporation (BBC) under John Reith in 1922, which became the model on which public service broadcasting in South Africa was based. The four main tenets of the Reithian model were: the rejection of commercialism, availability of the media to the public, unified control, and high standards of content that were beneficial and relevant to the public (Teer-Tomaselli and Tomaselli, 1996)

Marc Raboy (1996) illustrates that public service broadcasting is differentiated from commercial broadcasting in that it is organised in a non-market way. The purpose of public service broadcasting is to provide plurality and culturally beneficial programming for the public that commercial broadcasting fails to offer. Thus the public is provided with some choice in content that is not entirely market related. There are eight basic principles, assembled by the Broadcasting Research Unit (1985) around which public service broadcasting is ideally organised. These are:

1. Universality of access
2. Universality of appeal
3. Universality of payment
4. Distance from vested interests
5. Special relationship to national identity and community
6. Minority interests
7. Programming quality
8. Editorial independence

The most significant of the above eight principles with regard to this study is the ideal of public service broadcasting to broadcast events that are considered to be of national concern. Mpofu lists

some examples: "It is therefore incumbent upon the national broadcaster to televise political events of importance, state occasions and sporting events. These are truly national in scope and interest" (Mpofu, 1996: 14). In the first few years of democracy in South Africa, there was general consensus across society that the SABC should attempt to propagate a national spirit of a unified South Africa in order to overcome the fragmentation of identities that apartheid had caused. Where the National Party had specifically divided communities and encouraged the contending ideologies of identity, in the new democracy, the government turns to the media to help reverse this and forge a unified identity. Robert B. Horwitz indicates that the reform of the communications industry in South Africa, following the demise of apartheid, constructed, for the first time a genuine public sphere in which: "all parties had access and the ability to participate in ongoing discussions and negotiations in substantive rather than merely symbolic ways" (Horwitz, 2001: 22).

### **National interest and regulation**

The political economy approach to media shows the relationship between the free market, the State and the individuals that hold operational and allocative control in firms (Tomaselli, 1997). The case of broadcasting shows how the actions of the State have led to intervention in the broadcasting sector. On 31st August 2001 a Ministerial task team, organised by the Minister of Sport, Nconde Balfour, met with representatives of the SABC, Supersport, e-TV and ICASA. The aim of the meeting was to achieve self-regulation by the three broadcasters and to define sports of national interest as well as the process to be followed during the planned Public hearing on the coverage of sports of national interest. It is evident that the motive behind this need for regulation came from the State, their primary concern being that the greater South African audience were excluded from watching their national sports teams on television, if the rights were held only by subscription channels.

Minister Balfour obviously was concerned that the majority of black people in South Africa, who do not have access to satellite and subscription services, were not able to watch sports events that were broadcast solely on subscription television. From this it is apparent that the State places large importance on all South African viewers being able to watch sports of national interest on the free-to-air-channels. But, since the government is the major shareholder in the SABC, this



action initially caused some consternation in the broadcasting industry and the press as it seemed to contradict the principles of the free market.

The process of intervention into the broadcasting market was as follows: from the initial meeting between the Minister of Sport, the broadcasters and ICASA, a date was set for a Public hearing on the topic. All parties including the public were then invited to submit contributions to ICASA which were reviewed at the hearing. From the hearing, a white paper was drawn up as a preparatory bill and sent to the portfolio committee on communications. Once reviewed by the committee, it was sent back to ICASA for amendments and then finally forwarded to the Dept. of Communications who took the white paper to parliament for ratification by the cabinet. It is in this way that legislation regarding the media industry in South Africa becomes law.

This particular example shows how the State as a major shareholder in the media industry has the advantage of political muscle, which helps it ensure survival and profitability in this sector. The counter argument would be that the South African voting populace has placed the current government in power to act on behalf of the people and protect the best interests of the people, in this case being the viewers of sport on television.

While the larger sports such as soccer, rugby and cricket enjoy tremendous support and interest from the public and are thus valuable commodities to the broadcasters, not all sports are profitable. The SABC, as the public service broadcaster, has a responsibility to the minor sports bodies too. Many smaller sports rely on television coverage to keep their sponsors happy, as the sponsors will only invest money into the sporting code if they are going to reach a large audience. This audience is mostly made up of people who are watching the event on television as opposed to those who actually attend the event. In light of this, sports bodies, especially the ones that are less popular among spectators, clamour for airtime. The State ensures that the public service broadcasting dedicate a certain amount of airtime to the minor sports. This is done through the *Broadcasting Act 1999* section 10 (1)(i) which states that the SABC must show national, minority and developmental sport (*Broadcasting Act, 1999*). This helps the sports bodies in two ways: Firstly it keeps their sponsors satisfied and many sports and secondly it aids in the development of their sport by exposing the sport to viewers and educating and cultivating an interest in the television audience.

The SABC has been known to lose money through broadcasting events that have been deemed of national interest. The Olympic in 1996 games is an example (Baker and Glavovic, 1996). This event is certainly of national interest yet global economics and high demand ensure that it comes with a massive price. The SABC thus shows the event as a loss leader for the sake of national interest (Baker and Glavovic, 1996).

Baker and Glavovic in their 1996 research into sports broadcasting in South Africa continue to stress the role that sport plays in nation building and fostering a spirit of national identity among people:

Sports gives people a common experience, something to talk about. Sport is a great unifier. Sport is a catalyst to bring people together

Sport can heal people, we draw people together... Sport presents a huge opportunity for healing in this country. We see this now in supporting the teams, we are now all supporting our soccer team and the rugby and cricket side, because they are now playing for South Africa, for all of us. The SABC has a role to play here  
(Baker and Glavovic, 1996: 269)

The South African legal framework governing sports broadcasting is in the form of *The Broadcasting Act, 1999*. Section 30 (7) of the Act directs two tools to regulate the acquisition of sports rights on television. The first is an identification process whereby ICASA in consultation with the Minister of Sport and the Minister of Communication identify which sporting events are deemed to be of "national interest". The second is ICASA's regulatory authority to ensure that subscription services may not acquire exclusive rights for the broadcast of these events (ICASA discussion paper, August 2002). The reason for this regulation is that broadcasting involves the transmission of values and attitudes, and therefore the regulation of private broadcasting has to balance off investments on the one hand, and the role, duties and responsibilities of broadcasters, on the other. Broadcasting policy in South Africa determines that even private broadcasters are to make a contribution to society, either through programming, funding of educational and information programmes, the production of South African programme material and the

promotion of all languages and multi-cultural aspects of society (*White paper on broadcasting policy, 1998*).

*The Broadcasting Act, 1999* states that national sporting events will be "identified in the public from time to time" but it does not stipulate exactly when or what circumstances determine a review. This led to ICASA issuing a discussion paper in August 2002 to invite the public and other interested parties to submit proposals for identifying events of national interest and also to determine a regulatory framework for sports rights acquisition. Supersport, SABC and e-TV met with ICASA before the discussion paper was issued and discussed an 'interim list' of events that should be listed as 'of national interest' and therefore broadcast free-to-air. There was some consensus but also much disagreement, the result of which ended with ICASA gaining an 'interim list' of agreed events between the broadcasters and an idea of where contention lay. ICASA then collected all the submissions from the public and held hearings on the discussion paper and the submissions. In July 2003 the results of the hearings were released in a Position Paper and Regulations and subsequent legislation was passed binding the findings in law.

The results of the hearing and the release of the Position Paper is such that an 'events list' has been drawn up that includes all events that are deemed to be of 'national interest'. This list is based almost entirely on the 'interim list' as agreed to by SABC, Supersport and e-TV. Events that have been chosen to be listed must in the future be made available to the free-to-air broadcasters, SABC and e-TV, to be broadcast. The conditions of listing such events are that the 'national interest events' are made available to the majority of South African viewers through broadcasting the entire event either live, delayed live<sup>2</sup> or delayed<sup>3</sup>. This listing of events does not mean that subscription broadcasters may not acquire rights to broadcast listed events, they may do so on condition that they sublicense such events to a free-to-air broadcaster. A good example would be the Olympic Games. An event of such magnitude cannot be shown by SABC or e-TV in its entirety because of the limitations on scheduling times for sport on such channels. Multichoice on the other hand, can dedicate up to seven or eight channels just for Olympic Games coverage. Since the Olympic Games is listed as being 'of national interest' on the ICASA

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<sup>2</sup> delayed live means commencing broadcasting the full event halfway through the completion of the event

<sup>3</sup> delayed is defined as broadcasting the full sporting event not more than two hours after the completion of the event.



list, Supersport can buy the rights to broadcast the Olympic Games and sublicense those parts of the 'feed' that involves South African athletes or South African teams:

In the case of an event which consists of defined separate parts which overlap in time (for example, the Olympic Games, the Commonwealth Games and the All Africa Games) and cannot therefore be televised simultaneously live and in full or delayed live or delayed, the Authority shall take into account the extent of live, delayed live or delayed coverage of those matches or events involving South African teams or individuals representing South Africa.

(ICASA position paper on sports broadcasting, 2003: 30)

**Events listed by ICASA as being of 'national interest' and therefore  
to be broadcast on free-to-air television**

**1) The Summer Olympics; Commonwealth Games; and the All Africa Games.**

**2) With regard to the FIFA World Cup, African Cup of Nations, the IRB Rugby World Cup and the ICC**

**Cricket World Cup:**

- All South African team matches;
- Opening match
- Two quarter finals;
- 3rd and 4th position playoff, if South Africa is involved;
- One semi-final;
- Final match; and
- Opening and closing ceremonies.

**3) Finals of the following national and international knockout competitions:**

- ABSA Cup (soccer);
- Coca Cola Cup (soccer);
- SAA Super Eight Cup (soccer);
- CAF Champions League, if a South African team is involved (soccer);
- CAF Cup Winners' Cup, if a South African team is involved (soccer);
- Currie Cup (rugby);
- Super 12, if a South African team is involved (rugby); and
- Standard Bank Cup (cricket).

**4) International events/matches:**

- **Soccer:** All International matches played in South Africa involving the senior South African national team
- **Rugby:** All International Test matches played in South Africa involving the South Africa national team
- **Cricket:** All One Day International matches in South Africa involving the South Africa national team
- **Netball:** All International matches played in South Africa involving the senior South Africa national team.

**5) Athletics:**

- the Comrades Marathon; and
- the Two Oceans Marathon.

(ICASA position paper on sports broadcasting, 2003: 31)

## **Sport, State and the media**

The government's need to appoint a regulator in the media such as ICASA, and the fact that the government invests large amounts of money in the public service broadcaster, is proof that the State has a large interest in the media market. This as McQuail points out is due to large influence that the media has on the public sphere and consequently on the political and economic realms of society (McQuail, 2000). McQuail makes the distinction between a libertarian and a socially responsible media system according to two factors: The State's role in the media and secondly, the degree of regulation in the media system (McQuail 2000). Oliver Boyd-Barrett states that libertarianism and the free market go hand in hand, "where 'free' markets become monopoly markets where "one or more suppliers determine the range and quality of services to suit their own interests" (Boyd-Barrett, 1995: 232). Graham Murdock (1982) links this capitalist ideology to the public sphere stating that people are encouraged to buy solutions rather than press for social change. To link this train of thought back to media, the State intervenes on behalf of the public by appointing a regulator in the media market to ensure fair competition and that high standards are met. In the South African broadcast and telecommunications market it is the role of ICASA, as the regulator, to regulate the telecommunications and broadcasting industries in the *public interest*. Its key functions are to make regulations and policies that govern broadcasting and telecommunications, issue licenses to providers of telecommunication services and broadcasters and to monitor the environment and enforce compliance with rules, regulations and policies. ICASA also hears and decides on disputes and complaints brought by industry or members of the public against licensees, it plans, controls and manages the frequency spectrum and protects consumers from unfair business practices, poor quality services and harmful or inferior products. ICASA is responsible for ensuring that relevant and appropriate broadcasting services are extended to all citizens ([www.icasa.org.za](http://www.icasa.org.za)).

Boyd-Barrett sums up the social responsibility paradigm describing it as a better alternative to the free-for-all markets of libertarian leaning:

Within the media industry the most effective protection so far devised, while itself seriously flawed has been state-protected monopoly, operating in accordance with the principles of the public good; whatever its faults, this model invites positive re-evaluation



once the implications of unfettered private expansion become apparent (Boyd-Barrett, 1995: 232).

Mosco's concern is that communication structures are becoming increasingly privatised and that in the global economy only those who can afford to pay will receive information. While this may be true in most facets, this research has shown that regulation and State intervention in the media market is needed and encouraged by the general population.

The drive to commercialize, liberalize and privatize public institutions, including public service communication systems, has accentuated the significance of the austerity policies because these policies have made market power more significant than ever for determining access to services, including communication. Finally, there is the development of ever more refined user-pay services, such as cable and satellite televisions that charge by the month, channel and increasingly by the programme. These contribute to the formation of communication hierarchies, increasingly based on the ability to pay (Mosco, 1996: 218).

Thus providing services in a national public sphere is an issue of structuration dealing with issues of access to information and balancing the forces of the global economy with the needs of the national public.

The debate as to the best model of media system is more advanced in first world countries where the likes of Curran (1991), Murdock (1992) and Keane (1995) all give various extremes of State intervention, public acceptance of responsibility and the role of public services media. I believe that in South Africa, with such a divide between rich and poor, the problems of access to media and the relative infancy of democracy, there is a need and a demand from the public for both State provision of a public service broadcaster and regulation of the media market.

Why then, is sport culturally valuable and why is it in the public's best interests to broadcast it? Boris Bergant, vice chairman of the European Broadcasting Union (EBU) television committee, explains his feelings on the topic:

Some people believe that sport is a part of national originality and that it should not fall into the hands of profitmakers. In the UK regulations have been adopted, which state that matches of the national team at home and abroad have to be made accessible to the broadest possible audience through public broadcasting. (Boris Bergant, 1997)

According to Baker and Glavovic, sport has social meaning both in the form of an activity to be participated in and as an event to be witnessed (Baker and Glavovic, 1996). This view is supported by the idea that sport provides an opportunity for social integration either through participation or as a common area of understanding through which strangers can communicate (Baker and Glavovic, 1996). In South Africa, sport has had an unnatural development across the spectrum of the population due to apartheid. The economic, social and political biases of apartheid greatly affected sport such that white communities benefited from a lifestyle that afforded them the opportunity to compete in sports that were well organised and that had good facilities and infrastructures. Black, Coloured and Indian people, although marginalized in an apartheid environment, still managed to participate in sports, especially the sports that required little infrastructure and expense such as soccer and athletics (Baker and Glavovic, 1996).

The following quote is from the managing director of Topsport, Mr. Mvuso Mbebe. I interviewed this gentleman the day after South Africa played soccer against England at the Absa Stadium in Durban. I asked Mr. Mbebe why it was that sport constituted a subject of national interest. His reply was as follows:

We are sport mad country. You can see the psychosis, especially when the big national teams play. If they are not successful you can feel the psychosis of the people and if they are successful you can [feel] the pulse of the country. It's an interesting phenomenon, you know, we've got a saying that the productivity of the country directly correlates with what happens over the weekend. I think it has been shown, though not through scientific evidence, that that's true. Those that follow football, if their teams don't win over the weekend, their productivity levels become an issue on a Monday because that's what people talk about right through that Monday. So we have got that, but equally, you could feel [it] when the team did not make it through to the Super Six in cricket. You could feel it. It was palpable right through the country, that people just said, "Oh man". So it's there,

it's a phenomenon that's there. On the passion and imagination of the country as a whole, sport drives like nobody's business. When sports fail, I think the energy of the country goes down. We are a very proud country and I think that that proudness gets reflected in many forms, but one visible one is our success on the sporting field (Mvuso Mbebe, interview, 2003).

### **The Television sports market in South Africa**

The television sports market in South Africa is made up of Topsport, Multichoice, M-Net and e-TV. Topsport is the sports division of the SABC. It is responsible for the producing and scheduling of sport across all three of the SABC channels. Topsport produces sixteen programmes a week on television, which translates to close to fourteen hours a week (Mbebe, interview 2003). This is due to limited airtime and the demands for other types of programming.

M-Net is a subscription channel and Multichoice is a multi-channel satellite subscription service, both are owned by the Naspers consortium. Supersport, a production-distribution company also owned by Naspers, is the main supplier of sports content to Multichoice and M-Net. Multichoice has three twenty-four hour sports channels, called Supersport 1, 2 and 3, a twenty-four hour highlights channel and an interactive channel called SupersportZone. e-TV initially did not intend broadcasting sport but later realised that sport was essential to its survival. In 2002, e-TV was the rights holder for the FIFA World Cup in South Africa.

Mbebe believes that sport on South African television is essential for three main reasons:

The first [reason] is that it is a known phenomenon that the growth of sport, both in terms of its economics in terms of its play and in terms of its advancements, is highly dependent on television. In the absence of television you're never going to see growth, and that has been demonstrated several times. We have the case study of rugby, we have got the case study of other sports, that each time they are shown on television there's a proportionate growth in terms of its economics and a proportional growth in terms of support and play etc. So [coverage on television] becomes a critical component for the survival of sport.

Secondly, I think that for the broadcaster itself, clearly in a South African context, the audiences we have, do take sport as a critical mix. I think research [shows] over and over



again, not only just in South Africa, but in the major countries and in even in developing countries,[it is necessary to] have a critical mix for any broadcaster [which] is news, movies, and sport. So that is a given. Your audiences expect you to do sport if you are going to play in the environment of broadcasting and I think we saw with e-tv, initially their business plan said they will not do sport and they quickly found out that they can't survive without having to do sport. So clearly it makes business sense. And then lastly, in particular, our instance in South Africa is that we are a sport loving country. There is some madness about it, so as public broadcaster if we are tasked with the task of reflecting South Africa, one of the things we need to do is reflect that madness in sport. (Mbebe, interview 2003)

As illustrated by Mbebe, the relationship between broadcasters and sports bodies is a symbiotic one. Sports bodies sell the rights to broadcast events to the broadcasters and the broadcasters enjoy extremely high audience ratings and audience appreciation ratings. The broadcasters then use these high ratings figures to sell advertising at very high prices. Sports rights and sponsorships are the major sources of income for sports bodies. Examples of this are expressed in the following table:

Sports code	Sponsorship as percentage of total income	Broadcast rights as percentage of total income
South African Rugby Football Union	33	55.5
United Cricket Board of South Africa	29	63
South African Football Association	54.5	8.5
Athletics South Africa	80	14

All figures represented are percentages of total income for 2001/2002 as recorded in documents submitted to Independent Communications Authority of South Africa (ICASA) by the sports bodies.

The fundamental aim of sports bodies is to secure the health and long term future of its sport by meeting the financial needs of its stakeholders. These stakeholders include the spectators, audiences, players, sponsors and administrators. Sports codes are thus concerned with retaining current support and attracting new supporters and sponsors to the sport. In order to achieve this, the sports codes need to create an attractive product that is made available to the widest possible audience. This is achieved primarily through television, radio, print, Internet and live spectator attendance at events. Sports codes need to raise sufficient funding to ensure that this is possible while meeting the cost of running and administering the sport and maintaining its infrastructure. In addition the sports codes need to market and promote their sports and in doing so place it in the consciousness of the public

There is a cycle of events that leads to sports codes being able to maximise their value as a code and as a commercial entity. This cycle begins with a profitable commercial structure in which codes can afford to pay the best players to compete. This attracts supporters and potentially high audiences. Broadcasters are thus keen to broadcast the event as they can maximise viewership to sell to advertisers. High demand for rights from broadcasters drives the acquisition price up resulting in greater revenue for sports bodies, which they can then use to pay players, organise better tournaments and competition, thus completing the cycle. The sports codes thus seek to maximise event coverage and preserve the continued growth and popularity of the sports and also to maximise profit through selling the rights to broadcasters both locally and overseas. Sports codes are the rights holders to events held in their own country while global unions such as the International Olympic Committee, International Football Federation (FIFA) and the International Cricket Council (ICC) own globally staged events such as the Olympic Games and World Cup competitions.

There are certain criteria on which the value of a rights package is based. These include: the term or the duration of the agreement, where the event will be broadcast, what media platform is used, the programme format, the payment mechanism of the viewers, the exclusivity of the broadcast and whether the rights will be further sub-licensed. The value of rights is based on the participating teams. Firstly because fans and audiences want to see the best teams play, thus

driving the demand for the matches higher and secondly if teams are from a country where there is a developed broadcasting structure the rights will be more costly.

There are situations where sport on television is not viable commercially, yet there is a demand from the viewing public. It becomes the duty of the public broadcaster to show such an event. The local soccer league, the Premier Soccer League is a reminder of this. Mbebe says the strategy of the SABC is to combine commercial interest with public demand:

You have to balance those [interests]. You have to say, can I afford not to show football? The answer is no. Then the question is, right, if you can't afford not to show it, how do you try and make the economics work and make commercial sense? Our commercial sense doesn't mean that the sport must necessarily be profitable. It's to be understanding and say: "can we justify that course of action in relation to the audience we are going to get?" (Mbebe, interview 2003)

### **The political economy of the South African media market**

The case of the South African media market is fascinating in light of the above debates because it shows a number of contradictions within the policies of the South African Government when negotiating the trends of the global media systems. So far we have established that the South African Government through the Department of Communications and the regulating body ICASA, determines the parameters of the media market in South Africa. Let us now examine some of the economic policies the Government has adopted over the past few years and the effects this has had on the media market and consequently the public sphere.

Since the birth of democracy in South Africa, the government has sought to redress the imbalances caused by apartheid. The principle strategy employed to achieve this was named the Reconstruction and Development Programme (RDP). The main thrust of this strategy was to redistribute assets, property and capital and encourage empowerment of black business (Evans, Mall and Moodley, 2003). The RDP was undertaken on the premise that it was re-building the nation: "The RDP reflected the imperatives of consensus-building, compromise and stability..., need provision, economic growth, civil society participation and a democratised, economically interventionist state" (Teer-Tomaselli, 2002: 23,24). A second strategy was introduced under the



RDP in June 1996 known as the Growth, Equity and Redistribution (GEAR) strategy. This strategy was more neo-liberal in orientation and its aim was to keep the South African economy abreast of globalization and the pressures of competing in a global market. Hein Marais (2001) lists the main objectives of GEAR as:

- trimming off government spending,
- a fiscal reduction programme, decreasing inflation and freeing up resources for investment
- privatization of State owned enterprises
- reduction of trade tariffs
- tax incentives to stimulate new investment
- regulated flexibility in the labour market

(Marais, 2001: 164)

Jane Duncan (2000) poses the question of how a government attempts to pursue nation building and globalization at the same time, relating to the contradictions that the GEAR policy poses (Duncan 2000). The contradiction is that as a government integrates itself into the global economy it loses the power to control and limit the effect of monopolization, and the side effects of things such as cultural imperialism and access to information for the disadvantaged. Theorists such as E.J. Hobsbawm (1990) believe the nation state and nationalism are doomed in a globalised world as they have no control over the national economy. Hobsbawm attributes this to the internationalization of the divisions of labour which are outside the control of state governments (Hobsbawm, 1990)

The public service broadcaster in South Africa, the SABC, has looked to try and compete on both the public stage and private stages. The SABC, unlike most publicly funded state broadcasters, had to rely mostly on advertising for revenue as far back as 1980s (Duncan, 2000). In 2000 the government looked to make the SABC fully self sufficient through the Broadcasting Act as it was paying nearly R2 billion in grants to the Corporation (Duncan 2000). The SABC was thus divided into commercial non-commercial arms. The television channel of SABC3 and the radio stations 5fm, Metro Fm and Good Hope FM making up the 'public commercial' aspect of the Corporation and the 'public service' channels made up of SABC 1 and SABC 2 and fourteen various radio stations (SABC submission to ICASA, October 2002). The public commercial arm cross-subsidises the public service arm while this measure also ensures that it competes on a

basis on competitive neutrality (Duncan 2000). According to Duncan, the Government was seemingly looking to completely privatise the commercial arm, leaving the public service arm without support. Duncan indicates that this is worrying in terms of the number of people who rely on the services provided by the public service function, especially the poorer section of the population.

It thus seems evident that while the government jealously guards its position as the major stakeholder in the public service broadcaster, the SABC, it is unwilling to help fund the institution. The ownership versus control dynamic that is common to the political economy approach sees a struggle between those who own institutions and those who control them (Mosco, 1996). In this case it seems that the government desires the control of the public service broadcasting institution but without the financial responsibilities that such an institution carries.

The South African broadcasting industry finds itself in a unique position in 2003. In terms of the State's desire to operate in the global market with advancing practices of economic liberalization, commercialism and the privatization of State assets known as neo-liberalism (Duncan, 2000: 4), the State still places emphasis on redressing the economic imbalances of the apartheid era. Thus while trying to encourage economic expansion and integration on a global scale, the State has certain social responsibility imperatives on a local scale. In broadcasting terms, this means that the state has had to address the problems of access to information and to provide content on the public broadcasting channels that is in line with nurturing a spirit of unity among all South Africans. This is a problematic task as the cultural diversity among the many sub-cultures in South Africa is vast. In June 1998 the State issued a white paper on broadcasting, the purpose of which was to "utilise unique and powerful broadcasting media in the task of nation building and to construct a vibrant and democratic dispensation fostering national identity, equality and respect for fundamental rights of all south Africans." (*White paper on Broadcasting Policy*, 1998) it also recognizes the problematic pattern of those who have access to media and those who do not. It states that this division is "clearly characterized along racial, linguistic, gender and cultural lines (*White paper on Broadcasting Policy*, 1998).

## **Summary**

This chapter looked at the theoretical construct of 'the nation' and the constitution of a public sphere within this 'nation'. The normative public service broadcasting model was then examined in relation to its role as a facilitator of the public sphere. Out of this, the concept of national interest arose and was analysed in light of the media and the need for regulation of events of national interest in the media. In particular, sport on television, when deemed to be of national interest is considered symbolically and culturally valuable by the state. The political economy approach served useful in examining the interests of the state in regulating sports of national interest through the regulator, ICASA. This entire process of regulation was examined, in particular, the recent discussion paper and subsequent position paper issued by ICASA regulating the acquisition of sports rights for television. The chapter concluded with an analysis of the television sports market in South Africa and the political economy of the South African media market.



## **Chapter 4**

### **The case study of the International Cricket Council Cricket World Cup 2003**

#### **Introduction**

In this final chapter of the research dissertation I will attempt to use the case study of the International Cricket Council (ICC) Cricket World Cup (CWC) to highlight all of the issues raised thus far in the research. I begin by looking at how the event itself was constituted, focussing on the tenets of political economy: ownership and control, as well as commodification, spatialization and structuration. The theme of globalization runs throughout this analysis and many of the points raised in the previous sections on globalization theory are highlighted by the case study. The globalization elements are tightly woven into the political economy analysis and many of the examples involving power and money issues are of a global nature. This case study hopefully will synthesise the above themes in a manner that shows how sports events of such magnitude incorporate politics, economics, national identity, globalization and the mass media. The case study also will be useful in examining a real example of a global sports event that one can apply to the theory discussed in previous chapters. Particular issues will be of interest will be that of the broadcasting regulation in South Africa, through a national body like ICASA, and also the triangular economic relationship between sports bodies, commercial agents and broadcasters during the CWC2003.

The Cricket World Cup 2003: The Event

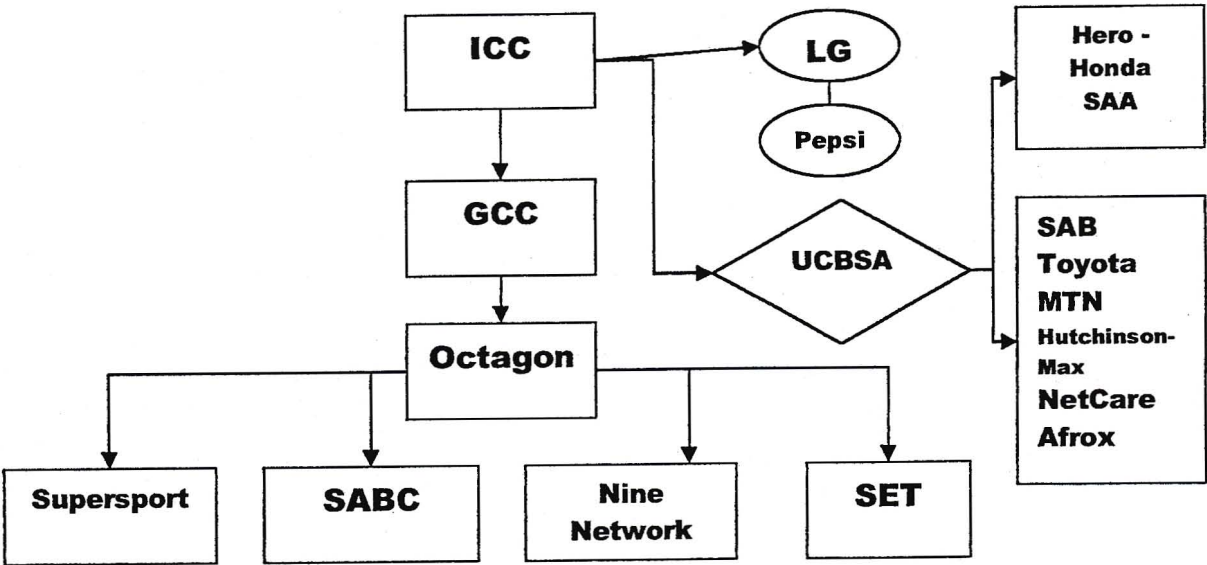


Figure 5: Organogram of ICC Cricket World Cup 2003.

The eighth ICC CWC 2003 was hosted by the United Cricket Board of South Africa (UCBSA) on behalf of the ICC who own the event (Rodney Hartman<sup>1</sup>, personal correspondence, April 2003). A few matches were co-hosted by Zimbabwe and Kenya although the UCBSA was the official host organisation. The event ran from the 8<sup>th</sup> February to 23<sup>rd</sup> March 2003. In this 44 day period, 54 matches were played between fourteen countries in fifteen different locations. Twelve venues were in South Africa, two were in Zimbabwe and one in Kenya. The format of the competition was pool-based where the fourteen teams were split into two pools according to how they were seeded. The seeding system was based on results of the teams' performances over the previous 27 months. This ensured that not all the strong teams ended up in the same pool but were placed in pools according to recent form. The pools were as follows:

Pool A	Pool B
Australia	South Africa
Pakistan	Sri Lanka
England	West Indies
India	New Zealand
Zimbabwe	Bangladesh
Namibia	Kenya
Netherlands	Canada

Within the pools, teams played each other on a round robin basis where points were awarded to winning teams. The three teams with the most points at the end of this round robin stage went through to a "Super Six" stage, carrying with them points scored over other qualifying teams. In the Super Six phase each team played the other teams again, the top four teams emerging as semi-finalists. The tournament was a straight knock out from this point onwards. The Prize money for the event stood at \$US 2.2 million for the winning team out of a prize fund of \$US 5 million. Prize money was awarded to teams for winning matches and to individual players for Man-of-the-match performances.

<sup>1</sup> Communications director for ICC CWC2003



### Venues:

The South African team played their six matches in the country's biggest cricket venues. The opening match between the West Indies and South Africa was played at the Newlands Cricket Ground in Cape Town, followed by South Africa's matches being held at the other five Test venues: Centurion, Johannesburg, Bloemfontein, Durban and Port Elizabeth. The semi-finals were played at Kingsmead Stadium in Durban and St. George's Park in Port Elizabeth. The CWC final was held at the Wanderers Stadium in Johannesburg. In order to ensure an event that was in line with global standards the tournament finance committee allocated US\$ 4.3 million towards upgrading the venues for the CWC 2003. Improvements included major refurbishment of the semi-final venues (\$505 000) involving new scoreboards, structural alterations to the grandstands and new drainage and irrigation systems.

Before the tournament it was predicted that 800 000 tickets would be sold for the 54 CWC matches ([www.sportsvenue-technology.com](http://www.sportsvenue-technology.com)), but at the conclusion of the tournament 626,845 people out of an overall capacity of 825,000 attended the 52 matches and the Opening Ceremony ([www.cricketworldcup.com](http://www.cricketworldcup.com)). "This represents 76 percent of our total capacity, and we are delighted at this attendance," said CWC 2003 Executive Director Dr Ali Bacher (quoted from [www.cricketworldcup.com](http://www.cricketworldcup.com)). 32,827 spectators attended the CWC Final between the champions, Australia, and India, the largest crowd ever for a cricket match in South Africa. Tickets for the event were sold at the venues (60%), through the Internet (20%) and through Call Centre (20%). The allocations were done in these proportions to allow as many spectators as possible watch cricket at their home venues.

### Sponsors and suppliers

The commercial marketing partner of the ICC, Global Cricket Corporation (GCC) managed the commercial programme for the event. The ICC sold sponsorship, TV and Internet rights to Global Cricket Corporation (GCC), a company comprised 50% by Rupert Murdoch's News Corporation and 50% by World Sports Nimbus (WSN) on a seven-year contract (2000-2007). GGC held the rights to all ICC events during this period including the World Cups of 2003 in South Africa and 2007 in the West Indies. GCC paid the ICC \$US 550 million for the contract (Hartman, 2003).

The sponsorship agreements for the CWC2003 were arranged on a complex tiered system whereby different sponsors were allowed certain advertising benefits according to their status as investors in the ICC, UCBSA or the CWC 2003. These levels were 'global partners', 'worldwide official sponsors', 'regional official sponsors', 'official suppliers' and 'host's suppliers'. The 'global partners' of the ICC were , and still are, LG Electronics and Pepsi. The 'global partners' enjoyed the lion's share of advertising rights at CWC2003, including perimeter signage, sightsscreen<sup>2</sup> advertising and signage on the pitch mats. The 'global partners' were allowed full use of the tournament mascot and logo. The 'worldwide official sponsors' for the event were South African Airways (SAA) and Hero Honda. These sponsors were allocated perimeter signage (significantly less than the 'global partners') and use of the logo and mascot. The 'regional official' sponsors, Standard Bank, Hutchison Max and South African Breweries, bought advertising rights for games only when teams from certain regions were playing. Hutchinson Max, for example, is an Asian telecommunications company that bought rights to advertise only when Asian teams played. The 'official suppliers' were the next tier down this included Toyota, which supplied vehicles to be used during the event and was allowed limited use of the logo and mascot. Finally, the 'host's suppliers', a group of sponsors that negotiated sponsorship deals with the UCBSA only. These 'host's suppliers' provided services and products for the event and were given use of the mascot under strict control from the tournament committee.

TBWA Hunt Lascaris and Inroads (Pty) Ltd were the events advertising agencies while four South African publishing companies, New African Publishing (NAP), Mail and Guardian Publishing (M&G), Penguin Books and Touchline media joined to form a temporary consortium for the duration of the CWC. This consortium bought the rights to publish all official publications from tourist maps, brochures and match programmes (Hartman, 2003).

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<sup>2</sup> A sightsscreen helps the batsman to see the ball clearly as it is being bowled. It is an area in the stands that is situated behind the bowler and is free from spectators and other visual distractions. At the end of each over when the bowler changes sides, these sightsscreens are rotated and used as advertising boards.

The commercial partnerships for ICC CWC 2003 were:

Sponsor	Type of sponsor	Rights and benefits
LG Electronics	Global partner to the ICC	Perimeter signage, use of logo and mascot
Pepsi	Global partner to the ICC	Perimeter signage, use of logo and mascot
South African Airways	Worldwide official sponsor	Perimeter signage, use of logo and mascot
Hero Honda	Worldwide official sponsor	Perimeter signage, use of logo and mascot
South African Breweries	Regional official sponsor	Signage at specified venues
Standard Bank	Regional official sponsor	Signage at specified venues
Hutchinson Max	Regional official sponsor	Signage at specified venues
Toyota	Official supplier	Supplied vehicles to the event
Southern Sun	Host's supplier	Hotel accommodation for all teams, officials and umpires
Afrox and Netcare 911	Host's supplier	Medical facilities offered at venues
Rennies and Connex travel	Host's supplier	Travel for players, umpires, VIPs, officials
Bellingham Estates	Host's supplier	Wine suppliers to functions and grounds
Douglas Green Wineries	Host's supplier	Commemorative wine collection
MTN	Host's supplier	Suppliers of cellular communication
M&G, Penguín Touchline and NAP	Official publishers of CWC2003 publications	
TBWA Hunt Lascaris and Inroads	Official events advertising agencies for CWC2003	
Megapro	Host's supplier	
Dimension Data	Host's supplier	

A spokesperson for SAB, David Miller, is quoted in a local newspaper regarding sponsorship opportunities at the CWC2003: " [It is] an opportunity to stimulate consumers with exciting, patriotic advertising" (*Business Day*, 12/04/2003). Miller did not comment on the amount paid to become involved as a sponsor though he did say it was a "substantial investment" (*Business Day*, 12/04/2003).

The CWC 2003 committee appointed Edusport Gullinjet Travel as the official international tour operator for overseas patrons visiting South Africa. This global travel consortium is made up of Edusport travel, Gullinjet Sports International and Autshumaru Investment, each holding equal shares.



Security for the CWC 2003 was a major priority following the emphasis that many Western leaders had placed on terrorism following the events of September 11 2001. The tournament's security budget was US\$ 700 000 and involved a team including sports security event specialists, CCTV in the grounds and a special Venue Operations Control centre in each venue. Co-operation from local police, traffic and fire departments were heavily solicited (CWC Volunteer training course, attended in 2002).

The UCBSA set up a separate division, led by Dr. Ali Bacher, to work full time on the event over a two-year period. The ICC endorsed this committee and funded it, setting aside money generated from selling the television rights, specifically for CWC 2003. The importance of this event in terms of economic impact was recognised by the South African government and, although they did not contribute financially to the staging of the event, supported it through the Department of Tourism (Hartman, 2003).

It is significant to note that the cultural and nationalistic elements of the CWC were emphasised throughout the staging of the event. If one were to study the choreography of the opening ceremony, the themes were very typically South African, including wildlife scenes and cultural displays of song and dance. This showpiece must have been an important element of the event to the organisers since the opening ceremony had a budget of R25million (Hartman, 2003). This trend seems to parallel the now global norms of fanfare that accompany sports events such as half time shows in the American National Football League (NFL) and Olympic Games opening/closing ceremonies.

The economic impact of CWC2003 is estimated to be R1billion (Hartman, 2003). The net profit for SA Cricket is estimated at R280 million of which R80million came from ticket sales. The UCBSA and its provincial affiliates shared these profits.

### **The political economy of the CWC 2003**

Since dissecting the political economy of the media and of global sports, I will now apply the same process to the example of the case study. Essentially, the issues focussed on are ownership and control, commodification, spatialisation and structuration in the Cricket World Cup 2003.

### *The CWC2003, the event as a commodity*

Professional management of the identity of the ICC CWC 2003 means that the tournament can be legitimately regarded as the third biggest world sports event behind the Olympics and the FIFA World Cup (ICC Annual Report and Accounts, 2002/2003: 31).

The CWC as a commodity is the property of the ICC. The ICC staged the event with the help of the host nation, South Africa. The ICC paid US\$ 79,7 million to South Africa to host the Cricket World Cup 2003 (ICC Annual Report and Account, 2002/2003: xiii). The ICC generated profits through selling the broadcast rights, while the UCBSA as the host generated revenue from selling tickets to spectators, sponsorship and through marketing opportunities. The ICC netted US \$550 million from selling the broadcast rights to GCC and also benefited from lucrative sponsorship contracts from Global partners LG Electronics and Pepsi. The UCBSA netted over \$10 million as 626,845 people out of an overall capacity of 825,000 attended the 52 matches and also benefited from sponsorship agreements with SAA and Hero Honda (Hartman, 2003).

The ICC signed contracts with the participating nations in the Participating Nations Agreement (PNA) in which they would be paid for competing in the tournament. This agreement was with the cricket unions of the various competing countries, who in turn sign contracts with their players to ensure that the players will play cricket for the country in return for salaries. ICC paid out a total of \$194 million to its members after the 2003 CWC (ICC Annual report and Accounts 2002/2003: 5) This is \$143million more than that distributed after the 1999 World Cup held in England. Each full member of the ICC received \$81, 225 million and each associate member was paid \$ 27, 075 million (ICC Annual Report and Accounts, 2002/2003: xiii). Chief Executive Officer of the ICC, Malcolm Speed, is quoted in the report as saying that 89 % of the organisation's expenses were monies paid to member bodies. Speed also mentions the issue of the commercial power that cricket has, and how the ICC has come to learn how to gain maximum commercial value from the game:

In past years, cricket has been criticised because it has not taken full advantage of its commercial power. This year was the first year in which the full effect of the 'bundling of

rights<sup>3</sup> under the Global Cricket Corporation agreement has been experienced. As a result, the ICC has budgeted to pay US\$194 million to its Members. This compares very favourably with the US\$51 million achieved from the ICC Cricket World Cup 1999 (ICC CEO, Malcolm Speed in Annual report and Accounts 2002/2003: 5).

Overall the revenue of the ICC went up from US\$9.7 million to US\$224.7 million. It is significant that in the Annual Reports, the CEO of the ICC, Malcolm Speed, and the President, Malcolm Gray, both mention how the organisation used very detailed financial planning strategies to fully utilise the revenue generating potential of cricket. This indicates that the world cricketing body is adapting to the globally lucrative business of sports marketing and the potential values that cricket has as a commodity.

One of the difficulties experienced during the World Cup with regard to this commodification was the issue of sponsorship rights. Just as the ICC had sponsors for the CWC, so too did the national cricket unions and the players. For example, the one-day cricket sponsor of the South African cricket team was (and still is) Standard Bank, the English team was Vodafone etc. Further down the 'production line' so to speak, the players also had their individual sponsors and endorsements with various corporations. Indian batsman, Sachin Tendulka is one of the most sought after players in India when it comes to sponsorship since he is idolised by millions of Indian cricket fans in a country where cricket is a demi-religion. One of Tendulka's sponsors, Fiat, recently enjoyed tremendous marketshare increases through using the profile of the young cricketer endorse the Fiat 'Palio' brand ([www.cricinfo.com](http://www.cricinfo.com)). The following extract from a newspaper article indicates the impact that such profiles have on consumers: "NEW DELHI: Indian retailers' tills are ringing as cricket fans grab products linked to Sourav Ganguly's World Cup Team, industry experts said yesterday. Market analysts are predicting big profits since India reached the semi-finals of the game's ultimate tournament" (*Daily News* 11/03/03: 10).

The difficulty facing this array of sponsorship deals comes when there is a clash of interests between sponsors. During the CWC 2003 one of the key phrases used by the press was 'ambush marketing' to describe the phenomenon whereby a sponsor receives mileage for their brand in an

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<sup>3</sup> The 'unbundling of rights' refers to the process of unlocking the monetary value those television rights potentially holds for sports bodies. The CWC2003 television rights were sold to Global Cricket Corporation for \$US 550 million.



'environment' reserved for another brand. This spatialisation of marketing spheres is a modern trend in an era when sponsors are demanding total monopolisation of a venue if they are the sponsors. Pepsi and LG Electronics, as global partners of the ICC, and SAA and Hero Hondo, as sponsors of the CWC2003, were reserved the exclusive right to advertise at all venues and functions associated with the CWC2003. The ICC guaranteed these sponsors that they would have exclusive visual exposure in a 'clean', competition free environment. The ICC went so far as to lobby for legislation that made it a statutory criminal offence to pursue ambush marketing in South Africa. The South African Parliament overwhelmingly voted in favour of *The Merchandise Mark Amendment Act* giving Trade and Industry Minister, Alec Erwin, the right to protect the Cricket World Cup and other events of similar magnitude against piggyback marketing by companies not registered as sponsors (*Sunday Independent* 16/03/03: 19). The ICC Annual report 2002/2003 states that: "teams of anti-ambush spotters were employed at all venues, contributing to the delivery of the first 'clean' major sporting event in South African history". (ICC Annual report and Accounts, 2002/2003). The result of this assault on ambush marketing by the ICC led to two major disputes. The first involved players and the second spectators.

As mentioned above, many professional cricket players enjoy substantial sponsorship arrangements. In the contract that the ICC signed with GCC, the four major sponsors of the CWC 2003 were granted unprecedented sponsorship rights and GCC was guaranteed that the best players from each country would participate. These rights were included in the participating nations' agreement (PNA) that the competing nations signed in return for the large sums of money from the ICC. This agreement ensured uninterrupted mileage for the sponsors' one month prior to the event and the right to use players' images for up to six months after an ICC event. Many players, however, had signed contracts of their own well prior to the ICC signing the GCC contract and were thus obliged to wear their sponsors' brands. The players were caught between contracts, one with their sponsors and one with their national cricket boards, which signed the PNA on their behalf. This clash was anticipated prior to the start of the CWC2003, just before the other major ICC event of the year, the Champions Trophy tournament at the end of 2002 (<http://sport.guardian.co.uk>). The players formed the Federation of International Cricketers Associations (FICA), a global trade union to protect their interests as players, in September 2002. FICA represents over one hundred players from nine test playing nations. FICA negotiated with the national cricket unions and encouraged them to allow players to support their sponsors within

the set-up of the national team. The decision was left with the national cricket unions. As a result most countries ensured that their players did not breach the PNA as signed with the ICC, but others such as India refused, claiming that the ICC had accepted the PNA with a caveat expressing their concerns and since the ICC had not barred India from competing, they assumed the ICC had accepted the PNA with caveat (Wisden comment, [www.cricinfo.com](http://www.cricinfo.com)). The ICC has, since the conclusion of the World Cup, refused to pay India the \$9million they would have received for taking part in the CWC.

The above example illustrates the way in which GCC were concerned with the players as the major commodities. Part of the \$550 million contract with the ICC was ensuring that participating nations would field their strongest teams, knowing that they would lose millions of television viewers if they were not guaranteed the best players, who are the stars and heroes of the sport, from each nation. The political economy approach classifies the players themselves as the units of labour that are utilised in the playing of the matches. It is these units of labour that are the most important element in the entire event, without which the entire 'production' line stops as there is no event.

The second controversy that ambush marketing caused directly affected the other main source of revenue: the spectators. Attempts were made by the CWC 2003 organisers to ensure that spectators would not use ambush marketing against the tournament sponsors. This was both in the form of product use and visual display of brands. In a widely publicised event, a Johannesburg businessman in his capacity as a spectator, was ejected from a world cup match for refusing to hand over the cans of Coca-Cola he had brought into the stadium to CWC officials. This action sparked much outrage in South Africa at the time, many people feeling that their human rights were being impinged on by the draconian measures of the ambush marketing laws. Contravening the Merchandise Mark Amendment Act has offenders facing a two-year jail sentence or a R 40 000 fine (*Sunday Independent*, 16/03/03: 19). Volunteers at the CWC were trained to approach members of the public as they arrived at the stadium and warn them that they were not allowed to bring in certain brands of products. This pertained both to consumable goods and any wearable item that displayed a rival logo. As a measure of compensation, the CWC organisers arranged that patrons to the matches would be supplied with umbrellas, water and other goods branded with the official sponsors' logos.



### *The intellectual property of the CWC2003*

GCC hired Octagon CSI, an internationally based television rights agency, to produce the event as the host broadcaster in South Africa for CWC2003. Octagon CSI is a global firm based in London that deals in the negotiation, production, distribution and marketing of sports events for television. Octagon CSI is one of the leading sports programmers in the world. Some of its clients that Octagon CSI produces television programming for own among the most valuable intellectual property in world sport as far as television rights are concerned. These include, the Football Association of England, the Australian, England and New Zealand cricket boards and the South African Rugby Football Union to name a few. Octagon CSI as the host broadcaster of the ICC CWC 2003, used a very large technical production team, many of which were hired from the SABC, including cameramen, directors, commentators, editors and other crew involved in the technical production. Octagon CSI utilised the infrastructure of the SABC by subcontracting its outside broadcasting team to help with the television production of the event. Topsport<sup>4</sup> director, Mvuso Mbebe, comments that "Octagon, really to a large extent, just gave us producers or they were in charge of the actual production, with a producer in the van. Most of the crew in the van and the camera people were coming from [SABC] people that we normally use everyday" (Mbebe, interview,2003). The production crews produced from the venue what is known as global 'feed' (Mbebe, interview,2003). This feed is the fully produced package that is beamed via satellite from the outside broadcast units (OB units) at the cricket ground to the content providers such as Supersport or SABC, who then broadcast the feed through to their viewers. It is thus the responsibility of the host broadcaster to generate television images that the rights holder can sell to broadcasters around the world (Octagon CSI submission to ICASA, 2002: 5). Octagon utilised the biggest ever production team for a cricket event which included seven Outside Broadcast Units covering the fifteen venues in three different countries (ICC Annual Report and Accounts, 2002/2003: 33 ). Broadcasting of the event required 400 staff, 2500 flights and 9500 hotel rooms.

The rights holder, GCC, sold the rights to 20 broadcasters around the world ([www.cricket-online.org](http://www.cricket-online.org)). An estimated global audience of over a billion witnessed the event in all major continents (ICC Annual report and Accounts, 2002/2003: 33).

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<sup>4</sup> Topsport is the sporting production arm of the SABC



<b>Network</b>	<b>Region</b>	<b>Terms of broadcast</b>
Ary Digital	Europe	
BskyB	United Kingdom	Live exclusive rights to all 54 matches
BTV	Bangladesh	Showed 30 live matches
CMC	Caribbean	Sub-licenced from Echostar
Doordashan	India	Live rights, to India matches, semis and final
Echostar (DISH)	North America	All matches and opening ceremony, \$299 million
Fox Sports Australia	Australia	Showed all matches not broadcast by Nine
Fox Sports International	Middle East	Holds all rights for Middle East
I-Cable	Hong Kong	Subsidiary of Hong Kong Cable
M-Net	South Africa	All 54 matches sublicensed from SABC
Nine Network	Australia	Australian matches, semis, final and a few others
PTV	Pakistan	
Rogers digital cable	Canada	
Rupahavini	Sri Lanka	National broadcaster in Sri Lanka
SABC	South Africa	Rights holder in South Africa, showed 29 out of 54 matches
Sky NZ	New Zealand	Holds rights in NZ, broadcast 15 out of 42 group matches
Sony Entertainment Television	India	Cable and satellite holder, all matches shown live
TV Masala	Japan	
TV3	New Zealand	Highlights of NZ matches, 3 full matches and final
UBC	Thailand	

From the above table one can see the global interest in the CWC 2003 event. This interest, from a global fan base, determines how many broadcasters will seek to show the coverage on their channels, and thus what price will be reached according to the normative tenets of economic demand and supply. In the above table, every region in the world has a broadcaster transmitting the event to viewers. In some cases there are two or more broadcasters from the same region. This is often the case where a pay television channel and a public service broadcaster share the material on a sublicensing contract as was the case in South Africa, where the SABC sublicensing to M-Net.

One of the most interesting findings of this dissertation has been how state broadcasters have looked to regulate the broadcasting institutions within their borders. The analysis of the ICASA regulation in South Africa is one such example, but this trend is common in other countries too.

Australia and the United Kingdom have similar regulations, whereby sports are listed according to their national and cultural importance. Such listed events must be shown on free-to-air television and subscription broadcasters are left to negotiate the screening of other matches thereof. If one looks at the above table, the Nine Network in Australia, a free-to-air broadcaster, is obliged to show all Australian team matches, the semi-final and finals. Fox Sports, an Australian satellite broadcaster, showed all the remaining matches on the subscriber network.

### **Sports broadcasting in a South African context**

The *Broadcasting Act of 1999* (see previous chapter of this dissertation) prohibits sports events of national interest to be shown exclusively by a pay television station. In light of this, Supersport and SABC negotiated an internal deal whereby the SABC would bid for the rights and then sub license the rights to Supersport. SABC was the principle rights holders, though it only showed the matches in which the South African team played and roughly 50% of the remaining matches including the two semi-finals and the CWC final (Mvuso Mbebe, interview, 2003). In all, the SABC showed 29 of the 54 matches<sup>5</sup>. Supersport, by virtue of its numerous sports channels, broadcast every match of the CWC 2003 live and in full. Mbebe argues that the rights holders do not always look to sell for maximum profit, but often seek to reach the most number of viewers:

Any rights holder tends to always knock at the SABC's door first because we are the biggest broadcaster in the continent and perhaps even in the Southern hemisphere, that's debatable, but in the continent and in South Africa as a whole. Though Supersport has got many channels, their reach and their audiences are very minimal. So rights holders always want the biggest reach, the biggest exposure (Mvuso Mbebe, interview 2003).

The SABC broadcast the CWC in three different formats on SABC 3. The first format was coverage of the selected matches shown live and in full. Topsport used the global feed from Octagon for the visuals, inserting its own commentators and pre-game and post-game panels to give a local perspective on the matches. These often involved guests that would give analysis and comment on the matches (Mbebe, interview 2003). The second format was a daily highlights show each night at 22h30. This package included material from matches shown by Supersport and not televised by the SABC. The third format was a two hour morning cricket magazine

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<sup>5</sup> ([www.sabctopsport.co.za](http://www.sabctopsport.co.za))



programme, "Howzat!". This programme reflected on highlights of the CWC and previewed the matches still to come, contained interviews and carried a 'feel good' approach to the tournament ([www.sabctopsport.co.za](http://www.sabctopsport.co.za)). This is a significant point, bearing in mind the role that the public service broadcaster plays in terms of promoting the cultural and nationalistic elements of such an event to the nation.

The SABC made money from the CWC broadcasts through three means as Mbebe mentions: "Sponsorship will be our main driver. Seventy five percent of our income will come from sponsorship, and then classic advertising. [Thirdly] we hire the facilities out to the rights holders... the usage of those facilities is an income to the SABC" (Mbebe, interview 2003).

Supersport, the other station that covered the CWC2003, is not a broadcaster as such. It is a content provider as Supersport's director of enterprises, Imtiaz Patel, explains:

Supersport is an independent company, we're listed as a link share to M-Net. Essentially [Supersport] are not a broadcaster as such, we are a content provider. So we buy sports rights and we sell those sports rights to M-Net, who show blocks on M-Net, and to Multichoice or DSTV. So when you've got DSTV, your channel 20, 21, 22, 23, 24, Your relationship as a DSTV subscriber is with Multichoice. We provide them those four channels and they pay us for those four channels. (Patel, interview, 2003)

One must understand the relationship between Supersport, M-Net, DSTV and Multichoice in order to understand how the 'production line' operates. Multichoice is the company that provides a publisher broadcaster product known as DSTV. Multichoice buys platforms, such as Discovery Channel, ESPN, SABC Africa, M-Net and Supersport as whole channels that are presented as part of the DSTV bouquet. M-Net is an encoded terrestrial channel, sold on a subscription basis. Importantly though, M-Net commissions programming to be made exclusively for its own schedule. Supersport, as a content provider, is one of the companies that is commissioned by M-Net to make such programmes. In this case, Supersport is a dedicated sports content provider, producing sports events, magazine programmes and highlights shows to be shown, in blocks on M-Net, and on the four channels dedicated to sport on DSTV.



In this way all fifty-four matches were screened live and in full through the Multichoice digital satellite transmissions. Supersport sold the content to Multichoice who showed the matches on the DSTV channels, named Supersport 1, Supersport 2 and Supersport 3. Multichoice made its money through charging subscription fees to subscribers and through direct advertising revenue through airtime sales. The following except, from an interview with Imtiaz Patel, director of enterprises at Supersport, gives an idea of how the Supersport/Multichoice relationship operates when it comes to finances:

Evans: I'm interested that you say that you're just a content provider and you sell on the content to Multichoice and I'm interested in following the money trail, so how do you in turn make a profit?

Patel: Simple, Multichoice pays us for our content, M-Net pay us for our content and in any business if you pay more for you content than you receive, then you're running at a loss and if we receive more than what we paid we make profit.

Evans: Obviously it must be quite a lot higher in terms of you still got all you production costs and your camera crews on the floor, your presenters...

Patel: That's [Supersports's] business model, our business model is simple. On the expense side its rights [and] it is the productions. We probably spend about 250 million [rand] on productions per annum, it totals to 300 million [rand]. We probably spend about 400 million [rand] on rights and then obviously salaries and that kind of thing. So [our] total expense paid is about 800 million and on the income side at the moment, I mean we're a listed company so you can see the results, probably on the income side it is probably 900 million [rand].

Evans: So then Multichoice obviously recover their money by subscription?

Patel: The fees of your 340 million, well sorry, our income is not only subscription but the advertising on those channels... so when you see that this programme is brought to you by Vodacom the income from that [is Supersport's]. But subscription income for

[Multichoice] is about 85 percent of income. On the [four Supersport] channels any advertising on those channels is [Supersport's] (Patel interview 2003).

The above excerpts from the interview with Imtiaz Patel shows that in order for Supersport to make a profit, they have to sell the produced programmes to M-Net and Multichoice for more than the cost of the rights and production of the shows. From the above information Supersport spends on average about R400 million on rights, R400 million on production and other expenses and turns over R900 million per annum. This means that Supersport makes about R100 million profit per annum. SABC, in contrast, invested R139.571 million in sports rights out of a total of R 344.006 million invested in programmes and rights in 2002/2003 (SABC Annual Report and Financial Statements 2002/2003). This means that SABC spent 40.5% of all money invested in programming and rights on sport. The SABC made a profit of R32.499 million in 2002/2003 (before exceptional item<sup>6</sup>) as opposed to R4.462 million in 2001/2002. Although there are many factors to take into account regarding this considerable improvement, the fact that such a large proportion of programming money is invested in sport perhaps indicates that sport is an area of programming that SABC have identified in their strategies as one that can make money for the corporation.

### **The global picture**

When GCC bought the rights to the CWC they predicted that 1.2 billion people would tune in to watch the matches on television ([www.thatscricket.com](http://www.thatscricket.com)). The fixtures specifically had been arranged to suit television viewing times around the world, ensuring the largest possible audience. During the tournament, a request by the Indian team to move the second semi-final from a day-night game to a day game was refused on account of the set television broadcast times (*Daily News*, 06/03/03: 24).

Since the completion of the world Cup GCC has sought compensation from the ICC for a number of breaches by ICC members. Teams that did not play matches in Zimbabwe and Kenya, namely England and New Zealand, put their national associations in breach of the contracts signed prior to the CWC. This is because the GCC lost revenue as a result of the matches not taking place. The ICC withheld \$2 million of both England and New Zealand's CWC appearance money to settle the claims with CGG ([www.indiaexpress.com](http://www.indiaexpress.com)).

In another television dispute, Sony Entertainment Television, the rights holder for all cable and satellite transmissions in Asia for CWC 2003, threatened to sue the GCC had ESPN-Star beamed coverage of the tournament for Doordashan ([www.business-standard.com](http://www.business-standard.com)). Doordashan, the terrestrial operator in India, had rights to broadcast sixteen matches 'live', including the India matches, semi-final and final. Doordashan then looked to extend its coverage by entering into a deal with ESPN-Star, a company of which Rupert Murdoch's News Corporation owns 50%. Sony Entertainment Television (SET) then threatened to take the matter to court since SET had paid \$255 million to GCC for rights to all ICC events over seven years<sup>7</sup>. ESPN-Star then scrapped the idea of extending their coverage of the CWC and instead sent a production team to South Africa, where they set up a studio and employed respected international cricket analysts to comment on matches "before and after innings" (*Daily News*, 19/02/2003: 22). In this way ESPN-Star attempted to get some of the 200-300 million viewers in India to switch from SET to their programme for the pre and post match analysis.

The above examples illustrate the extent to which globalization affects the running of media economies. In the first example, the Indian team's request to reschedule the time of the second semi-final was refused because the broadcast times had been set and scheduled around the world to maximise viewers. In the second example, the refusal of England and New Zealand to play in Zimbabwe and Kenya respectively, meant that millions of dollars were lost as a result of the matches not taking place. CGG could not provide feed/content for the 20 broadcasters that had paid for the match, the broadcasters in turn lost revenue through lost advertising opportunities and the advertisers lost money through the airtime they had bought from the broadcasters. As a result, GCC threatened to claim the loss from the ICC, who in turn, withheld money from England and New Zealand. This shows the global effect and extent of the media network in the CWC 2003 as well as the globalised nature of the stakeholders in the mediated event of CWC 2003. The final example illustrates the extent of vertical and horizontal integration in media companies as shown earlier in this dissertation. SET would have lost a key strategic marketing foothold to ESPN-Star, being the exclusive satellite and cable distributor of CWC 2003 in Asia, had it not threatened to take legal action against ESPN -Star. The fact that ESPN-Star and GCC

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<sup>6</sup> provision for state loan account of R 115 542

<sup>7</sup> ([www.business-standard.com](http://www.business-standard.com))



were both co-owned by News Corporation, shows some strategic vertical integration techniques, yet SET were quick to point out the legal contravention of such practices under the contractual agreements as initially agreed between GCC and SET.

### *The audiences as advertising commodities*

The final, and in many ways the most important, component of the media-advertising-consumer nexus are the audiences that watch sport. Viewers are the fundamental reason why sponsors are prepared to pay significant amounts of money on sponsorship and advertising. Earlier in this dissertation I discussed the 'double' consumption of media products, whereby audiences, through consuming a media product, are consumed themselves by advertisers (Mosco, 1996). With content-specific programmes such as sports, advertisers are presented with an interpellated audience that are constituted through their propensity to watch sport (Teer-Tomaselli lecture, 2003). Advertisers are thus presented with an audience that not only has a common interest in sport but also usually is defined along reasonably predictable demographic criteria, such as gender, race group, living standards, and language (Van Vuuren, lecture, 2003). These demographics are dependent on a number of factors such as whether the programme is broadcast on free-to-air or pay television, the time it is broadcast and in what language. In South Africa, the digital satellite subscription service, DSTV, has the option of viewing sport in either English or Afrikaans, whereas the SABC rotates commentators and languages in order to satisfy as many viewers as possible.

One of the most significant aspects of the advertising campaigns used during the CWC 2003 was that most adverts were specific to the CWC theme. This was true not only for official sponsors' products, but for all kinds of products, some not related to cricket at all. This trend seems to tie in effectively with the theoretical perspectives on interpellated audiences (Mosco, 1996, Teer-Tomaselli lecture, 2003). Many adverts adopted cricketing jargon and utilised graphics of cricket related icons in order to capitalise on the theme of the CWC 2003. For example, the supermarket chain, SPAR, ran an entire campaign of print adverts in local newspapers, using phrases such as "bowled over by our prices" and "stumped for value" alongside graphics of cricket stumps, and cricket balls placed around the pictures of products and prices that SPAR were offering. Another example could be that of MTN who changed their advertising slogan from "Hello the future" to "Hello the Heroes" (Appendix E) and displayed the World Cup mascot in their print adverts for

the duration of the World Cup. From the advertisement, one can see how the theme of the Cricket World Cup is used to market the products, using the headline "Catch this great deal" alongside a picture of a cellular telephone (*The Star* 03/03/2003: 7)

A local Durban newspaper printed an article, shortly after the South African team's failure to proceed further than the preliminary round, speculating whether advertising would be affected by the host team's early exit from the tournament (*Natal Mercury*, 10/03/2003). The article reads:

The logic is simple: we turn off our televisions because our favourite team is not playing, so advertisers lose; we will not go to Kingsmead next week to watch Australia and Kenya because we could not be bothered, so ticket sales slump; and ardent local cricket fans who do go to the game are not going to buy a [South African] flag, peak or any other piece of Protea<sup>8</sup> merchandise to wave around (*Natal Mercury*, 10/03/2003).

In fact, advertising was not affected to the extent that advertisers cancelled their slots, as many had been paid for in packages. A summary of the airtime sales can be seen from the following table:

Advertising airtime during the CWC coverage on SABC 3 was sold at the following rates:

Number of advertising spots <sup>9</sup>	Stage of tournament	Estimated Audience rating	Estimated viewers	Cost	Average cost per spot	Average cost per viewer per spot
14	Preliminary rounds	8.7	1.248 million	R 325 000	R 23 214. 29	R0.018
12	Preliminary rounds	8.3	1.190 million	R 270 000	R 22 500	R0.018
12	Preliminary rounds	8.16	1.170 million	R 240 000	R 20 000	R0.017
10	Super Six	10.6	1.520 million	R 300 000	R 30 000	R0.019
4	Semi-finals/final	11	1.578 million	R 145 000	R 36 250	R0.022
52	One spot in every innings	9.15	1.312 million	R 1 280 000	R 24 615. 39	R0.018

([www.sabcairtimesales.co.za](http://www.sabcairtimesales.co.za))

The above table indicates the rates at which the SABC were selling advertising space for on SABC 3, the channel that carried all the CWC 2003 programming. From the table it is possible to work out that between 1.190 million and 1.579 million people were expected to watch the CWC on SABC3. An analysis of the Television Audience Measurement Survey (TAMS), an instrument of the South African Advertising Research Foundation (SAARF) reveals that these

<sup>8</sup> The nickname for the South African cricket team is the Proteas, named after the national flower and emblem of South African sport.

<sup>9</sup> Calculated on a duration of 30 seconds.



predicted audience ratings for the viewership of CWC matches were reasonably accurate. The TAMS audience ratings figures for the opening ceremony were 12.3, which relates to over 1.7 million viewers (SAARF TAMS, 2003). The figures indicate that, on average, advertisers paid less than two cents per person to reach each viewer. In terms of advertisers reaching interpellated audiences, it become clear that television as an advertising medium is a very cost-effective way of reaching specific target audiences. The above findings add value to this research as it helps to show how and why advertising on television goes hand in hand with sports broadcasting. One of the current trends in the political economy of broadcasting is that audience ratings are pushed up by sport, especially sports of global international participation and national interest (Baker and Glavovic 1996; Rowe, 1999; Miller et al, 2001). The ICC states that CWC 2003 is the world's third most watched sports event on television behind the FIFA World Cup and the Olympic Games (ICC Annual report and Accounts 2002/2003: 31). In South Africa, during the entire week of television viewing from Monday 3<sup>rd</sup> February to Sunday 9<sup>th</sup> February the opening ceremony of the World Cup and South Africa's match vs the West Indies was the programme that received the highest audience rating for both adults and children on SABC 3 (SAARF TAMS 2003). A similar trend is noticeable for the week's viewing when South Africa played Sri Lanka in the crucial match that determined whether South Africa would go through to the Super Six phase of the tournament. The match, broadcast on SABC3, enjoyed the highest audience rating of the week on that channel (SAARF TAMS, 2003).

In terms of the demographics of these audiences for the cricket coverage on SABC 3 for 09/02/2003 and 03/03/2003, the following trends are consistent:

- Slightly more males (AR<sup>10</sup> 7-17) watched the cricket than females (AR 2-16), and more males watched consistently over the duration of the programme than females. Although one might expect more males to watch cricket than females, the audience ratings suggest that almost 2.3 million female viewers watched the cricket during prime time as opposed to 2.4 million males. This suggests that South African female television viewers may have a greater interest in cricket than most people would believe. I stress, however, that if one looks at audience ratings of soap operas, the AR figures for cricket pales into insignificance. The AR for the soap operas, *The Bold and the Beautiful* averages an AR of 15, *Generations* averages 17, translating roughly into 2.2 million and 2.4 million viewers respectively. It is important to

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<sup>10</sup> AR stands for 'audience rating' and is worked out as a percentage of the total TAMS universe.



note that these figures are consistent on a daily basis, whereas the ARs for the CWC coverage fluctuated continuously. The point being made here is that, it is encouraging to see almost as many women watching cricket as opposed to men, though should advertisers wish to aim advertising at a female audience, there are better programming slots, such as soap operas, in which to reach a greater number of female viewers.

- Viewership was high among English and Afrikaans viewers (AR 10-26) translating into 1.4 million to 3.7 million viewers but not high among Sotho and Zulu speakers (AR 2-10) translating into 0.3 million to 1.4 million viewers. There are a number of explanations for this the most obvious being that, as a general trend, cricket does not appeal to the majority of black viewers. This may be due to the colonial history of the game, the cost of equipment and facilities needed to play cricket and the general marginalization of blacks under apartheid. White, Indian and coloured South Africans have generally always been enthusiastic about cricket as opposed to black South Africans, who traditionally have adopted soccer as the preferred sport. Audience Ratings suggest that when soccer is shown on television, there is a large increase in the viewership of black households (SAARF TAMS, 2003).
- Viewers tend to be older, +35 years (AR 3-21) translating into 0.4 million to 3 million viewers rather than younger, 16-34 years olds (AR 2-12) translating into 0.3 million to 1.7 million viewers. This may suggest that younger people were not as interested in watching the Cricket World Cup as older people. Reasons for this are difficult to determine from such data and more research needs to be done to determine why this was the case. I have provided a hypothesis of my own at the conclusion to this chapter.
- More viewers were from a high living standards measurement (LSM) household (AR 3-24) translating into 0.4 million to 3.4 million viewers, compared to medium LSM households (AR 3-18) 0.4 million to 2.6 million viewers and low LSM households (AR 2-11) 0.3 million to 1.6 million viewers. This trend suggests that cricket mainly appeals to the middle and upper classes. Again, this may be related to South Africa's divided past, whereby the most affluent sections of society tended to be those with colonial ties. Cricket, as a sport, has always been embraced by the middle to upper class people because of the elitist history and nature of the game, the high cost of equipment and infrastructure needed to participate. Soccer has generally been adopted as 'the working man's sport' because of the simple nature of the game and the fact that one needs only a ball for the game to commence.

Based on the above information, one can conclude that the average viewer will be a middle aged, English/Afrikaans speaking male, from a middle to upper income household. Advertisers use such information to target specific groups of people to advertise their products to. This can be through conventional commercials or through branding. Products that might be advertised to this target market would include cars, usually sedans or larger family cars, insurance, hi-tech equipment such as electronics and even retail stores aimed at attracting this demographic group. The television medium for advertisers is an important one and advertisers and sponsors aim to gain maximum leverage out of the money invested in the medium. For example, Octagon CSI, the host broadcaster, produced the global feed as a package that displayed the official sponsors' logos on the screen at all times. These graphics were permanently displayed in the top corners of the screen throughout the broadcast in an effort to maximise the money invested in the event.

#### **Other economic spin-offs of CWC 2003: merchandising and tourism**

Not only is the broadcast of CWC 2003 worth millions to the ICC and UCBSA, but the investment of foreign capital in South Africa as a result of hosting the Cricket World Cup was very valuable. One of the slogans displayed in huge billboard fashion across the cricket stadiums during the World Cup read: "South Africa, Alive with possibility." Clearly the organisers of the CWC recognised that the attention of the world would be on South Africa and aimed to attract the attention of potential investors. Millions of rands were spent as tourists flocked to South Africa for the event. *Independent Online* (15/03/2003) reported that ten thousand five hundred fans from India alone flew to South Africa for the start of the CWC. South African Airways had to organise extra flights from India to accommodate the demand for passengers wanting to fly to South Africa for the CWC (*Natal Mercury*, 10/03/2003). The Durban newspaper the *Daily News* (13/03/03) reported that most beachfront hotels were fully booked and that the Natal Cricket Union alone expected to rake in R20 million from the semi-final match held at Kingsmead.

Merchandise salesmen made healthy profits out of selling merchandise linked to the CWC 2003. This included everything from replica team kit to flags, caps, shirts, banners and other paraphernalia, official and black market. *Business Report* 20/02/2003, reported that "200 vendors collectively earned R250 000 from selling official cricket merchandise at venues around the country" while in India merchandisers made 80 million rupees from selling replica shirts (*Daily News* 11/03/2003). This indicates the lucrative business that sports generates and it serves to



highlight the point made throughout this dissertation, that the fans are the fundamental reason why sport survives as a commercial entity. Fans spend money on tickets to matches, on subscriptions to television stations showing sport, on consumable goods at matches and, as in this example, on their favourite team's kit. Sport is economically viable because of the nature of the fan.

### **Summary of the CWC 2003 as a mediated event**

The political economy approach to this case study has revealed the conflicting interests that ownership and control have between parties when it comes to the dynamics of such a global event. The example of the case study of the CWC 2003 has revealed that commodification of sports events has many tiers to it. This case study has highlighted particularly well the relationship between the two fundamental commodities in global sports: the event itself and the consumers of the event. The CWC was sold to spectators coming through the gates and sold as intellectual property to the commercial agent, Global Cricket Corporation. The consumers are the money base which are delivered to advertisers through the sports event. I argue that advertising encapsulates the delivery of the event to the consumers in such a way that it is impossible for the consumer to be a part of the event without being subjected to advertising (Figure 3). The consumers were delivered to advertisers through the event and through interpellation with the television broadcasts of the CWC. Advertisers use this interpellation to target specific demographic groups. The broadcasters thus receive profits from advertising and some receive revenue from subscription (we have seen that many subscription services rely on the exclusive broadcast of sport to drive subscription.) The commercial agents use the event as a platform from which to launch sponsorship campaigns for advertisers. The example of the global partners to the ICC and the CWC official sponsors forcing a 'clean' marketing environment, highlights the dynamics of the corporate influence that is impacting on sport and the precedent that this component of spatialization has set for marketing in the future. The ambush-marketing example shows how commercialism can be tied up in law for the benefit of foreign investment if it is the interests of the country's lawmakers. This ownership versus control dynamic illustrates structuration on behalf of those who seek to enforce that commercial interests are prioritised even above the freedom of choice. This dissertation also dissects the 'production line' of the CWC. The players as units of labour produce a symbolic, cultural good in the form of the matches that are played. These matches have symbolic use value, which is then transformed to exchange value as



the event is sold to a global rights holder. This is the essence of commodification in the CWC case study (Mosco, 1996). The commodity is then sold to broadcasters and distributed all over the globe, interpellating a second commodity, the audiences, to be sold to advertisers.

The Cricket World Cup 2003 was a massive event both in terms of economics and as a social phenomenon. It was rated the third biggest sporting event to be televised behind the FIFA World Cup and the Olympic Games. The CWC 2003 is an example of the continuing globalization of sport and shows the media's impact on the nature of the sport. The CWC 2003 was an important economic event for South Africa, not only because of the significant economic impact the event had on the country's economy, but also in terms of raising the profile of the country, improving infrastructure and as a culturally important, nation building experience. The converse effects of the CWC 2003 highlighted the continuing commercialization of the game, both in terms of the escalating demand for exclusive advertising rights at venues and also the muscle of subscription television in securing exclusive broadcasting of major events to the detriment of those who cannot afford pay TV. The regulation of the South African media in this regard is a good example of the state's social responsibility imperative where media access is concerned.

## Chapter 5

### **Summary and conclusions**

This dissertation has looked at a number of issues relating to the political economy of sports broadcasting on a global scale. The most significant of these issues relates directly to sports fans as consumers of the mediated sports event, the commercial agents- utilizing sports as a corporate vehicle for marketing, and the processes involved in the production, distribution and consumption of sport on television. The definition of political economy as given by Mosco (1996) as "the study of the social relations, particularly power relations that mutually constitute the production, distribution and consumption of resources" has been central to this research (Mosco, 1996: 25). Aligned to this definition, and underpinning the theoretical analysis of the discourse on globalization, nationalism and the example of the case study, have been the four cornerstones of the political economy approach. These are social change and history, social totality, moral philosophy and praxis (Mosco, 1996) These tenets have been significant in every facet of understanding how sport has become commodified, spatialized and structurized through the main themes of media economics, globalization and national interest.

The research initially focused on the media market and the role that technological advancement in the media has had on the globalization of sport and on the dynamics of the media industry. This section looked at the significant social meanings that media products hold, and how through interpellation with a product, advertisers reach specific demographic groups. The digitization of media and consequent convergence of media has led to significant structuration changes in the media industry, the most notable of which has been the trend for media firms to conglomerate through vertical and horizontal integration, thereby increasing production and distribution of resources on a global scale.

The research then examined the development of sport over the last half a century, from a pastime of exercise and recreation, to a multi-billion dollar industry. The term 'sport' has since lost its original meaning, with billions of dollars invested in each event. 'Sport' needed to be unpacked. Competition between individuals, clubs and nations on the sports fields has become an entertainment business. This nexus between sport bodies, commercial agents, broadcasters, fans and advertisers was constructed and analyzed in the research, with attention being paid to the

'social relations' of control and ownership in the sports media industry. The upward spiral of profitability in the last half a century has seen sport become a leading global industry. Sports bodies have come to recognize the potential commercial value that sport holds as a televised commodity and are selling the rights to broadcast events at higher and higher prices. The sports bodies have arrived at the point where they are employing specialized marketing agents to handle this sector of their business. Marketing agents negotiate with broadcasters and sponsors around the world, of which, both are increasingly willing to pay any price for the rights to the events, particularly the pay television broadcasters. The result of this is, for broadcasters, is that prices for rights are skyrocketing to the extent that many broadcasters public service broadcasters are losing out altogether or are showing sport as loss leaders on their channels. The result of the exorbitant pricing of rights for sponsors means, they in turn are demanding totally 'clean' marketing environments where their products are marketed without competition. The result of these actions is twofold: firstly, fans are forced to invest money in pay television in order to see exclusive sports coverage, and secondly, should they venture to the venue as a spectator, they are subjected to stringent measures as bound in the 'ambush marketing clauses' to the extent that the fan's freedom of choice is impinged on.

The neo-liberal trend illustrated above has made governments such as South Africa's, look to adopt a social responsibility approach to the media, whereby, through the public service broadcaster, events that are deemed to be culturally important have been protected from exclusive broadcast on pay television channels. In a developing country such as South Africa, where the majority of people are middle to lower class, and cannot afford to spend the precious little disposable income available on luxuries such as satellite television, the intervention by the government into the media industry is welcome. It is significant, however, that this regulation is a 'light touch' regulation whereby, the broadcasters themselves, under the supervision of ICASA, compromised on the sports rights acquisition discussions in the best interests of the public, balanced against the commercial interests of the broadcasters. This shows that the state recognizes the need for South African companies to compete on a global level, as is the case with Multichoice, but also to serve the best interests of the South African nation, through the public service broadcaster, SABC.



The case study of the Cricket World Cup 2003 served as a good example for examining the theoretical issues raised in the first three chapters of the research. In terms of media economics and globalization, the relationship between International Cricket Council, Global Cricket Corporation and the 20 broadcasters around the globe served to highlight the main issues of commodification, spatialization and structuration. The ICC CWC 2003 was packaged and sold on the strength of the audiences it could deliver to advertisers. This primary valorization of a cultural and symbolic good into a commodity is perfect example of turning 'use value' into 'exchange value' (Mosco, 1996). The technologies involved in the production and distribution of the CWC 2003 illustrate how space and time is overcome in delivering the commodity throughout the world. This was evident mainly in the television market through satellite and cable transmissions, but also through radio, print and new media such as the Internet. The contractual disputes between players, unions, ICC and GCC and the disputes between broadcasters such as Sony and Doordashan serves to illustrate as examples of structuration during the CWC. The ownership and control dynamic, central to the political economy approach in this research, is evident in these examples, most notably, the vertical and horizontal integration of Rupert Murdoch's News Corp. into GCC and ESPN-Star.

The CWC 2003 highlighted the point made in this dissertation that the audiences are central to the success of sports events. Earlier in this dissertation, attention was drawn to the multiple stages of audience exposure to advertising (See figure 3). Spectators paid to watch the World Cup cricket matches at the stadiums, they also paid to watch it on television, either globally or on SABC and DSTV. The ICC, through Octagon CSI and GCC, the marketers and commercial agents for CWC 2003, used the audiences that attend the matches live, to sell sponsorship and advertising. The list of sponsors and suppliers was extensive and expensive, as is evident in the findings of chapter four. The television audiences were then sold to advertisers and from the research done in chapter four, it is clear that through studying the audience ratings, advertisers can target specific demographic groups of consumers. This goes a long way to explaining why certain types of adverts are shown on specific channels, at a specific time of day in accordance with the programmes being broadcast.

One issue that this dissertation has unearthed, and one that needs to be researched further is the continuing reliance on the spectator to drive the sports industry. The condition of the fan,

spectator and sport viewer on television is a contradictory one. On one hand there is a die hard approach to sport, the kind of fanaticism that would see a parent buy a replica kit of his favorite team for his son, before buying groceries. This fan will pay large amounts of money for pay TV and tickets to sports matches because of the cultural and symbolic priority that sport holds. On the other hand, there are the ordinary spectators who enjoy watching sport but are increasingly unwilling to pay the inflated prices for pay TV and tickets. The problem is twofold. Firstly, there are far many leisure opportunities available in the modern age, which suggests to me that the younger generation of consumers have better things to spend their money on. The audience rating figures studied in Chapter 4 revealed that the majority of CWC 2003 viewers were older than 35, supporting this hypothesis. Secondly, one needs to determine what the proportion of die-hard fans to spectators is. Research needs to be undertaken in this area to determine the extent to which sports spectators will go and the prices they will pay to watch sport. It is the view of this researcher that the sports media market is reaching saturation point whereby the returns for investors in sports will fail to cover the costs of the investment as consumers refuse to pay the escalating prices for tickets and pay TV. The example of the FA Premier League proves the point, where ITV paid 183 million pounds to show FA premier League highlights for three years, expecting large audience ratings during the prime time slot when the highlights were to be shown. The audiences failed to materialize, leaving ITV with an extremely expensive highlights package and not enough viewers to make the money back through advertising.<sup>1</sup>

The commodification of sport has reached the point where many different stakeholders are being affected by its influence. As already mentioned, there are the sports bodies, sports participants, commercial agents, media broadcasters, advertisers and spectators. Significantly, sport also has an impact on law making, regulation and legislation, as was evident from the ICASA discussion on sports broadcasting rights and the passing of the Merchandise Mark Amendment Act during the Cricket World Cup. The economic and political significance of sports commodities, in this case the Cricket World Cup, is proven through the billions of dollars spent in the production, distribution and consumption of the event and the intervention and involvement of political actors in matters regarding the event.

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<sup>1</sup> [www.mediaguardian.co.uk](http://www.mediaguardian.co.uk)

This dissertation has attempted to show that ICC Cricket World Cup 2003 was valuable in many ways to a variety of different stakeholders, not only on the economic and political levels, but on a social, cultural and symbolic level too. Among South African people, the Cricket World Cup dominated our lives for two months. It was *the* topic of conversation, it was constantly in the media and the cities and towns that hosted the matches had a tangible atmosphere of pride and excitement. Watching from the front row, it was certain that this event was not just about runs, wickets, catches and totals, but part of a much larger game. At the time of the World Cup, I guessed that there must have been some large investments in the event, but it is only through this research project that I have come to realize the sheer magnitude that events such as Cricket World Cup 2003 hold on a global scale.



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## Appendix A

05 May 2003

**Interviewer: Iain Evans**

**Interviewee: Imtiaz Patel, Director of Enterprises, Supersport.**

E: My interest is basically how Supersport acquires the rights from Rupert Murdoch's News Corp and I think it's Global Cricket Corporation, is that right? To do all the production. So then how does Supersport then bid for the rights, what is the process that you go through?

P: In this case the world sports group will identify target markets all over that world and either through an agent or themselves will make an offer to say are you interested in the rights. We'll then say yes we are or will not and in our own minds work out the price. They'll tell us what they think the price is. But obviously there are a whole host of things that we'll need to.... It's quite straightforward process and that's it.

E: So in terms of bidding, do you submit your bids through ICASA, do you submit it to...

P: Either through ICASA or anything like that. It's a straightforward deal, I mean in this case they made an offer, we together with the SABC put in a joint bid and had an internal arrangement between us and the SABC of how we are going to share the rights because many of those matches are what we call national interest matches, that's what we are referring to from the ICASA point of view and what would seem to be of so called national interest matches unfortunately cannot be screened exclusively by us because we are a pay TV operator.... So and essentially they are the South African matches. Matches where South Africa is involved, the opening match, the semi-finals and the finals. ... and we will show our arguments... and we do have a choice.. they actually bid because they sub licensed the rights to us... but it could happen in a situation we would've bid for the rights and supply the rights to them. The soccer world cup could be bid, outbid everybody else and supplies the rights to us, so in essence it's a simple and straightforward as that nothing more complicated, really but different... and different sets of rulings for themselves like the Olympics as an example, the IOC got a philosophy where they say that they want x amount of the Olympics to be seen by everybody and therefore it can't... but that's their own ruling, so we could then exclusively buy the rights. We can buy it exclusively on ... but they will also sell a portion of the Olympics to a big free to air broadcaster

E: Because of the national interests?

P: Not because of South African regulations simply because of their own philosophy so they decide as of what it is as an organisation that we want, who we want the... to be able to have access to the Olympics..... So in essence, I mean it varies from sport to sport, it varies from federation to federation in terms of how they cut up the cake how they sell it, who they sell it to, and whether they appoint an agent whether they sell it themselves. Rugby World Cup is an example, TWI which is ...so we don't get directly involved with the Rugby World Cup, we can, we do, but essentially the deal is done by TWI.

E: So in the case of the cricket world cup the agent was Global Cricket Corporation?

P: It was I'm just, to be a hundred percent sure I think Octagon is going to be their sole....

E: Ok did they? So in terms of, as I say...

P: But you're right it was the Global Cricket Corporation.

E: Is it Octagon who produced everything?

P: They produced, ya.

E: So what is the package that Supersport actually bought? Just, they bought the fully edited package?

P: Ya, its not an edited, I think would have, I mean from, for every, say the finals.

E: Ya

P: Where they met, we would've said there's what they call a world fee it produces the ground, we will have bought the rights from back of the van into our studios and out into satellite and back into your house, do you understand this, actually again its as straightforward as that. Then those are the rights you would've bought, say from half-an hour before the start of the match to half-an hour after the end of the match. It could include or may or may not include, depending on how big the package is, the pitch and the toss and all that kind of thing. So for the whole... We will have then hassled about certain things say we want internet... to go with it or we don't want internet ... or we got channel twenty... something that nobody else has we would've liked.... So every rights package... it has a major negotiating point which is essentially the rights, the overall rights of broadcast and then within it some points like say ok we want more time here, we want this we want highlights, we want footage for the next two years because it belongs to us. I must just tell you, the ICASA is a very separate thing, its almost a topic on its own and I've done almost a thesis on it...

E: I've seen your name often in the press...

P: And we made a huge presentation by ICASA and they actually you know come out by the end of June with regulations so there's no regulation in this country officially yet that are what so-called national.

E: In terms of a list... like an A list and a B list?

P: Correct

E: That kind of thing

P: Ya, there isn't at the moment, there is an interim this... we all agreed to but its not, its an informal... as three broadcasters and the Minister of sport and we all work together and we



agreed on it, but there is no formal regulation at this point in time, its going to be formalized by the end of June. Hopefully because the sooner its done the better but we've been involved in major hearings and all that kind of thing but that is a different topic, the listing situation. The other topic related to sports broadcasting and you see I'm not familiar with how broad you've gone and what you're honing into and obviously you say you're using the Cricket World Cup.

E: Yeah

P: But the Cricket World Cup is very different from normal rights situations so, sport broadcasting and using the Cricket World Cup is not I mean the example of the Cricket World Cup doesn't necessarily cover you on all of sports broadcasting

E: Ok

P: Do you understand, because there are major trends all across the world around what happens in sports broadcasting. At this point in time, I mean did you look over the last ten years? Essentially, what has happened if you look at the last fifteen, twenty years, the major sources of income for sports bodies used to be sponsorship, ticket sales, now they probably make up combined twenty percent, twenty five percent of the income. Now the major source of income is television rights and the major source of television rights comes from pay tv...not from free to air..fta have had capacity problems, resources problems etc. So they don't have the ability to show as much as... which is a problem for the federation because it wants sport to be shown and its almost a paradox in that sense because you want the masses to see yet the stations that appeal to the masses don't have the capacity because sports loses that money and Isidingo is SABC as an example makes that money. So they have huge internal problems about, you know the Bafana Bafana match last week?

E: Yeah

P: Kicked off at 8:35, why? It was to accommodate Isidingo.

E: Really

P: Do you understand? Whereas the federation wanted it to kick off at 7:35, are with me? So there's... interest in why the \*#\$ hell... 8:35.

E: Ya, Ya, interesting

P: But sport is a major driver of pay television... the majority of people who buy decoders, buy decoders for sport and we then have a regular income, your R340 or for your DSTV etc, is what gives us the money to go and pay huge rights fees to the sporting federation. So who benefits? The sporting federation benefits essentially. So Pay TV all over the world where there is a healthy Pay TV environment, essentially you'll find a healthy sports body where that sports body has got... relationship with... There's no better example than Sky and the Premier League. The Premier League was dead and buried until Sky became a part of it and I don't need to tell you the successful route of the Premier league, its as simple as that ok. So that's why in a sense I'm concerned that you're using the Cricket World Cup as an example under the banner of sports

broadcasting because sports broadcasting in a sense is a very different sphere, or let me say the Cricket World Cup cannot be seen as the example that gives you the full story about sports broadcasting. So in a sense it's almost a bit of a vicious cycle, because sports bodies depend on television rights, television rights are dependant on a healthy Pay TV environment in most instances, a healthy Pay TV environment depends on being very little regulation related to what they call sports events of national interest. Little regulation means you have more people in the market place which means Pay TV operators will thrive and because they thrive they will pay for more rights and more rights means that the sport is healthier and the healthier the sport the better they are going to market themselves the better they're going to spend money on development programmes all those kind of things and the better that happens the more we're going to pay for rights because the sport is healthy. So those are the kinds of issues broadly speaking, obviously, but the decision for federations... is to balance it out because you don't want also a situation where all your sport is only from the pay tv... cause then you only, maybe exposing your sport say twenty or thirty percent of the total tv market. You also want to show your sport to the masses in order to grow your sport, so its finding a balance and that's quite an interesting situation. Now in rugby in this country, last year for the first time what we did was that we had the test matches exclusively.... We show it at three o'clock and at five o'clock SABC shows it ....

E: Sorry to interrupt, I believe for my research that if you acquire the official right say for the example that you've just given like it can be as little as five percent that you sell that on for, is that true...

P: No, SABC would like for us to sublicense at 5% to ..... it depends, if it was they may say five and they immediately show you that five, they'll obviously be, they'll have to pay a fair percentage of what we paid, but if its twenty four hours later, then the value decreases, if its forty eight hours later the value decreases even further, that kind of thing. But a lot depends on timing all those kinds of things, so its not necessarily five percent or ten percent.... it depends entirely on what kind of time, delay period, that kind of thing...

E: Are you concerned that you buy these exclusive rights and then under a mandate you sell those on?

P: No at the moment we're not under a mandate, that's the point, if we will be forced under mandate to sell it, then why would we buy it? Do you understand? So if there's a regulation that comes in and says there's a mandate that we must give it to another broadcaster, we simply won't buy it.

E: You won't buy it?

P: Why would you buy it? Why would you buy a BMW and the law says you must sell it to me five days later for half the value, why would you buy it?

E: No way.



P: You're not going to buy it, and who's going to lose out? The dealer, the seller, which is the federation in the case, quite clearly. So that's why regulators have to be very responsible and very careful in the way they regulate. Now say there's a very heavy regulation, there's only about six countries in the world that have got regulations around what they call sports events of international interest. In Australia they've got like forty sports events that are listed which pay tv can't show. That forty sports events translates into about seven thousand hours of television times per annum. Which means Pay TV can't touch it, which means all the free to airs can touch it. You know what the free to airs do? Last year and the year before they showed on average about eight hundred hours, so the six thousand hours, nobody \$\*?\* saw it. So it defeats the objective of the regulation. Sport bodies lose out because the sport is not shown, they don't get the kind of money that they're supposed to get, its all sort of things. But in Australia the government puts in a couple of billion dollars a year into sport, so they can do that, but in other countries like in this country...

E: The government doesn't have that...

P: doesn't have that resource, so to regulate will be taking away a huge wack of money out the pockets of the sports federation and not replacing it with... so it has to be very careful. In England there's a regulation, its what you call A and B list.... In Germany they've got like... soccer, home internationals on the list, we then don't get ... The question is balance I guess so. So the business of sport is a very interesting one, I don't know if I've answered your question.

E: Very much, I don't even have to ask any questions.

P: The biggest threat I suppose to any sporting federation are regulations in this country, if there is over regulation will be to rugby because we bought ten years of rights of rugby. Remember rugby sold their rights, Louise Luyt sold it about eight years ago to News Corp... The rugby rights went out of this country, nobody was going to see rugby in this country, he sold it for five hundred million dollars but remember at that time. We bought, Supersport bought those rights back in order to screen here but we bought all the rights, SABC had an opportunity to buy, they were not interested the price was too high all those things or whatever their reasons were. So if government over legislates, what will happen? We'll have to give up some of those rights. Say the new ... which starts in 2005. That means we won't bid, in a South African environment take us out of the bidding process, who are you left with? SARFU can only sell to SABC or E TV because say rugby test matches are listed, we won't buy, we won't bid. Now if you've got three buyers for a house or you've got two buyers for the house, you're far better off if you've got three buyers because the more bidders you've got the better your price is going to be and if ETV is not interested, now how many bidders have you got? Only SABC and if you were SABC what the hell are you going to do if you know you're the only player in town? You're going to say here's ten rand. Do you understand? Because you know regulators are on your side, you know that nobody else is going to bid or the 2 of them can come together and say, hey, lets agree to what we are going to pay these ous...

E So it's the federations that are going to lose out

P It's the federations that are going to lose out, yes So rugby are very concerned about this situation.



E: So who's driving the regulations? The minister of sport? The government...?

P: No, its quite a complicated thing. The regulation falls under the communications broadcasting act. So after the broadcasting act there's a section that says that sporting events of national interest may not be acquired exclusively by a Pay TV operator. Now that act came into being at about 1998, but they never came around to actually deciding on a list and all those kinds of things. But its ICASA'S job as the regulator to then, I mean they had a hearing again in December, we all made submissions and essentially what's happened now is that we are waiting for their response, hopefully they won't be irresponsible. And look, a lot of the federations made some issues. The federations are saying "we don't want legislation at all, it should be a free market system" like cricket have always said (Imtiaz Patel used to work to UCBSA, he is speaking in this capacity) "listen we, of our own accord, test matches and one day internationals in South Africa we sold them to SABC, it was our choice we wanted the masses to see it but we could have sold it to Supersport...and that's what they've been arguing The federation, "saying we are the deciders of that balance, of the balance between having access to the masses of our sport and commercial value" so they say "don't regulate" but there is going to be regulation, the question is to what extent?

E: So... The UCBSA basically say that they want to spread the game at grassroots level therefore give it a PSB...

P: Ya, I used to be director of development... cricket at the UCB at that time and I was part of the decision making process where we said "no, we've just came out of 1994" the development programme had started and we wanted to promote the game amongst black people and we said the best way to do it is to make sure that its available on free to air television and that's where people are going to watch the game and fall in love etc. But now the UCB is saying "listen we've exposed this game to the masses for ten years now its time for us to maybe take test cricket and sell it to a Pay TV operator so that we can get some commercial value and leave the one day internationals on free to air". In England they do that, in England actually the one day internationals are on Sky and the tests are on free to air channel four. So that's, they say "listen, allow us that balance so we can start maximizing some value ...but..."

E: And in terms of Supersport's policy and as part of Multichoice and M-NET, how are you guys structured in terms of deciding, are you totally independent or are you...?

P: Supersport is an independent company we're listed as a link share to M-NET. Essentially we are not a broadcaster as such, we are a content provider. So we buy sports rights and we sell those sports rights to M-NET who show blocks on mnet and to Multichoice or DSTV so when you've got DSTV your channel 20 21 22 23 24 you actually, I mean your relationship as a DSTV subscriber is with Multichoice, we provide them those four channels and they pay us for those four channels. So its an independent...

E: So you are independent?

P: Yes

Mr Imtiaz Patel stops to answer his cellular phone.

E: I'm interested that you say that you're just a content provider and you sell on the content to Multichoice and I'm interested in following the money trail, so how do you in turn make a profit?

P: Simple, Multichoice pays us for our content, Mnet pay us for our content and in any business if you pay more for you content than you receive, then you're running at a loss and if we receive more than what we paid we make profit.

E: Obviously it must be quite a lot higher in terms of you still got all you production costs and your camera crews on the floor your presenters ...

P: That's our business model, our business model is simple, on the expense side its rights, it's the productions we probably spend about 250 million on productions per annum, it totals to 300 million. We probably spend about 400 million on rights and then obviously salary and that kind of thing so your total expense paid is about 800 million and on the income side at the moment, I mean we're a listed company so you can see the results, probably on the income side its probably 900 million.

E: So then Multichoice obviously they recover their money by subscription?

P: The fees of your 340 million, well sorry our income is not only subscription but the advertising on those channels... so when you see that this programme is brought to you by Vodacom the income from that... but subscription income for us is about 85 percent of our income. On the three channels any advertising on those channels is ours on the four channels.

E: On the four exclusive Super Sport channels? Ok great. What about the sponsors of the event themselves not specifically sponsors of your programme? If you know what I mean... so you've got the Vodacom super twelve, where does that money ...

P: That goes to SARFU

E: So it goes straight to the unions

P: Yes because SARFU is ...so they will get their income in broadcasting sponsorship so Vodacom sponsors the Tri-Nations, we pay for the broadcasting rights and... Iain I hope I've helped you bru.

E: Very much so, thank you for your time.



## Appendix B

23 May 2003

**Interviewer: Iain Evans**

**Interviewee: Mbuso Mbebe, Managing Director for Topsport, the sports arm of the SABC**

E: I'm writing my thesis on sports broadcasting and I'm particularly looking at the Cricket World Cup ok, just as a case study to see how the industry works and there hasn't been a lot of work on it so its quite exciting. Hopefully we're going to break some new ground here but as your position in Topsport why do you think that it's important that we show sports on TV in the first place?

M: I think its for possibly three main reasons, the first one is that it a known phenomenon that the growth of sport both in terms of it economics in terms of its play and in terms of it advancements, its highly dependent on television. In the absence of television you're never going to see growth, and that has been demonstrated several times. We have the case study of rugby we have got the case study of other sports that each time they are shown on television there's a proportionate growth in terms of its economics and a proportional growth in terms of support and play etc. So play from that side is that it becomes a critical component for the survival sport.

Secondly I think that for the broadcaster itself clearly in a South African context the audiences we have do take sport as a critical mix... I think research over and over again, not only just in South Africa but in the major countries and in even in developing countries, have a critical mix for any broadcaster is news, movies, and sport. So that is a given, your audiences expect you to do sport if you are going to play in the environment of broadcasting and I think we saw with Etv, initially their business plan said they will not do sport and they quickly found out that they can't survive without having to do sport. So clearly also it makes business sense, and then lastly in particular our instance in South Africa is that we are a sport loving country there's some madness about it, so as public broadcaster if we are tasked with the task of reflecting South Africa, one of the things we need to do is reflect that madness in sport.

E: So you mentioned being a public service broadcaster, are you under mandate to show sport or is it purely like a policy decision in terms of financials...

M: I think even before it became a policy decision I think the public broadcaster had already taken a decision but now its in the Act that we must show national sport programming, development and... so it's a matter of the act and the law as well as or policy, but I don't think the SABC would have taken any different view even if it was not a matter of the act.

E: And so who decides what sports you're going to show and whether its in the public interest to show like maybe developing sports or is it, who decides on maybe obviously the ones that make you money will be rugby and cricket.

M: Well we decide ultimately, the SABC, especially my unit is tasked with that responsibility of what sports to showcase there. Its not an easy decision because you can understand everyone will try to do that but we tend to be guided quite a lot by research in terms of audience needs in terms of growth anticipating international trends because you can see from international trends what



sports are coming up to be popular on television and you can anticipate that it will cascade into our own area, so we take all those decisions based on those facets.

E: Ok and Peter Matlare, who's your CEO, I was just reading an article the other day and he was talking about a transformation imperative of the SABC. I mean being a public service broadcaster, how does that permeate through to your division being Topsport as part of SABC?

M: As I've said that to a large extent broadcasting tends to drive behavior of a particular sport. In our instance as well, I mean the transformation issues that he was talking about become more glaring, not focused on sport. So how we reflect that tends to drive and influence the transformation of a particular sport. So it has got a direct bearing, it is reflected more in our area on one side that how we reflect what sport we reflect and how we reflect those sports and what pressure we put to make sure transformation happens tends to correlate with what's actually .... Sporting code. Also there's the other transformation imperative in terms of changing the industry of broadcasting. Clearly the skills set were in a particular format in the past, it's a clear mandate because as in-house facility (production house), that pressure to make sure that we just don't only demand from the independent ... transformation that as an in-house production house we must lead by example becomes an issue.

E: Ok so you're talking more about empowerment within as well as what you broadcast?

M: Exactly

E: Ok so its double tiered, ok very interesting. So how then does sport contribute to national interest in terms of say cultural identity, national identity, like for example the Cricket World Cup, do you think it helped?

M: I think it does, as I've said we are sport mad country, you can see the psychosis especially when the big national teams play, if they are not successful you can feel the psychosis of the people and if they are successful you can get the pulse of the country being... Its an interesting phenomenon you know we've got a saying that the productivity of the country directly correlates with what happens over the week-end. I think it has been shown though not through scientific evidence that that's true. Those that follow football, if their teams don't win over the week-end, their productivity levels become an issue on a Monday because that's what people talk about right through that Monday. So we have got that, but equal I mean you could feel when the team did not make it through the Super Six in cricket. You could feel, it was palpable... right through the country that people just said oh man, so its there it's a phenomenon that's there that on the passion and imagination of the country as a whole, sport drives like nobody's business. When sports fail, I think the energy of the country goes down and we are very proud country and I think that that proudness gets reflected in many forms but one visible one is our success on the sporting field.

E: Yeah, that's true I think, well let's just go back to, you spoke about research like making a lot of your decisions based on research can you tell me a little more about that, like how, in terms of which programmes to show or that will make you money or some that you have to show because of the mandate in terms of national interest?

M: Well I think we always from our side we are from both sides, we always have to say we have to show it because of the mandate but it almost make sure that as much we can it must make commercial sense. Well we get guided by many forms of research and I think you know that in sport we've got many research that track the popularity of the sport, how many people play it how many actually watch and go to the various venues, how many people directly or indirectly participate in that sport, whether they are parents, grandparents, volunteers and so on. So that gives us an indication of a possible audience out there because if you have got X number of people playing and X number of people volunteering around that particular sport, it gives you what is the potential universe of that sport in terms of potential viewers, though it might be more than that. So based on that we are going to say we've got X number of potential viewers and X percentage who watch it, it translates to so much of my audiences. So there's that research tracks your audience but there's the research that also does the economics of that particular sport, sponsorship, ..., barter issues as well as direct contributions, what people subscribe to, other members of that sport. It again shows, is that sport economically viable in a broadcast form, so it guides you in that regard. Then lastly as I've said is the international trend, they've got various research that tends to track which sports are on the wane, which sports are on the increase and what's wrong with that particular sport if A B C gets fixed it might come back on the increase or if it's a sport that's just come out of nowhere is it going to be sustainable in the long term in terms of people watching it or wanting to be part of it, or its just going to be a fad that's going go away. So we have got all that research but... in various pockets that tends to when you read through and then formulate an opinion based on it.

E: Well I mean the PSL quite an interesting example isn't it because its not really financially viable without the support of the sponsors like SAB and that but its definitely, probably the most popular sport in the country.

M: That's why I'm saying you have to balance those, you have to say, can I afford not to show football? The answer is no, then the question is right if you can't afford not to show it how do you try and make the economics work and make commercial sense? Our commercial sense doesn't mean that the sport must necessarily be profitable. Its to be understanding that if we say can we justify that course in relation to the audience we are going to get?

E: So well, how much of the broadcasting spectrum does Topsport occupy, because unlike Supersport where you don't have all the channels available 24 hours a day?

M: I think we do about 16 programmes a week on television which I think roughly translates to close to about 14 15 hours a week on television, on radio that goes to about 25 hours a week. So its quite substantial, yes as an MD of sport I'll always demand more but I think faced with what the SABC is faced with and the limited airtime and the demands on other issues, I think we have got our fair share.

E: And also balancing it across the three channels, it must be a difficult task?

M: It's not an easy task, but it's a challenge we cherish.

E: Well let's talk about the Cricket World Cup, how did you acquire the rights to broadcast the matches?



M: Well to be fair, is that when I got there, there was a principle agreement that commenced between the SABC and the ICC, mine was really just to finish the contract and so on and I think that it was one of those that, the rights holders, which is a trend and a fair trend, any rights holder tends to always knock at the SABC's door first because we are the biggest broadcaster in the continent and perhaps even in the Southern hemisphere that's debatable but in the continent and in South Africa as a whole though Supersport has got many channels but their reach and their audiences are very minimal. So rights holders always want the biggest reach, the biggest exposure so they can always knock at our door and you find that some of these rights would have always put a first option and we had the last cricket world cup before this one so I would assume the people that were there before me would've exercised that option to get into...

E: Ok so did you then buy the rights, because I know that Supersport broadcast all the matches in full and SABC only showed the opening match, the closing ceremony, the SA matches...

M: We showed about 50 percent...

E: Oh did you show 50 percent?

M: 50 percent of the games yeah, yes we bought the rights and sub-licensed Supersport, it's a deal that we normally do sometimes we win and sub-license them and sometimes they win and they sub-license us. It's one of those things that happen, in this instance yes we bought it and we sub-licensed it to them. I mean the reality of it is that we could not do more than one game a day, that's our reality because of the time and in the Cricket World Cup in many instances there were two or three games playing at any one time. So we had to choose what we thought was the best game of that day and show that.

E: Are you allowed to say how much you bought the rights for?

M: No we are not allowed...

E: Roughly just a ballpark figure?

M: No we can't even disclose that, I mean they always put a tight confidential clause. Obviously the rights holders try to protect themselves but also from our side it's a protection mechanism because once we put it in the public domain... ballpark 10 or 15 or whatever the amount is then the rugby guys and the cricket guys and the football guys start to say: "if they prepared to pay a ballpark of that, I believe mine is better than cricket and a 50 percent or a 60 percent bargain so then they'll start working on their own ballpark so that's, it really both from the rights holder who want to protect themselves but mainly from our side you never want to give, to harm anyone with a negotiating entry point.

E: Well I'm more interested in the trends like if you were the principal buyer of the rights then you sub-license to Supersport can you tell a percentage of what they've spent on it?

M: No we are not allowed to, I mean Supersport doesn't allow us. It would require their consent to discuss that. I ... negotiations and many a times we come up with figures fair to both parties.



Now and again sometimes I get the better part of them, sometimes they do. But as I said this one was done when I got there so it was fair.

E: And how did you manage the coverage of the Cricket World Cup, because Octagon were the producers of it?

M: Ja

E: So did you, how did you take the feed and what did you do with it from there?

M: Well firstly though Octagon was the producer they used most of our facilities and most of our crew for the actual production itself. What we do, which is an international norm, they will make it available, what we call back of the van and we'll take it from there. We normally... because in South Africa we take it to JG Strydom Tower... and we take it from there.

E: And then obviously just the presenters and that you've got like a separate...

M: We'll put in..., for the South African games in particular and then the finals we put in... to get in our commentators and then at the studio back in Johannesburg it was putting things together but for the other matches of the day we were taking a direct international feed with whatever commentators that were there. We wanted to South Africanise it and make sure that they are the comments that South Africans expect in terms...

E: Oh so did Octagon use all your and equipment and staff and that?

M: Yah, then the opening ceremony was our van...

E: The airtime van...?

M: Yah, and the final.

E: And the Octagon staff, are they SABC people?

M: No most of the crew was coming from us, Octagon really to a large extent only just, they gave us producers or they were in charge of the actual production, with a producer in the van. Most of the crew in the van and the camera people were coming from our people that we normally use everyday.

E: I'm interested in that, the statistics would I be able to get hold of the information of how many people...?

M: I think you'd get that if you can phone Airtime they would know exactly how many people came into our site, they will have that information

E: The last few things, just looking at the recent discussion paper held by ICASA on obviously the exclusive rights issue, where does the SABC stand on that?

M: Look our stance is very simple and its very clear the South African Public deserves to have events of national interest and I don't that anybody can dispute that and I think what the legislators wanted to do is to ensure that a mechanism is established to ensure that that situation doesn't arise again like it arose in the past, where there's a denial and it based only on price. So I mean its something we support fully but we go a step further, because the legislation says that we have to show events of national interest, which means we are the last buyer, we are compelled last buyer. If that's the case then people are going to put their prices up because then we have no choice but to buy hence we've made a submission to ICASA to say they must protect us on a nominal fee basis. Yes we want to go to the open market we are prepared to go and bid and fight with everybody but in case we lose that bid, we mustn't get a situation whereby the person who has won the bid comes back and says by law you have to buy this and actually use us to subsidize their own bidding process, hence we have argued the point that there should then be in that instance a nominal fee yes and a particular obligation we have put in front of ICASA, what obligations we are prepared to carry around those events of national interest.

E: Because look at the feedback that I get from reading in the media and talking to people at Etv and Supersport is that their concern is that the SABC will use the mandate of the must carry events... to be the only bidder and then the federation lose out... because there won't be a free market anymore.

M: That's absolute nonsense, you see that presumption... is that the SABC is reckless to destroy sport. That's the first presumption is to say that we know what the rights values are we'll disregard what that value is, we'll be prepared to pay peanuts and if we pay peanuts the sport is going to be destroyed. Now that contradicts our own position that says we need to grow the sport, so we understand the economics of sport and that's what we want to say to ICASA. To say that Supersport and Etv think they are the only ones who understand the economics of sport. We understand it better than them we have been in the business longer than them and we have got frankly quite some good technical people who understand it both in terms of what is required to sustain that sport and politically. We all come from a sport administration background it would be ridiculous for me having been groomed by sport and developed by sport to go on to other side an destroy sport. So that's the first presumption is that there's an element of SABC saying that they'll go out and destroy sport that would be irresponsible on our part and anyway if that was our intention we could've done it anyway, we could've destroyed various sport that are dependent currently on the SABC. It's a fallacy because currently Supersport only funds one sport it only funds rugby, all the other sports are dependent on the SABC. We didn't have protection even at that time, we could've used our might around the sport to say if you want us to put you on air we are not paying so you give it to us for free because you need us more than we need you type of approach, but we didn't go through that route because we understand what our responsibility is. The second point is that we'll be the only bidders. That's nonsense... rights holder are the sellers they've got a right to sell the rights the best way they think its possible for them and we have made this point many times. We knew the regulations were coming this year why then would we have logged football for five years? ... two or three years which is what football wanted we said no we want for it for five years. So if the intention was to be irresponsible we could've said fine take our chances in three years, many sports cricket, same story. There are many others that we are negotiating, we are even negotiating long term contracts, irrespective of what ICASA is going to come up with so that's the second fallacy they have... it's a smoke screen, its really a self-serving, not in it self-serving, its an element of high arrogance to



say we are the only ones who understand what's happening. Thirdly, and to be frank we are a public broadcaster, the shareholder is government, at the end of the day sport organizations have got a very big say in this country, government will listen to them if the SABC starts to act irresponsibly, so we have got so many mechanisms that ensure that the SABC will never act irresponsibly. If you look into the production industry, let's use that as an example, where similar things are happening, you go to the production industry who does the look to and say you should set the pace? Its not Etv its not M-net it's the SABC and we have always been fair to that production industry and we have always prided ourselves...to play it better than anybody else. So I don't see how SABC would then just because its sport they would differently.

E: How often do you get around the table with Etv and Supersport and say let's sort this out you know...?

M: Well we do that quite often, but we have been very consistent around two issues around that which is where I'm saying to me this is a smoke screen. We have been very consistent in those discussions, that we must pay fair price and whatever fights we enter into and whatever agreements that may exist between ourselves we must always be fair to the sports federations concerned. Two we must ensure maximum exposure, because at the end of the day, if we do not give maximum exposure to our sport we'll not be able to attract sponsors. That has always been one of the things we have put on the table all in our discussions. We have always worked around those two issues and that's why I'm saying I just find it strange and actually laughable sometimes when I come to those debates

E: So it's a bit of a vicious cycle, sports pay don't get maximum exposure, they don't get advertising and then they die and you don't get anything to show so...

M: Exactly, that's why I'm saying why would SABC want to get into that? The Supersport they don't care they can buy international football, I don't have that ability, I would be dead if I can go and buy international sport before I do local sport, hence the people that invest more in local sport is ourselves more than them, and its understandable, their model relies on international broadcast. That's why I'm saying it's a ... process that ... the ... that they come up with I really can't understand how they can even think of it. It really doesn't make sense.

E: Ok final question, how did you make back the money that you invested in the Cricket World Cup?

M: Well we always take three things into consideration. Sponsorship will be our main driver, we've got 75% of our income will come from sponsorship, and then classic advertising and we always try to hire the facilities out to the .rights holders.. the usage of those facilities which is an income to the SABC.

E: Ok thank you very much for your time, great talking to you

M: No problem.



## Appendix C

05 May 2003

**Interviewer: Iain Evans**

**Interviewee: Pfanani Lishivha** (Project Manager for the inquiry into sports broadcasting rights for the Independent Communications Authority of South Africa [ICASA])

E: Well just to start, could you give me some background to the discussion paper, why was there a discussion paper? Who ordered it? What were the reasons behind it?

L: Ok, in 1999 there was an act which was published by parliament, which is the broadcasting act of 1999 and section 37 of that act indicated that, in fact let me just read it to you what the section says and then talk about the reason why we decided to do the inquiry. It says, "Subscription services may not acquire exclusive rights for the broadcast of national sporting events as identified in the public interest from time to time by the authority" the authority is us ICASA "in consultation with the Minister," that is the Minister of communications "and the Minister of Sport and in accordance with the regulations determined by...". Now what this act is saying is that subscription should not obtain exclusive rights to the broadcasting of National sporting events. It doesn't prohibit subscription services from broadcasting national sporting events, its saying that they can but they should not have exclusive rights to the acquisition of such events. Now the one problem that we had was that the act said something about national sporting events without defining what defining what national sporting events are. So it was left to us to determine what the national sporting events are and in determining that we need to do research because it means that we need to have a criteria for determining national sporting events. Once you have that set of criteria then you come up conditions for listing the national sporting events, you say ok these are the national sporting events, they must be made available on free to air television. This is the way we determined the national sporting events and these are the conditions for listing these national sporting events because what we feel is that we cannot just say here are the national sporting events without saying to the free to air broadcasters that we are listing these events on condition that you do A B C and D. So there must be an accompanying condition, you get these... because they are very important it means more money for you but in order for you to get them or in order for these events to remain on the list then you must meet the following obligations.

E: Has that criteria been sorted out since the discussion paper?

L: Yes we have sorted it out internally, when we publish our position paper and regulations, hopefully in June or July then everything is going to be made public. This is the set of criteria that we used to determine the national sporting events, here are the national sporting events that have been listed and these are the conditions for listing these sporting events and the ...of review and so on.

E: So we'll have a kind of definition finally of what constitutes national sporting events.

L: Yes but you are not going to get something saying, national sporting events are... you'll just get that set of criteria, that set of criteria is the one that's going to be used as a definition for national sporting events. And apart from these, in fact this clause which is section 37 of the broadcasting act of 1999 came because of the outcry that was there especially with rugby and cricket that rugby and cricket had been taken out of free to air television they are now in DSTV. And not so many people have got access to DSTV and I think parliamentarians felt the need to come up with something to say, whatever is identified as national sporting events should be made available on free to air television. And on top of that in 2001 in October the three broadcasters, M-net, M-net Supersport, ETV and SABC came together and agreed on what we call the interim list and they said they would abide by it (that decision), until we came up with regulations. They identified a number of events that should be made available on free to air television but in some cases they disagreed and even up to now they are still disagreeing. Once we publish our regulation then the interim list or agreement will fall away.

E: Ok so what is the next step? Once you've published the lists when does it... does it go to parliament? Do they make a bill or will it always be regulated by ICASA.

L: No it doesn't have to go to parliament, its regulated by us. This section says that we need to identify national sporting events in consultation with the Minister of communications and the Minister of sport. This is the first time that we are required to make regulations in consultation with government Ministers, we have never done that. So you'll see in the submissions we asked in the discussion papers, how is this consultation supposed to happen? There's a very good opinion coming from M-net on how consultation should be done. In fact what they understood to be consultation, we also had our own opinion that as an independent institution, independent ... we have to find ways of making sure that we do not come up with regulations that will be challenged in court and people say you did this with a government Minister. So internally we have resolved that and there is a method that we are going to use. Which is we are going to prepare everything like we've done and then whilst that position paper and regulation, once the whole thing has been adopted by our ... then we send it to the two Ministers. We say this is the position paper and the regulation, please comment within maybe 21 working days and that's it.

E: That's very interesting

L: Yeah so, because for that consultation... we are rather... although this is what the act says the worrying opinion especially coming from M-net is that, that action could be viewed to be unconstitutional when you look at the.... It says that the then IBA which is today the broadcasting division of ICASA should be independent of government.

E: Because, it's quite interesting I met with a gentleman at Supersport this morning and he was saying that the only problem that he could see would be that it would eliminate a free-market system. If you know what I mean, like instead of bidding for let's say the cricket World Cup if that was constituted as national interest, there would only be one broadcaster in the market and that would be the SABC.

L: We looked at that during the inquiry and I can assure you that whatever policy and regulation that we have prepared now, I would say that the regulations are going to make sure that such do not materialize. You don't have a situation where M-net or DSTV is being forced or stopped



from bidding for national sporting events. That won't happen, the act does not say they shouldn't. I think the act is saying that they can but whatever we have identified as national sporting events should not be acquired exclusively by subscription services and the kind of regulation that we will come up with, I think we tried to be as flexible as possible to make sure that we don't cause any havoc in sports broadcasting industry.

E: So ICASA are not going to say you can have this and you can have that, will you just oversee say Supersport and SABC make a deal together, they say ok there's the cricket World Cup and together we'll put in a submission and together we going to buy the package and then we could both air it maybe delay...

L: No, I think what we'll be recommending is that lets say M-net Supersport wants to bid for a ... event, they can do that provided that they understand that the regulations could be saying that, I'm not saying that this is what the act is going to be saying, could be saying that because it's a ... event and the act says that you cannot have exclusive rights, then you will have the rights to that event but make sure that you make it available, that you offer such events to either ETV or SABC.

E: For free?

L: No it can't be for free

E: They would just pay maybe a percentage of the cost?

L: They will decide in their own negotiations how they do that. Which means the issue of sub-licensing, for us I don't think it will be a major issue where we will need to be involved. I think what we could say that since you want to bid for, we could say that M-net Supersport or whatever subscription service can bid for national sporting event but make whatever the event available to free to air television SABC or ETV and that is sub licensing. How they negotiate, that's their own business.

E: So what exactly then will ICASA's role? How do you monitor the acquisition of rights?

L: I think we will be mainly monitoring the free to air television services, whether they are broadcasting those national sporting events because if a national sporting event is broadcast on free to air television and its not broadcast on subscription that's okay. If that event is broadcast on subscription and not on free to air the question would be why was it not broadcast on free to air and if we find that there was no free to air service interested in acquiring that service, either by sub licensing from M-net or buying it directly then the question is why list it if the FTA (free to air?) are not interested in broadcasting it? So I think that that is where the monitoring is going to be, just to check whether the FTA broadcasters are broadcasting the sporting events.

E: So it will be kind of a post, like it will already have happened and then you will check on it there's no way that you can step in before hand to say are you broadcasting this rugby match?

L: No I think it will be too much for us to do that, its better to maybe... a six month review plan and then we look at all the ... and say ok this event took place in the last six months or the



following events took place in the last six months, were they broadcast by FTA television? If we find that none of them were broadcast by FTA or maybe just 50 percent and then I think the obvious negotiation would be then why list them if FTA television is not interested.

E: So can you say now there will be listing or not?

L: There will be listing, there will be listing yeah.

E: Can you tell me a bit about it?

L: No unfortunately

E: Ok that's...

L: No all I can say is that there will be listing but we are not coming up with anything shocking.

E: Ok that's good.

L: I think the good thing is that the broadcasters themselves came up with the interim agreement, so it could be that we'll just continue from what they had in the interim agreement.

E: Because one of the concerns was that in the UK (United Kingdom) and in Australia which is where a similar listing process is taking place, that there was a lot of events that were allocated to the public service broadcasters that were never shown.

L: Exactly, so fortunately we are coming in when the Australians and the British have already come up with their own regulations so we have learnt from the Australian and British systems and I can assure you that our regulations, we will make sure that eliminate those problems that were experienced by the British and the Australians. I don't think we..., I can simply see that we won't experience such problems, that the Australians and the British experienced and if you look at the Australian list, it's too exhausting, there's too many sporting events there. We are not going to go that route, of almost listing everything. We are listing what in our ... will be depending on the criteria, that should be considered as a national sporting event and it can't be every event.

E: Ok just my last question, how does ICASA aim to strike a balance between maximizing revenue and obviously access, I mean that's why the whole process was put in place.

L: I must be careful that I don't reveal some of these things. Like I said the regulation, we looked at the issues of balancing revenue against exposure and at the same time we are fully aware of the fact that sports bodies rely heavily on this money from sports rights. So we don't want to take that money away from sports bodies. That is why the kind of events that we are going to list or the regulations that we are going to come up with, are those things are going to have any financial impact on the ... I don't see SARFU or the UCB (United Cricket Board) or SAFA (South African Football Association) and PSL (Premier Soccer League) losing money because of these regulations, that won't happen.

E: And in terms of access, obviously if it's on the public service channels then you can reach...

L: A wider audience. But like I said our list is not as huge as the Australian one, so its mainly those events that fit in..., the criteria is very strict, so there is only those events that fit in within that criteria or that set of criteria that has been listed. That's why I say that I don't see sports bodies losing money because of these regulations and I don't see broadcasters again like Supersport losing money, I don't see that happening. In fact I think the regulations and the list that we are going to publish, is what we can call a win-win situation, nobody loses everybody wins. Yeah it's a middle ground.

E: That's good, ok that covers everything.

## Appendix D

### AARF TAMS data



# TOTAL ADULTS

Station		Daily Patronage						Week's Patronage	Ave daily viewing
		%						%	
	M	T	W	T	F	Sa	Su		
AnyTV	57	57	57	59	58	58	59	89	3:02
SABC1	43	43	42	42	44	41	39	78	0:53
SABC2	38	41	40	38	38	39	36	76	0:29
SABC3	32	36	34	35	35	39	42	73	0:30
BOP	1	1	2	2	2	3	2	5	0:01
MNET	12	12	13	13	13	11	13	32	0:08
CSN	1	1	1	0	1	1	1	2	0:00
ETV	36	37	38	38	40	41	39	72	0:45
DSTV	6	6	6	6	6	6	7	9	0:16

# TOTAL CHILDREN

StationDaily Patronage								Week's Patronage	Ave daily viewing
%								%	
	M	T	W	T	F	Sa	Su		
AnyTV	53	54	55	53	56	55	53	87	2:20
SABC1	44	44	45	44	46	42	38	79	0:52
SABC2	36	37	41	36	35	33	32	75	0:23
SABC3	24	27	28	27	31	33	34	70	0:17
BOP	2	2	3	3	3	3	3	6	0:02
MNET	9	9	10	11	9	8	9	30	0:05
CSN	0	0	0	0	0	0	0	1	0:00
ETV	31	33	38	34	39	41	36	70	0:32
DSTV	4	4	4	4	4	5	4	7	0:09

# TAMS UNIVERSE

	TOTAL	
	'000	
HOUSEHOLDS	4949	HOUSEHOLDS
TOTAL ADULTS	14346	TOTAL ADULTS
TOTAL CHILDREN	3676	TOTAL CHILDREN

# TOTAL UNIVERSE BY DEMOGRAPHICS

ADULTS			CHILDREN		
	Universe '000	Sample Size		Universe '000	Sample Size
MEN	7045	1833	BOYS	1861	418
WOMEN	7302	2221	GIRLS	1814	455
MAIN PURCHASER	4949	2331			
ENGLISH/OTHER	2878	778	ENGLISH/OTHER	503	120
AFRIKAANS/BOTH	3873	1266	AFRIKAANS/BOTH	899	240
NGUNI	4260	1123	NGUNI	1340	285
SOTHO	3335	887	SOTHO	934	228
16 - 24	3268	984	7 - 12	2373	551
25 - 34	3706	789	13 - 15	1302	322
35 - 49	4094	1034			
50+	3278	1247			
(H) R8000+	3310	1014	(H) R8000+	753	200
(M) R1600 - R7999	7084	2046	(M) R1600 - R7999	1842	441
(L) R1599-	3952	994	(L) R1599-	1081	232

The daily weights do not re-balance the daily panel by 'Income'

# HOUSEHOLDS REPORTING THIS WEEK

REPORTING PANEL (Monday - Sunday)		1225
MONDAY	(03 FEB)	1171
TUESDAY	(04 FEB)	1172
WEDNESDAY	(05 FEB)	1171
THURSDAY	(06 FEB)	1176
FRIDAY	(07 FEB)	1174
SATURDAY	(08 FEB)	1154
SUNDAY	(09 FEB)	1147

## ADULT

Mon 03/02/2003 TO Sun 09/02/2003

## TOP TEN PROGRAMMES

SABC1		AR	SABC2		AR
GENERATIONS (Tue)	18.0	7DE LAAN (Thu)	10.2		
GENERATIONS (Mon)	17.9	MUUS (Thu)	10.0		
GENERATIONS (Wed)	17.2	7DE LAAN (Wed)	9.6		
GENERATIONS (Fri)	17.1	7DE LAAN (Tue)	9.4		
GENERATIONS (Thu)	16.7	MUUS (Wed)	9.4		
ZINI WEZINSIWA (Mon)	15.9	7DE LAAN (Mon)	9.0		
E BOLD AND THE BEAUTIFUL (Thu)	15.1	MUUS (Mon)	8.8		
ZO-YIZO (Thu)	14.9	NOOT VIR NOOT (Sat)	8.7		
E BOLD AND THE BEAUTIFUL (Wed)	14.8	LOTTERY GAME SHOW (Wed)	8.1		
E BOLD AND THE BEAUTIFUL (Mon)	14.6	MUUS (Sat)	7.8		
SABC3		AR	ETV		AR
03 CRICKET WORLD CUP:SA VS WEST INDIES	12.2	INTERNATIONAL SMACKDOWN (Wed)	12.0		
CKET:WORLD CUP OPENING CEREMONY (Sat)	11.8	MOST WANTED (Thu)	9.5		
4S (Sun)	11.0	SEVEN DAYS (Fri)	8.9		
03 CRICKET WORLD CUP:SA VS WEST INDIES	10.4	WWE VELOCITY (Sat)	8.8		
4 AND ORDER (Tue)	7.0	EPICENTER (Fri)	8.6		
PERSHOCK:EARTHQUAKE IN NEW YORK (Fri)	6.9	PATRIOT GAMES (Sun)	8.3		
(DINGO:THE NEED (Tue)	6.9	NEWS UPDATE (Thu)	8.1		
4S (Sat)	6.8	THE ROOKIE (Sat)	8.0		
(DINGO:THE NEED (Mon)	6.3	FELICIA ON E (Tue)	7.7		
RVIVOR:THAILAND (Tue)	6.2	MUSIC (Fri)	7.2		
MNET		AR			
OLI-PLACE OF GOLD (Thu)	4.4				
OLI-PLACE OF GOLD (Mon)	4.3				
OLI-PLACE OF GOLD (Wed)	4.1				
OLI-PLACE OF GOLD (Tue)	4.0				
OLI-PLACE OF GOLD (Fri)	3.9				
EE SISTERS (Fri)	2.8				
IC (Thu)	2.4				
ILLY (Sun)	2.0				
JE STREAK (Fri)	1.8				
COLM IN THE MIDDLE (Wed)	1.8				

## CHILDREN

Mon 03/02/2003 TO Sun 09/02/2003

## TOP TEN PROGRAMMES

SABC1		AR	SABC2		AR
GENERATIONS (Tue)	19.8	DRAGONBALLZ (Wed)	15.2		
GENERATIONS (Wed)	19.2	DRAGONBALLZ (Tue)	14.2		
GENERATIONS (Thu)	18.0	SPIDERMAN (Thu)	12.9		
GENERATIONS (Mon)	17.0	MUSIC (Wed)	12.1		
YIZO-YIZO (Thu)	16.9	TOTALLY SPIES (Wed)	11.7		
GENERATIONS (Fri)	16.8	DRAGONBALLZ (Mon)	11.6		
EMINI WEZINSIWA (Mon)	16.2	FILLER. (Tue)	10.6		
MOESHA (Tue)	13.8	MUSIC (Mon)	10.2		
THE BOLD AND THE BEAUTIFUL (Wed)	13.6	TOTALLY SPIES (Tue)	10.1		
THE BOLD AND THE BEAUTIFUL (Mon)	13.5	FILLER. (Wed)	10.0		
SABC3		AR	ETV		AR
2003 CRICKET WORLD CUP:SA VS WEST INDIES	6.8	INTERNATIONAL SMACKDOWN (Wed)	15.2		
CRICKET:WORLD CUP OPENING CEREMONY (Sat)	6.7	WWE VELOCITY (Sat)	10.2		
2003 CRICKET WORLD CUP:SA VS WEST INDIES	6.1	BACKSTAGE (Wed)	9.5		
NEWS (Sun)	6.0	BACKSTAGE (Tue)	8.5		
RIPLEY'S BELIEVE IT OR NOT (Thu)	5.5	THE MASK (Fri)	8.3		
CHARMED (Mon)	5.2	SHEENA (Sat)	8.1		
SURVIVOR:THAILAND (Tue)	5.0	INTERNATIONAL RAW (Sun)	7.7		
AFTERSHOCK:EARTHQUAKE IN NEW YORK (Fri)	4.9	MUSIC (Sat)	7.5		
REPLAY (Sun)	4.3	BACKSTAGE OMNIBUS (Sat)	7.2		
ISIDINGO:THE NEED (Tue)	4.2	SEVEN DAYS (Fri)	7.0		
MNET		AR			
EGOLI-PLACE OF GOLD (Tue)	2.5				
EGOLI-PLACE OF GOLD (Thu)	2.1				
EGOLI-PLACE OF GOLD (Mon)	2.0				
EGOLI-PLACE OF GOLD (Wed)	1.9				
THREE SISTERS (Fri)	1.9				
BLUE STREAK (Fri)	1.7				
MALCOLM IN THE MIDDLE (Wed)	1.7				
THE SIMPSONS (Thu)	1.6				
EGOLI-PLACE OF GOLD (Fri)	1.6				
THAT 70'S SHOW (Mon)	1.5				

## ADULT

Mon 03/03/2003 TO Sun 09/03/2003

## TOP TEN PROGRAMMES

SABC1		AR	SABC2		AR
ENERATIONS (Wed)	18.4	7DE LAAN (Thu)	10.5		
ENERATIONS (Tue)	18.0	NUUS (Thu)	10.2		
ENERATIONS (Thu)	17.8	NUUS (Wed)	9.8		
ENERATIONS (Mon)	17.4	7DE LAAN (Wed)	9.6		
ENERATIONS (Fri)	16.9	NUUS (Tue)	9.3		
HE BOLD AND THE BEAUTIFUL (Wed)	15.6	7DE LAAN (Tue)	9.2		
IZO-YIZO (Thu)	15.1	7DE LAAN (Mon)	8.6		
HE BOLD AND THE BEAUTIFUL (Thu)	15.0	SUE THOMAS FS:EYE (Thu)	8.0		
MZINI WEZINSIZWA (Mon)	14.5	SEVENTH HEAVEN (Tue)	7.7		
HE BOLD AND THE BEAUTIFUL (Tue)	13.9	NUUS (Mon)	7.3		
SABC3		AR	ETV		AR
'003 WCC:SA VS SRI LANKA (Mon)	14.6	PAYBACK (Sun)	12.7		
'003 WCC:SA VS SRI LANKA (Mon)	11.1	INTERNATIONAL SHACKDOWN (Wed)	12.5		
HERE'S A ZULU ON MY STOEP (Fri)	11.1	RANSOM (Thu)	10.1		
EW'S (Mon)	10.7	WALKER TEXAS RANGER (Sun)	8.6		
'003 WCC:SA VS SRI LANKA (Mon)	7.8	MAJOR LEAGUE-BACK TO MINORS (Sat)	7.7		
SIDINGO:THE NEED (Wed)	6.4	FELICIA ON E (Tue)	7.6		
AW AND ORDER (Tue)	6.3	BACKSTAGE (Wed)	7.3		
SIDINGO:THE NEED (Mon)	6.3	INTERNATIONAL RAW (Sun)	7.2		
SIDINGO:THE NEED (Tue)	6.0	BACKSTAGE (Tue)	7.2		
SECRETS OF NATURE (Sun)	5.9	HUMAN SHIELD (Sat)	6.9		
MNET		AR			
GOLI-PLACE OF GOLD (Tue)	4.1				
GOLI-PLACE OF GOLD (Thu)	4.1				
GOLI-PLACE OF GOLD (Wed)	4.0				
GOLI-PLACE OF GOLD (Mon)	3.3				
GOLI-PLACE OF GOLD (Fri)	2.8				
MARTE BLANCHE (Sun)	2.7				
THE MUMMY RETURNS (Sun)	2.5				
THE ANIMAL (Sat)	2.5				
SUPERSPORT SCOREBOARD (Sat)	2.5				
PHILLY (Sun)	2.4				

## CHILDREN

Mon 03/03/2003 TO Sun 09/03/2003

## TOP TEN PROGRAMMES

SABC1		AR	SABC2		AR
GENERATIONS (Fri)	20.3	FILLER. (Thu)	11.3		
GENERATIONS (Tue)	20.2	MUSIC (Thu)	11.0		
GENERATIONS (Wed)	19.1	SPIDERMAN (Thu)	10.8		
GENERATIONS (Thu)	18.6	SPIDERMAN (Wed)	9.4		
GENERATIONS (Mon)	17.8	MUSIC (Wed)	9.1		
YIZO-YIZO (Thu)	17.0	FILLER. (Wed)	8.0		
ZULU NEWS (Fri)	16.0	SPIDERMAN (Tue)	7.9		
EMZINI WEZINSIZWA (Mon)	15.7	RESCUE HEROES (Thu)	7.7		
XHOSA NEWS (Thu)	13.8	FAMILY FORTUNES (Tue)	7.5		
ZULU NEWS (Wed)	13.4	7DE LAAN (Tue)	7.3		
SABC3		AR	ETV		AR
THERE'S A ZULU ON MY STOEP (Fri)	12.3	INTERNATIONAL SHACKDOWN (Wed)	15.0		
2003 WCC:SA VS SRI LANKA (Mon)	10.0	BACKSTAGE (Tue)	9.0		
2003 WCC:SA VS SRI LANKA (Mon)	7.9	BACKSTAGE (Mon)	8.8		
NEWS (Mon)	6.9	MAJOR LEAGUE-BACK TO MINORS (Sat)	8.7		
RIPLEY'S BELIEVE IT OR NOT (Thu)	6.0	BACKSTAGE (Wed)	8.3		
SURVIVOR:THAILAND (Tue)	5.8	FELICIA ON E (Tue)	8.2		
SHE SPIES (Thu)	4.3	BACKSTAGE (Fri)	8.0		
SIDINGO:THE NEED (Mon)	4.1	PAYBACK (Sun)	8.0		
LAW AND ORDER (Tue)	4.0	INTERNATIONAL RAW (Sun)	7.9		
SIDINGO:THE NEED (Tue)	4.0	RANSOM (Thu)	7.9		
MNET		AR			
EGOLI-PLACE OF GOLD (Thu)	3.1				
THE MUMMY RETURNS (Sun)	2.0				
EGOLI-PLACE OF GOLD (Wed)	2.0				
APTN:REAL WOMEN (Thu)	2.0				
PHILLY (Sun)	2.0				
EGOLI-PLACE OF GOLD (Tue)	1.9				
THE SIMPSONS (Thu)	1.9				
THAT 70'S SHOW (Mon)	1.6				
EGOLI-PLACE OF GOLD (Fri)	1.6				
EGOLI-PLACE OF GOLD (Mon)	1.5				



TIME	TOTAL ADULTS			PROGRAMME DETAILS			
	1/4 Hour		Channel	Title Start time AR			
	Last Week	Current Week	Current Week				
	1960 14347	1984 14347		INFORMANTS POPULATION (000)			
	AR	AR	AR	'000s			
2:00	.1	.1	.1	21	CNN	02:00	.1
2:15	.1	.1					
2:30	.1	.1					
2:45	.1						
3:00	.1						
3:15	.1						
3:30	.1						
3:45	.1						
4:00	.1						
4:15	.1						
4:30	.1	.1					
4:45	.1	.1					
5:00	.1	.1					
5:15	.4	.2					
5:30	.6	.5					
5:45	.5	.5					
6:00	.3	.5					
6:15	.3	.3					
6:30	.4	.4	.8	108	2003 WCC H/LITES	06:30	.8
6:45	.4	.8					
7:00	.4	.8					
7:15	.5	.8					
7:30	.4	1.0					
7:45	.7	1.0					
8:00	.5	.6	.5	67	INFORMERCIALS	08:01	.5
8:15	.3	.4					
8:30	.3	.4					
8:45	.4	.4					
9:00	.7	.4					
9:15	.9	.6					
9:30	1.9	.6					
9:45	2.4	.5					
10:00	2.4	.5	.4	64	LEARNING CHANNEL	10:01	.4
10:15	3.0	.6					
10:30	3.2	.4					
10:45	3.4	.4					
11:00	3.6	.4					
11:15	3.9	.4	1.4	200	CNN	11:29	1.4
11:30	4.0	1.2					
11:45	4.5	1.2					
12:00	3.6	1.3					
12:15	3.7	1.3					
12:30	3.7	1.3					
12:45	3.5	1.7					
13:00	4.0	2.8	2.8	403	NEWS	13:00	2.8
13:15	4.1	1.8	1.5	212	LEARNING CHANNEL	13:16	1.4
13:30	4.6	3.3					
13:45	4.6	1.4					
14:00	3.9	3.1	7.8	1120	2003 WCC:SA VS SRI LANKA	14:00	7.8
14:15	3.7	5.5					
14:30	3.8	5.5					
14:45	4.0	6.2					
15:00	4.2	6.9					
15:15	4.5	7.6					
15:30	5.1	8.0					
15:45	5.7	8.5					
16:00	5.8	9.0					
16:15	5.3	9.1					
16:30	4.7	9.2					
16:45	4.0	9.3					
17:00	3.6	9.4					
17:15	3.1	8.8					
17:30	2.9	9.0					
17:45	2.5	9.7					
18:00	2.7	8.4					
18:15	1.9	5.7	6.6	941	TSIDINGO:THE NEED	18:12	5.3
18:30	6.1	7.4					
18:45	6.9	7.6					
19:00	5.9	11.4	11.5	1649	2003 WCC:SA VS SRI LANKA	18:19	11.3
19:15	6.1	12.1					
19:30	6.8	13.4					
19:45	6.8	13.0					
20:00	5.0	10.7	10.7	1531	NEWS	20:00	10.7
20:15	4.8	11.7	15.4	2205	2003 WCC:SA VS SRI LANKA	20:15	14.6
20:30	4.8	13.5					
20:45	5.9	13.8					
21:00	5.9	15.6					
21:15	5.9	16.4					
21:30	5.9	17.4					
21:45	5.9	18.0					
22:00	3.5	16.9					
22:15	3.2	15.0					
22:30	1.8	15.1	15.1	2162			
22:45	1.4	10.3	7.7	1098	BUSINESS BEAT	23:09	2.3
23:00	1.4	5.0			SPECIAL ASSIGNMENT	23:26	1.4
23:15	1.3	1.9	1.5	222			
23:30	1.3	1.4					
23:45	.9	1.1			CNN	23:59	1.1
0:00	.7	1.0	.6	93	CNN	24:00	.6
0:15	.6	.8					
0:30	.7	.7					
0:45	.6	.6					
1:00	.6	.6					
1:15	.6	.6					
1:30	.5	.5					
1:45	.4	.5					

TIME	CHILDREN 7 - 15		TOTAL ADULTS														
			SEX		MPs	LANGUAGE							AGE		INCOME		
	Last Week	Current Week	M	F		TOT E/A	E/O	A/B	TOT N/S	N	S	16-34	35+	H	M	L	
	843 3676	865 3676	1784 7045	2200 7302	2290 4949	1972 6751	716 2878	1256 3873	2012 7595	1182 4260	830 3335	1737 6975	2247 7372	949 3310	2025 7084	1010 3953	
	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	
2:00			.1						.1	.3		.1			.1	.1	
2:15			.1						.1	.3		.1			.1	.1	
2:30			.1						.1	.3		.1			.1	.1	
2:45			.1														
3:00			.1														
3:15			.1														
3:30			.1														
3:45			.1														
4:00			.1														
4:15			.1														
4:30			.2			.2	.4		.1	.1		.2		.3	.1	.1	
4:45			.1	.1	.1	.1	.3		.1	.1		.2	.1	.3	.1	.1	
5:00			.1	.1	.1	.1	.3	.1	.1	.1		.2	.1	.3	.1	.1	
5:15	.1	.3	.3	.2	.3	.1	.1	.1	.2	.3	.4	.1	.2	.5	.1	.2	
5:30	.3	.5	.5	.2	.7	.7	.6	.8	.4	.4	.4	.4	.2	.5	.1	.2	
5:45	.7	.8	.3	.3	.7	.7	.9	.5	.4	.4	.4	.4	.5	.8	.4	.5	
6:00	.4	.5	.1	.4	.2	.3	.4	.3	.4	.3	.4	.3	.3	.2	.4	.3	
6:15	.1	.8	.8	.1	.1	.1	.2	.1	.1	.1	.1	.1	.1	.1	.1	.1	
6:30	.4	1.0	.8	.5	.9	.8	.5	.8	.4	.9	.6	.6	.9	.2	.1	.2	
6:45	.6	.6	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	
7:00	.4	.6	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	
7:15	.4	.6	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	
7:30	.4	.6	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	
7:45	.4	.6	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	.1	
8:00	.3	.2	.9	.3	.6	.6	.8	.6	.8	.8	.5	.5	.7	.5	.6	.7	
8:15	.2	.2	.7	.2	.4	.4	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	
8:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
8:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
9:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
9:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
9:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
9:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
10:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
10:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
10:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
10:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
11:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
11:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
11:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
11:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
12:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
12:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
12:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
12:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
13:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
13:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
13:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
13:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
14:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
14:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
14:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
14:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
15:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
15:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
15:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
15:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
16:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
16:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
16:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
16:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
17:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
17:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
17:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
17:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
18:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
18:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
18:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
18:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
19:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
19:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
19:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
19:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
20:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
20:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
20:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
20:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
21:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
21:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
21:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
21:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
22:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
22:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
22:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
22:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
23:00	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
23:15	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
23:30	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
23:45	.1	.2	.7	.2	.5	.4	.5	.4	.4	.4	.4	.4	.4	.4	.4	.4	
0:00	.2	.5	.1	.9	.1	.2	.1	.3	.1	.5	.6	.4	.7	.6	.1	.3	
0:15	.2	.5	.1	.9	.1	.2	.1	.3	.1	.5	.6	.4	.7	.6	.1	.3	
0:30	.2	.5	.1	.9	.1	.2	.1	.3	.1	.5	.6	.4	.7	.6	.1	.3	
0:45	.2	.5	.1	.9	.1	.2	.1	.3	.1	.5	.6	.4	.7	.6	.1	.3	
1:00	.2	.5	.1	.9	.1	.2	.1	.3	.1	.5	.6	.4	.7	.6	.1	.3	
1:15	.2	.5	.1	.9	.1	.2	.1	.3	.1	.5	.6	.4	.7	.6	.1	.3	
1:30	.2	.5	.1	.9	.1	.2	.1	.3	.1	.5	.6	.4	.7	.6	.1	.3	
1:45	.2	.5	.1	.9	.1	.2	.1	.3	.1	.5	.6	.4	.7	.6	.1	.3	

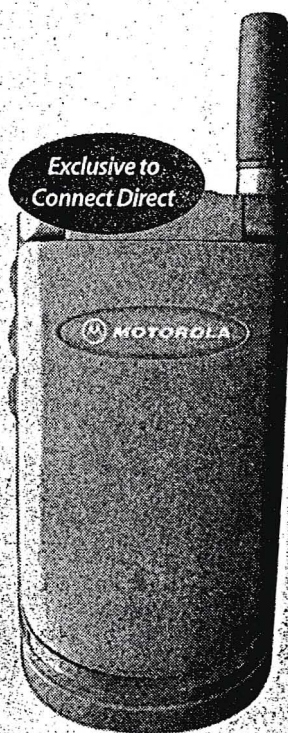


TIME	TOTAL ADULTS				PROGRAMME DETAILS		
	1/4 Hour		Channel		Title	Start time	AR
	Last Week	Current Week					
	Last Week	Current Week	Current Week				
	3805 14347	3788 14347			INFORMANTS POPULATION (000)		
	AR	AR	AR	'000s			
2:00	.2	.1	.1	14	CNN	02:00	.1
2:15	.2	.1	.1				
2:30	.2	.1	.1				
2:45	.2	.1	.1				
3:00	.2	.1	.1				
3:15	.3	.1	.1				
3:30	.3	.1	.1				
3:45	.2	.1	.1				
4:00	.2	.1	.1				
4:15	.2	.1	.1				
4:30	.1	.1	.1				
4:45	.1	.1	.1				
5:00	.1	.1	.1				
5:15	.1	.1	.1				
5:30	.1	.1	.1				
5:45	.2	.1	.1				
6:00	.2	.1	.1				
6:15	.2	.3	.3	109	HOWZAT: C.W.C	06:30	.9
6:30	.5	.4	.7				
6:45	.6	.7	.8				
7:00	.7	1.1	1.1				
7:15	.7	1.1	1.1				
7:30	.8	1.2	1.3				
7:45	.9	1.3	1.3				
8:00	.9	1.3	1.3	185	DTV.	08:01	1.3
8:15	.8	1.0	1.0	145	INFORMERCIALS	08:31	1.0
8:30	.6	1.0	1.0				
9:00	1.2	1.8	2.6	379	CRICKET W.CUP OPENING CE	09:01	2.7
9:15	1.4	2.7	3.0				
9:30	1.6	3.1	3.1				
9:45	1.6	3.1	3.1				
10:00	1.9	3.1	3.9	566	ISIDINGO: THE NEED	10:02	4.0
10:15	2.5	3.5	3.6				
10:30	2.5	3.6	3.6				
10:45	2.7	4.0	4.0				
11:00	3.1	4.6	4.6				
11:15	3.3	5.0	5.0				
11:30	2.1	3.7	3.7	530	REPLAY	11:30	3.7
11:45	1.4	3.6	3.6				
12:00	1.3	3.0	3.1	442	ON TRACK	12:00	3.1
12:15	1.3	2.4	2.2	310	HAND PRINTS	12:32	2.1
12:30	1.3	2.0	2.0		VERY RADICAL	12:59	3.0
12:45	1.1	2.6	3.0	428	FRESH AIR CREW	13:27	3.7
13:00	1.2	3.1	3.7	537			
13:15	1.5	4.2	4.2				
13:30	1.8	7.2	10.1	1443	2003 CRICKET WORLD CUP: S	14:00	10.4
13:45	1.6	10.7	10.7				
14:00	2.7	11.2	11.2				
14:15	3.4	11.5	11.5				
14:30	3.4	11.6	11.6				
14:45	3.6	10.3	10.3				
15:00	2.1	9.9	9.9				
15:15	1.5	9.9	9.9				
15:30	1.4	10.3	10.3				
15:45	1.7	10.8	10.8				
16:00	2.0	9.9	9.9				
16:15	2.1	9.1	9.0				
16:30	2.8	9.8	9.8				
16:45	3.1	10.5	10.5				
17:00	3.3	12.6	12.6	10.2	1470		
17:15	5.0	9.3	9.3				
17:30	5.6	8.7	8.7				
17:45	7.5	10.7	10.7	11.6	1864		
18:00	7.5	10.7	10.7				
18:15	5.0	11.4	11.4				
18:30	4.2	11.7	11.7				
18:45	4.2	12.0	12.0				
19:00	3.7	12.2	12.2				
19:15	2.8	12.2	12.2				
19:30	2.8	12.2	12.2				
19:45	2.8	12.2	12.2				
20:00	4.1	13.0	13.0	11.0	1581	NEWS	
20:15	4.5	12.2	12.2	13.5	1943		
20:30	4.5	12.9	12.9			20:00 11.0 2003 CRICKET WORLD CUP: S	20:14 12.1
20:45	4.2	12.9	12.9				
21:00	3.8	12.9	12.9				
21:15	3.9	13.5	13.5				
21:30	3.2	14.0	14.0				
21:45	2.6	14.6	14.6				
22:00	2.0	15.7	15.7				
22:15	2.2	13.2	13.2				
22:30	1.3	4.2	4.2	4.0	576	SHORT CUTS	22:56 2.0
22:45	2.0	2.8	2.8				
23:00	1.0	2.1	1.9	275	KING OF THE HILL	23:25	1.4
23:15	.7	.7	.7				
23:30	.4	1.4	1.3	181			
23:45	.3	1.1	1.1				
0:00	.3	.7	.7	97	CNN	23:52	1.0
0:15	.6	.7	.7		CNN	24:00	.7
0:30	.3	.7	.7				
0:45	.2	.7	.7				
1:00	.2	.6	.6				
1:15	.2	.6	.6				
1:30	.2	.6	.6				
1:45	.2	.5	.5				

TIME	CHILDREN 7 - 15		TOTAL ADULTS													
			SEX		MPs	LANGUAGE						AGE		INCOME		
	Last Week	Current Week	M	F		TOT E/A	E/O	A/B	TOT N/S	N	S	16-34	35+	H	M	L
	812 3676	803 3676	1715 7045	2073 7302	2175 4949	1929 6751	743 2878	1186 3873	1859 7595	1076 4260	783 3335	1645 6975	2143 7372	946 3310	1951 7084	891 3953
	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR	AR
2:00	.1		.2	.1	.1	.3	.1	.4				.1	.1		.2	.1
2:15	.1		.1		.1	.1	.1	.1				.1	.1		.1	
2:30	.1		.1		.1	.1	.1	.1				.1	.1		.1	
2:45	.2		.1		.1	.2	.2	.3				.1	.1		.1	
3:00	.3		.1		.1	.1	.1	.2				.1	.1		.1	
3:15	.3		.1		.1	.1	.1	.3				.1	.1		.1	
3:30	.3		.2		.1	.1	.1	.2				.1	.1		.1	
3:45	.3		.1		.1	.1	.1	.2				.1	.1		.1	
4:00	.1		.1		.1	.1	.1	.3				.1	.1		.1	
4:15	.1		.1		.1	.1	.1	.3				.1	.1		.1	
4:30	.1		.1		.1	.1	.1	.3				.1	.1		.1	
4:45	.1		.1		.1	.1	.1	.3				.1	.1		.1	
5:00	.3		.1		.2	.3	.3	.5	.1			.1	.2	.3	.1	.1
5:15	.3		.1		.1	.2	.3	.5	.1			.1	.2	.3	.1	.1
5:30	.3		.1		.1	.2	.3	.5	.1			.1	.2	.3	.1	.1
5:45	.4		.2		.2	.2	.2	.2	.2			.1	.2	.2	.1	.1
6:00	.4		.2		.2	.3	.4	.6	.2			.1	.3	.1	.1	.1
6:15	.4		.2		.2	.3	.4	.6	.2			.1	.3	.1	.1	.1
6:30	.4	.4	.6		.1	.4	.3	.4	.5	.5	.6	.4	.4	.4	.3	.5
6:45	.7	.4	.9		.7	.8	.8	.8	.8	.8	.8	.6	.1	.8	.3	.7
7:00	.7	1.2	.7		.7	.8	.8	.8	.8	.8	.8	.6	.1	.8	.3	.7
7:15	.7	1.0	.3		.9	1.6	1.3	1.4	.9	.5	.8	.7	1.4	.5	1.1	.5
7:30	.7	1.0	.3		.9	1.6	1.3	1.4	.9	.5	.8	.7	1.4	.5	1.1	.5
7:45	.7	1.0	.3		.9	1.6	1.3	1.4	.9	.5	.8	.7	1.4	.5	1.1	.5
8:00	.8	1.5	1.6		1.5	1.8	2.1	1.5	1.8	1.2	1.2	1.3	1.3	.6	1.7	1.0
8:15	.8	1.5	1.6		1.5	1.8	2.1	1.5	1.8	1.2	1.2	1.3	1.3	.6	1.7	1.0
8:30	.8	1.5	1.6		1.5	1.8	2.1	1.5	1.8	1.2	1.2	1.3	1.3	.6	1.7	1.0
8:45	.8	1.5	1.6		1.5	1.8	2.1	1.5	1.8	1.2	1.2	1.3	1.3	.6	1.7	1.0
9:00	1.2	1.8	1.5	2.0	2.1	2.1	1.2	2.7	1.5	1.7	1.2	1.4	2.1	1.3	2.1	1.1
9:15	1.1	1.8	1.5	2.0	2.1	2.1	1.2	2.7	1.5	1.7	1.2	1.4	2.1	1.3	2.1	1.1
9:30	1.1	1.8	1.5	2.0	2.1	2.1	1.2	2.7	1.5	1.7	1.2	1.4	2.1	1.3	2.1	1.1
9:45	1.1	1.8	1.5	2.0	2.1	2.1	1.2	2.7	1.5	1.7	1.2	1.4	2.1	1.3	2.1	1.1
10:00	1.3	2.4	2.8	3.3	3.7	3.5	2.3	4.3	2.8	3.3	2.1	2.4	3.8	4.1	3.0	3.4
10:15	1.3	2.4	2.8	3.3	3.7	3.5	2.3	4.3	2.8	3.3	2.1	2.4	3.8	4.1	3.0	3.4
10:30	2.3	3.7	2.6	4.5	4.4	3.9	2.8	4.9	3.4	3.8	2.8	3.1	3.8	2.7	3.3	4.4
10:45	2.5	3.6	4.9	4.4	3.9	2.8	4.9	4.7	4.0	4.9	2.9	3.8	4.2	2.6	3.6	5.9
11:00	3.4	5.5	3.5	4.8	4.4	3.3	5.3	5.3	4.7	5.9	3.1	4.7	4.5	3.0	4.6	5.9
11:15	3.4	5.5	3.5	4.8	4.4	3.3	5.3	5.3	4.7	5.9	3.1	4.7	4.5	3.0	4.6	5.9
11:30	2.6	4.9	3.6	4.3	4.5	4.0	4.0	4.3	3.2	5.2	1.3	3.4	4.4	3.2	5.0	3.9
11:45	2.4	3.6	2.9	4.0	4.6	4.2	3.8	5.0	2.6	3.1	2.0	3.3	3.8	3.3	3.3	4.4
12:00	1.4	2.1	2.3	3.1	3.8	4.7	3.2	3.8	2.3	3.0	2.1	2.5	3.4	2.9	2.5	4.1
12:15	1.0	2.1	2.3	3.1	3.8	4.7	3.2	3.8	2.3	3.0	2.1	2.5	3.4	2.9	2.5	4.1
12:30	1.9	2.1	2.3	3.1	3.8	4.7	3.2	3.8	2.3	3.0	2.1	2.5	3.4	2.9	2.5	4.1
12:45	1.9	2.1	2.3	3.1	3.8	4.7	3.2	3.8	2.3	3.0	2.1	2.5	3.4	2.9	2.5	4.1
13:00	1.9	2.1	2.3	3.1	3.8	4.7	3.2	3.8	2.3	3.0	2.1	2.5	3.4	2.9	2.5	4.1
13:15	1.9	2.1	2.3	3.1	3.8	4.7	3.2	3.8	2.3	3.0	2.1	2.5	3.4	2.9	2.5	4.1
13:30	.9	2.9	3.5	3.1	4.4	5.0	2.6	6.7	1.8	1.8	1.6	2.2	4.4	3.7	3.1	3.0
13:45	.9	2.9	3.5	3.1	4.4	5.0	2.6	6.7	1.8	1.8	1.6	2.2	4.4	3.7	3.1	3.0
14:00	.9	2.9	3.5	3.1	4.4	5.0	2.6	6.7	1.8	1.8	1.6	2.2	4.4	3.7	3.1	3.0
14:15	.9	2.9	3.5	3.1	4.4	5.0	2.6	6.7	1.8	1.8	1.6	2.2	4.4	3.7	3.1	3.0
14:30	.9	2.9	3.5	3.1	4.4	5.0	2.6	6.7	1.8	1.8	1.6	2.2	4.4	3.7	3.1	3.0
14:45	.9	2.9	3.5	3.1	4.4	5.0	2.6	6.7	1.8	1.8	1.6	2.2	4.4	3.7	3.1	3.0
15:00	.4	6.2	9.0	8.8	11.6	14.1	12.0	15.6	5.1	6.2	3.9	6.3	12.4	10.8	9.0	6.2
15:15	.4	6.2	9.0	8.8	11.6	14.1	12.0	15.6	5.1	6.2	3.9	6.3	12.4	10.8	9.0	6.2
15:30	2.1	7.2	11.4	10.0	13.2	15.7	13.8	17.0	6.3	7.0	5.5	7.4	13.8	12.1	11.0	8.7
15:45	2.1	7.2	11.4	10.0	13.2	15.7	13.8	17.0	6.3	7.0	5.5	7.4	13.8	12.1	11.0	8.7
16:00	2.1	7.2	11.4	10.0	13.2	15.7	13.8	17.0	6.3	7.0	5.5	7.4	13.8	12.1	11.0	8.7
16:15	2.1	7.2	11.4	10.0	13.2	15.7	13.8	17.0	6.3	7.0	5.5	7.4	13.8	12.1	11.0	8.7
16:30	2.1	7.2	11.4	10.0	13.2	15.7	13.8	17.0	6.3	7.0	5.5	7.4	13.8	12.1	11.0	8.7
16:45	2.1	7.2	11.4	10.0	13.2	15.7	13.8	17.0	6.3	7.0	5.5	7.4	13.8	12.1	11.0	8.7
17:00	1.1	4.3	10.2	8.1	10.8	15.7	13.6	17.7	3.2	3.9	2.4	6.8	12.7	15.6	10.6	7.3
17:15	1.1	4.3	10.2	8.1	10.8	15.7	13.6	17.7	3.2	3.9	2.4	6.8	12.7	15.6	10.6	7.3
17:30	1.1	4.3	10.2	8.1	10.8	15.7	13.6	17.7	3.2	3.9	2.4	6.8	12.7	15.6	10.6	7.3
17:45	1.1	4.3	10.2	8.1	10.8	15.7	13.6	17.7	3.2	3.9	2.4	6.8	12.7	15.6	10.6	7.3
18:00	2.5	7.5	14.0	11.2	14.7	19.8	17.8	21.3	6.1	7.4	4.5	9.0	15.9	17.7	12.7	7.8
18:15	3.2	7.5	14.0	11.2	14.7	19.8	17.8	21.3	6.1	7.4	4.5	9.0	15.9	17.7	12.7	7.8
18:30	3.2	7.5	14.0	11.2	14.7	19.8	17.8	21.3	6.1	7.4	4.5	9.0	15.9	17.7	12.7	7.8
18:45	4.6	6.5	11.9	9.7	13.0	16.7	15.8	17.4	5.5	6.8	3.7	8.0	13.4	14.8	10.8	7.2
19:00	3.8	7.2	12.6	10.5	13.7	17.3	16.3	18.1	6.1	7.9	3.8	8.9	11.8	15.8	11.2	7.9
19:15	3.7	7.2	12.6	10.5	13.7	17.3	16.3	18.1	6.1	7.9	3.8	8.9	11.8	15.8	11.2	7.9
19:30	3.4	7.3	13.2	10.9	14.3	20.1	18.1	21.6	4.8	5.2	4.3	9.1	14.8	18.3	11.7	7.7
19:45	2.4	7.4	13.4	11.0	14.5	20.1	18.1	21.6	4.8	5.2	4.3	9.1	14.8	18.3	11.7	7.7
20:00	2.4	7.4	13.4	11.0	14.5	20.1	18.1	21.6	4.8	5.2	4.3	9.1	14.8	18.3	11.7	7.7
20:15	2.4	7.4	13.4	11.0	14.5	20.1	18.1	21.6	4.8	5.2	4.3	9.1	14.8	18.3	11.7	7.7
20:30	1.8	7.9	14.3	11.5	15.9	18.1	17.7	18.3	8.3	8.8	7.7	8.9	16.7	16.7	12.9	9.6
20:45	1.3	7.7	14.1	11.8	15.8	18.2	18.6	17.9	8.3	8.9	7.5	9.4	16.3	17.7	13.1	8.5
21:00	1.3	7.7	14.1	11.8	15.8	18.2	18.6	17.9	8.3	8.9	7.5	9.4	16.3	17.7	13.1	8.5
21:15	1.3	7.7	14.1	11.8	15.8	18.2	18.6	17.9	8.3	8.9	7.5	9.4	16.3	17.7	13.1	8.5
21:30	1.6	7.8	15.0	12.1	16.9	20.6	19.5	20.6	8.7	9.2	8.0	9.9	17.9	19.1	14.5	8.5
21:45	1.6	7.8	15.0	12.1	16.9	20.6	19.5	20.6	8.7	9.2	8.0	9.9	17.9	19.1	14.5	8.5
22:00	.5	7.5	17.8	12.9	18.9	22.6	22.3	21.2	8.7	9.9	9.3	10.3	16.6	23.6	14.9	9.8
22:15	.5	7.5	17.8	12.9	18.9	22.6	22.3	21.2	8.7	9.9	9.3	10.3	16.6	23.6	14.9	9.8
22:30	.5	7.5	17.8	12.9	18.9	22.6	22.3	21.2	8.7	9.9	9.3	10.3	16.6	23.6	14.9	9.8
22:45	.5	7.5	17.8	12.9	18.9	22.6	22.3	21.2	8.7	9.9	9.3	10.3	16.6	23.6	14.9	9.8
23:00	.1	7.6	18.1	1.3	1.9	3.0	1.7	4.0	1.0	1.4	1.1	1.5	2.4	1.1	1.4	1.1
23:15	.1	7.6	18.1	1.3	1.9	3.0	1.7	4.0	1.0	1.4	1.1	1.5	2.4	1.1	1.4	1.1
23:30	.1	7.6	18.1	1.3	1.9	3.0	1.7	4.0	1.0	1.4	1.1	1.5	2.4	1.1	1.4	1.1
23:45	.1	7.6	18.1	1.3	1.9	3.0	1.7	4.0	1.0	1.4	1.1	1.5	2.4	1.1	1.4	1.1
0:00	.1	7.6	18.1	1.3	1.9	3.0	1.7	4.0	1.0	1.4	1.1					



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THURSDAY MARCH 13 2003

# India fan invasion begins

IQBAL KHAN

INDIA'S emergence as one of the powerhouses in the ICC Cricket World Cup has had a spin-off for the local economy.

The influx of Indian supporters, most of whom will be part of the "Bharat Army" from around the world, has been a talking point in business circles.

Beachfront hotels are full and, with the Indian fans arriving this weekend for the semi-final against Kenya next Thursday, accommodation is scarce.

With South Africa blown out of the tournament, many thought local fans would shy away from the remaining games at Kingsmead. But not so.

"There's been a huge interest in the remaining games at Kingsmead," said Cassim Docrat, chief executive officer of the Natal Cricket Union.

"We've been inundated with requests for

tickets for the Super Six game between Australia and Kenya this Saturday and the demand for tickets for the semi-final have been coming from far and wide."

Local hotels have been inundated with bookings for accommodation.

Kaliq Essop, general manager of the Holiday Inn-Elangeni, said his hotel was fully booked starting this weekend until two days after the semi-final.

He said: "While teams have been booked into our hotel, many travelling supporters have also booked to stay with us and in our group's sister hotels along the beachfront."

Docrat is also rubbing his hands with glee: there are spin-offs for the NCU from ticket sales and they are expected to rake in more than R20 million.

The India team still have a game against New Zealand in Pretoria and won't arrive in Durban until after the weekend.

Daily News 14/03/03

## Give us cricket on SABC

JANI MEYER

CRICKET fans have been snubbed by the SABC for a second time in less than a week with the World Cup Cricket match between New Zealand and India not being screened today.

New Zealand need to win the match to reach the semi-finals, but television viewers without satellite TV will have to make alternative arrangements to watch the clash.

India have major support in Durban and fans have been disappointed again after the announcement that the game will not be screened.

Since the Proteas crashed out of the World Cup, several games that depended on their participation have been ditched by the broadcaster.

World Cup Cricket organiser Ali Bacher said he was disappointed by the SABC's decision. The broadcaster has been inundated with calls from irate fans wanting to

know why the game will not be screened.

India takes on New Zealand in Pretoria today and Kenya in the semi-finals in Durban on Thursday.

SABC3 general manager Trevor Smit said they did not hold the television broadcast rights to screen today's match.

"As announced at the start of the tournament, SABC3 is screening 27 of the total of 54 matches, live. This includes five of the nine Super Six matches."

Today's match will be broadcast live on Radio 2000 and highlights will be screened on SABC3 tonight. SABC3 would broadcast the day/night match in Durban tomorrow.

Although the Indians have secured a place in the semi-final, it is a crunch game for New Zealand with a lot of local interest, but only those who have access to satellite television will be able to watch.

SABC3 and SuperSport will broadcast the two semi-final matches and the final match live.



# After cricket six, M-Net aims for try glut

**I**F YOU thought M-Net's marketing blitz for this year's cricket world cup was effective, just wait for its rugby equivalent later in the year.

The pay-TV group this week secured its 400,000th digital subscriber after a heavy drive around cricket, accompanied by discounted decoder sales, helped to attract between 35,000 and 40,000 new subscriptions since the campaign began in mid-April. This growth was achieved despite the fact that SA's games are being televised on SABC and that M-Net's analogue decoders are airing a large chunk of the matches. When the Rugby World Cup starts in November, M-Net will not be sharing the event with any broadcaster, so the company hopes to see a major boost of its digital subscriber base as a result.

Lazarus Zim, chief executive of M-Net, has a simple goal — secure more subscribers. In a country so obsessed with sport, the strategy to achieve this could not be simpler, and Zim knows it.

"Sports sells," he says. "We make our money from the annuity on subscriptions and it is our intention to get as many as possible."

The group will report annual

The pay-TV group has targeted cricket in a highly successful drive for new subscribers — and the rugby world cup is next on its list, writes ANDREW GILL

results in mid-June. In a year of depressed consumer spending, the numbers are unlikely to prove spectacular.

"Our bad year was last year (to March 1999)," Zim says. "Business is certainly more challenging but it is our duty to do good business under all circumstances."

Given the group's dominance of the local pay-TV market, M-Net is turning its attention to building a major subscriber base in Africa and this, coupled with its digital technology, has allowed it to re-emerge as a growth company out of what would normally have been a relatively mature phase in its cycle.

"There are big markets outside SA and it creates good opportunities."

He says Nigeria is a key market with outstanding growth opportunities. The oil-rich country has about 200,000 dollar millionaires. M-Net managed 26% growth in Nigeria last year to 22,000 subscribers, but market penetration remains low at 4%. With the election of

a democratic government, the market is opening up and the group intends to reap the benefits.

The group's African strategy — it is present in 41 countries on the continent — will be

*'Sports sells.  
We make our  
money from  
subscriptions and  
it is our intention  
to get as many  
as possible'*

complemented by a customisation of services and separate advertising sales in specific countries. There is even talk of listing on an African bourse.

"Much of Africa is virgin territory with low market pene-

tration. As those countries grow there is a strong chance we will see significant growth. We will continue to see growth in SA, although not on the scale we had in the 1980s."

Zim says other areas which offer strong potential include pay-per-view, which is currently running on a limited basis and will be fully launched later this year.

He says the first phase will be movies, which will allow subscribers — at a price — to view movies before they enter the broader pay-TV market.

In time sports could follow, but the trick will be to do this without irritating customers who are already dishing out a fair slice of discretionary spending on subscriptions.

M-Net is also in the market for strategic acquisitions "close to the current line of business" although given shareholder demands they would have to be profitable in the short term.

There are, in addition, plans to expand the sale of local productions abroad — believe it

or not, the Venezuelans are currently watching Ego! dubbed into Spanish.

The group has yet to make the final decision to split its M-Net and Supersport linked units on the stock exchange, and will not do so until the two have achieved an arm's length trading relationship.

Analysts are generally upbeat about the group, pointing to the benefit to advertisers of its huge subscriptions base and the increase in digital subscribers.

A major plus is the loyalty up till now of digital subscribers. Zim says there is virtually no fall-off in subscriptions from these customers.

But one cloud on the horizon was indicated recently by BOE Securities analyst Meloy Horn, who said an additional 2% levy on turnover from the IBA in financial year 2000 could reduce earnings by some R12-million, resulting in earnings growth of 10% in that year, resuming a 16% growth rate in following years.

The BOE report put a buy recommendation on the M-Net/Supersport linked units at 340 cents in mid-May.

The share ended Friday at 395c but BOE says it puts a valuation of 468c on the linked units.

SPORT



NEW DELHI: Indian retailers' tills are ringing as cricket fans grab products linked to Sourav Ganguly's World Cup team, industry experts said yesterday.

Market analysts are predicting big profits since India reached the semi-finals of the game's ultimate tournament.

"The sales of such souvenirs are up and Pepsi bottles with images of Indian players went off the shelves the day India beat Pakistan," said Sugoto

## Cricket fans on spending spree

Hazra from the Federation of Indian Chambers of Commerce and Industries.

"And these sales will be massive if India wins the World Cup. We are monitoring this upswing already happening in the consumer market," Hazra said.

D S Rajoura, another consumer expert from the federation, said the retail sector was gearing up for enormous demand if India reached the finals.

Emotions in the cricket-crazy nation have run hot since India defeated Paki-

stan on March 1, a few days after mauling their former English colonial rulers and finally grabbing a foothold in the Super Sixes.

Both the branded market and black markets are rushing out T-shirts, commemorative cola bottles, musical tapes, mugs and replicas of the Indian team's uniforms.

Brands such as Pantaloen, Indigo Nation and Sport King say they have raked in 80 million rupees from selling replicas of the Indian shirts. — Sapa-AFP

DAILY NEWS 06/03/03

## India wants light of day

CAPE TOWN: India have approached three other leading teams in the Super Six stage of the World Cup to join a bid to switch the second semi-final from a day-nighter into a day game.

A source close to the India team said they feared the toss could have a huge influence on the result of the Durban match on March 20.

However, Jagmohan Dalmiya, head of the Board of Control for Cricket in India, said from New Delhi that it was an unofficial approach and would not be taken further if it caused a row.

"We have not made any official complaint. I have myself been involved in a World Cup and I know the problems

### STUNNED DONALD SPEAKS OUT

PAGE 24

involved in a last-minute change," he said.

"We have only spoken to them (other Super Six teams) unofficially and all we are saying is that if it is not an insurmountable problem, it would be nice if they changed it."

"We are not going to make an issue about it."

World Cup executive director Ali Bacher made it clear he would oppose any switch. He added that statistics showed that the toss was not crucial for

day-night matches in Durban, with games won in equal measure by sides batting first and second.

"You can't change it (the time of the match). Thousands of people are coming to South Africa for the semis and final and have booked their flights, while broadcasters around the world would not be supportive. They have already planned their programmes," he said.

"The time of the match was agreed and announced by the International Cricket Council way back in October 2001."

"And day-nighters are the most spectacular form of one-day cricket."

The first semi-final in Port Elizabeth on March 18 is a day match. — Reuters



# Sony TV gets nudge after sneak ad banners push law to the max

SAMANTHA ENSLIN

Durban - The International Cricket Council (ICC) has had a quiet word with one of the official broadcasters over an apparent incident of ambush marketing at matches last week.

At two matches, supporters displayed banners and posters promoting Max, with one saying "Thank You Max".

Max is the movie and events channel of Sony Entertainment Television, an official broadcaster for the cricket World Cup in India.

As an official broadcaster, Sony has rights to broadcast the event in a designated area, which includes India, Malaysia and Pakistan, but not to advertise itself at match venues.

Max has broadcasting rights to this event and the next cricket World Cup, which takes place in 2007 in the West Indies.

Advertising at cricket grounds is reserved for global partners Pepsi and LG, and sponsors SAA, Hero Honda, Hutchison Orange, Standard Bank, MTN and SABMiller.

Prior to the World Cup, South Africa passed the Merchandise Mark Amendment Act to protect official sponsors of events from ambush marketing, whereby other ad-

vertisers use spectators to promote their products.

Sponsors of the cricket World Cup have collectively paid about R200 million for their advertising privileges and the ICC is taking their rights seriously.

At each match there is a team of people looking out for ambushers or spectators consuming products other than those of the official sponsors.

The battle to stop ambush marketing dates back to the 1996 cricket World Cup, when soft drinks company Pepsi launched a successful rival campaign aimed at official sponsor Coca Cola, signing up a string of players and not allowing them to appear in Coca Cola advertisements.

If found guilty of contravening the act, an offender could face two years in jail or a R40 000 fine. The ICC said the matter relating to Sony had been dealt with internally.

Rajap Jain, the executive vice-president of Sony Entertainment Television and business head of Max, said Max was not behind the incidents.

The banners were brought into the stadium by individuals from local cable operators, he said.

SUNDAY INDEPENDENT, THE V

SUNDAY, MARCH 16 2003

S & MEDIA EDITORIAL: 01

## IN THE MONEY

IQBAL KHAN

THE 15-man Kenyan squad will share the \$400 000 (R3.2 million) prize-money they will earn from their World Cup semi-final against India at Kingsmead on March 20.

That was the good news for Steve Tikolo's squad after their stunning seven-wicket win over Zimbabwe in a ICC Cricket World Cup Super Six game at Goodyear Park in Bloemfontein yesterday.

But their happiness was tinged with sadness as well when it became known that their Indian-born coach Sandeep Patil, who has been with the squad since 1999, may be moving to a key position with the Board of Control for Cricket in India.

Sharad Ghai, the chief executive of the Kenyan Cricket Association (KCA), said from Bloemfontein late last night that whatever prize-money the squad earn will be shared among the players.

"We made this decision long before the start of the tournament even though we (the KCA) will not be given a 'bean' by the ICC for participating in the event," Ghai said.

"It's sad but true, we do not get a participating fee as we are a non-Test playing nation. Even though we desperately require money to develop the game in our country we've decided that whatever the players earn from the World Cup will be shared by them."

The Kenyans came into the tournament without a team sponsor or an apparel sponsorship, according to Mehmood Quraishy, the manager of the team.

The Kenyans arrive in Durban today to prepare for their final Super Six game against Australia at Kingsmead on Saturday. They will remain in the city until next Thursday when they meet India in the semi-final at Kingsmead.

DALEY NEWS  
13/03/05



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THE MERCURY

Monday, March 10, 2003

MIXED FORTUNES AFTER DISMAL SHOWING

# Ad plans adjusted after Proteas' exit

GREG ARDÉ & LYSE COMINS

**S**OUTH Africa's early exit from the World Cup is not turning out to be the financial disaster some had predicted.

The logic is simple: we turn off our televisions because our favourite team is not playing, so advertisers lose; we will not go to Kingsmead next week to watch Australia and Kenya because we could not be bothered, so ticket sales slump; and ardent local cricket fans who do go to the game are not going to buy a SA flag, peak or any other piece of Protea merchandise to wave around.

But big local advertisers and sponsors like Standard Bank say all they have done since South Africa's early exit from the tournament is amend their pre-booked TV advertisements.

These adverts, and others in print and on radio, simply emphasise that the bank is a proud supporter of the national team.

In fact, Standard Bank saved millions of rands in incentives it would have paid out to the Proteas if the team had made it to the final.

Cricket World Cup spokeswoman Bronwyn Wilkinson said it was too early to say how the sales of merchandise had been affected by the Proteas' loss.

"Tickets are pretty much sold out. They were sold early in packages, particularly

to encourage attendance at the smaller games.

"It's too early to say whether there has been a slump in the sale of merchandising," said Wilkinson.

Peter McKenzie, managing director for Oracle, the company that handles advertising for M-Net Supersport and 23 DSTV channels, said revenues had not been affected by SA's early exit from the cup.

"We've had no advert cancellations. Whether ad hoc spending around the tournament will be affected, I don't know.

## Package

"It's a pity that SA is not there, but there's still a lot of interest in the competition," said McKenzie.

Retail store Pick 'n Pay began selling its World Cup paraphernalia last year and ran out of stock before South Africa's defeat.

"We started selling our stock in November last year so most stuff sold out. We have a problem with our medallion (depicting the team) which is still selling, but we have marked it down to half price," said Chris van Rooyen, Pick 'n Pay director of general merchandising.

Owner of the Kingsmead Sports Shop Gavin Pollock was not so lucky.

"We will be losing a lot of money. A small shop like mine could lose as much as R100 000. We bought an awful lot of South

African replica shirts and caps because we were almost certain South Africa would at least reach the semi-finals."

He said he planned to reduce prices by 25% starting next weekend.

A spokesman for Sportsman's Warehouse, which has 18 branches countrywide, said since South Africa and England went out, revenues had gone down as stock stopped moving out of the stores.

He said it was unfortunate retailers had not bought paraphernalia for Kenya and Zimbabwe as no one had expected the teams to remain in the running.

South African Tourism this week further capitalised on the coverage the country has enjoyed as World Cup host by launching a R90 000 "ultimate luxury" package tour to SA.

The package - aimed at wealthy Indian tourists - follows on the heels of similar ones recently launched in the USA and the UK.

SATOUR portfolio manager for Asia & Australasia, Zolelwa Mukozho, said the launch came at a particularly opportunistic moment, while the world was gripped by cricket cup fever, with specific focus on South Africa as the host country. This was especially so in India where SAA had to add extra flights from the country to accommodate fans coming to SA.



# Vendors at cricket World Cup make sizable scores

**MOSES MUDZWIM**

Johannesburg – In the first week of the cricket World Cup (CWC) less than 200 vendors collectively earned R250 000 from selling official cricket merchandise at venues around the country.

"They earned a quarter of a million rand in commission," Ali Bacher, the executive director of the CWC, said yesterday.

There were between 150 and 200 vendors who had been contracted to sell official merchandise. "The vendors told me that business was brisk," said Bacher. Big business had also seized many opportunities.

Like any world cup event, the 44-day CWC was always expected to be a huge marketplace, especially considering massive television audiences – estimated at more than a billion people.

Large multinational companies have long recognised the immense value of associating their brands with such events.

This has made it possible for the International Cricket Council (ICC) to enter a multimillion rand deal with the Global Cricket Corporation, a joint venture be-



## SPLASHING

**OUT** Cricket fans wave South African flags during the cricket World Cup match between South Africa and New Zealand in Johannesburg. PHOTO: AP

matter – be browbeaten, publicly humiliated, assaulted and summarily ejected from a sports stadium for doing nothing worse than quietly and unobtrusively drinking a beverage that is not approved of by the official sponsors."

However, law firm Webber Wentzel Bowens in their latest publication of brief state: "The prevention of a competitor seeking to undermine the official sponsor's status is understandable."

The attorneys suggest that such a move would be in line with the Merchandise Marks Amendment Act, which in essence gives the minister of trade and industry the right to declare a particular sporting contest a protected event.

Only authorised brands would be allowed access to such an event.

"Event organisers constantly seek to maximise the exposure of official sponsors and to prevent the occurrence of ambush marketing."

"It is hoped the CWC organising committee will apply the recent legislative amendments in a reasonable manner and for purposes of countering activities which the amendments were designed to prevent," Webber Wentzel Bowens wrote.

tween News Corporation and World Sports Group.

In terms of the deal Global Cricket Corporation acquired all the commercial rights to all ICC events from 2000 until the conclusion of the 2007 World Cup in the West Indies in exchange for the guaranteed payment of R4.6 billion.

In order to give the official sponsors maximum exposure and protection from ambush marketing, the organisers have enlisted hundreds of volunteers to snuff

out offenders.

Johannesburg businessman Arthur Williamson was thrown out of the Centurion stadium for opening a can of Coca-Cola during the Australia versus India game. That was simply because rival drinks producer Pepsi paid a lot of money to secure pouring rights to sell non-alcoholic beverages during games.

Williamson may have felt he had been ambushed when he said: "It is unacceptable that law abiding citizens of this or any country, for that

PUBLISHED IN THE STAR, CAPE TIMES, THE MERCURY AND PRETORIA NEWS BY INDEPENDENT NEWS & MEDIA  
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BUSINESS REPORT, THURSDAY, FEBRUARY 20 2003



## studio for broadcasters prove to be

EL DOMAN

TOWN: It's unusual for to be being close to the but India's top broadcast- talking World Cup crick- illions back home from a -built studio an under- ob from the waves at rgstrand.

quality group, assembled PN Star, transmit their pre- and post-match is to India and other countries on all match-

location for the studio ot the first choice, but l out to be an excellent

option, despite the facilities hav- ing to be built from scratch.

Telephone lines had to be pro- vided and the air-conditioned 8m by 8m studio bungalow built on stilts. At the end of the World Cup the bungalow will be donat- ed to the local municipality in exchange for allowing the team the use of the location.

Through the windows behind the presenters they have as their backdrop the famous Cape Town mountain tableau, and with fronds swaying against the waves in the background there is almost a Caribbean feel to the production.

The basic team, which has

built a reputation of quality analysis of cricket in India for the past few years, comprises former test players Sunil Gavaskar, Ravi Shastri, Navjot Singh Sidhu and Geoff Boycott, and leading Indian sports broad- caster Harsha Bhogle and Alan Wilkins.

### Trend

Guests who form part of the team for a week at a time are former international players Darren Gough, Ian Healy and Dean Jones. Sidhu, supplied Gough with a turban for one day, on which the Yorkshireman became known as Darren Singh.

Apart from the cricket ana- lysts the ESPN set-up includes two chefs specially flown in to provide food for the mainly veg- etarian experts, as well as two teams traversing the country to film tourism and cultural mater- ial which is aired during the broadcasts.

ESPN Star were outbid for the rights to broadcast live World Cup action to Asia by Sony, and instead hit on the idea of setting up their expert team in South Africa anyway.

According to producer Jim Ribbans, the trend has been for many Indian watchers to view the matches transmitted by the

competition channel and then switch to the ESPN team to lis- ten to their views.

"If we do well we'll be picking- up between 10 million and 20 million viewers, although it is difficult to know how many peo- ple are watching the cricket on television," Ribbans said.

"For a game like India against Zimbabwe, between 200 million and 300 million people India could be watching. If it goes up to 500 million, we might get up to 50 million of those switching to our programme."

And on Saturday when India were trounced by Australia the studio was a pretty passionate

place, according to Ribbans.

"Sunil Gavaskar was almost shaking with anger - he went out on all the news channels that day."

### Feedback

The idea for the programmes came from the American experi- ence where ESPN have the biggest Super Bowl show with- out having the rights to the grid- iron football highlight of the season, Ribbans added. "The feedback on the cricket shows has been fantastic. The location speaks for itself ... it's beautiful. Table Mountain is South Africa's most recognisable land-

## best option

mark. When you see that there is nowhere else in the world you could be," said Ribbans.

The "incredible" setting was one of the plus points of the pro- gramme, said Bhogle, Indian sports broadcasting's most recognisable figure.

"We have a lot of fun here. There's no holding back... noth- ing about 'say this' or 'don't say this,'" he added. "The day of the defeat against Australia was the most passionate. India likes a display of passion."

A nice bonus for the team was when a couple of whales gam- bled near the shore opposite the studio a couple of days in a

row - of course, the footage made it on to Indian television screens.

Another diversion was when the team entertained one of the Spier cheetahs in the studio for some more interesting footage.

"We had to reduce the number of people inside, and although the handler insisted that the ani- mal's purring was friendly, I wasn't so sure," said Bhogle. The handler kept the cheetah happy by feeding it raw-meat snacks, but the normally chatty Sidhu, known as the Lion of Punjab, kept a safe distance, pre- ferring a seat off to the side of the studio.



## ppendix G

### xample of continuous correspondence with Rodney Hartman

**From:** Rodney Hartman <RodneyH@CRICKET.co.za>  
**To:** "Iain Evans" <200277291@stu.und.ac.za>  
**Date:** 4/16/03 10:02AM  
**Subject:** RE: Information search

Iain

To give you some background: The Cricket World Cup was hosted by the United Cricket Board of SA (UCB) on behalf of the International Cricket Council

(ICC) who own the event. The UCB set up a separate division, headed by Dr Bacher, to work fulltime on the event over a two-year period.

The ICC sold Sponsorship, TV and Internet rights to a joint venture called Global Cricket Corporation (GCC) for a seven-year period (2000-2007). GCC is controlled by Rupert Murdoch's News Corporation.

GCC have these rights for all ICC events during that period, including the World Cups of 2003 in SA and of 2007 in West Indies. For this seven-year package, the GCC guaranteed the ICC \$US550-m.

The ICC uses this revenue to secure the future of cricket, its development etc. It also allocated a portion of this money to us to stage CWC2003, so we didn't look to government for handouts.

We did, however, enjoy excellent support from a number of government departments, SA Tourism and the International Marketing Council (IMC).

The dept of sport commissioned an analysis on CWC2003's impact. I believe the minister will release the findings in parliament within the next fortnight. I understand the economic impact is some R1b.

The nett profit for SA cricket from the tournament is estimated at R280m, of which R80m came from ticket sales. These profits are shared by the United Cricket Board of South Africa and its provincial affiliates and will secure cricket in this country for several years to come. → 800 000 tickets

In addition, the provincial unions benefited through upgrades to stadiums that hosted Cricket World Cup matches. Budget for these upgrades was some R100-m. This is of enormous benefit to those grounds, some of which were in a state of disrepair before the World Cup.

The CWC security budget was R16.8-m. ~ US 700 000

The Opening Ceremony had a budget of about R25-m.

There have been eight Cricket World Cups to date. The first was in 1975 at a time when international cricket realized that limited overs cricket was going to be the financial saviour of the game.

For additional information you might like to visit the official website [www.cricketworldcup.com](http://www.cricketworldcup.com), which has a link to the ICC website.

You might want to direct any specific ICC questions to Jon Long in their communications dept in London at [Jon.Long@ICC-cricket.com](mailto:Jon.Long@ICC-cricket.com)

Finally, you might want to purchase a CWC 2003 Souvenir Brochure (black cover with a montage of players) at your local bookstore. In it there is an article giving some basic info on how CWC was pieced together.

Good luck!

Rodney Hartman  
Communications Director  
ICC Cricket World Cup South Africa 2003

US

(011) 446 3600 Rodney.