

Doing Community Radio

A Toolkit for Nigerian Communities

by
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F oreword

The awareness and interest in establishing, operating and using community radio for development purposes continues to spread in all parts of Nigeria.

Grassroot communities which have caught the vision of accelerating development with the use of radio are eager to translate the vision into concrete reality. Hence planning activities for establishing radio stations have progressed to various stages in communities countrywide.

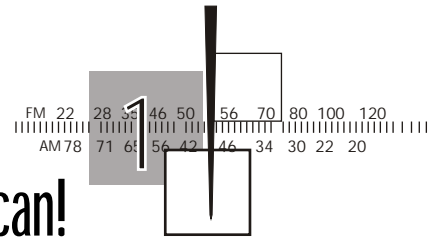
As this planning process begins, expands and progresses, communities require appropriate information and education resources to enable them chart correct courses of action and then build viable radio stations.

This publication has been designed and produced to equip community members in their planning, establishment and operation process. Its language and presentation are deliberately simple and reader-friendly so that users can easily understand its contents and make it a useful and indispensable companion.

We appreciate and commend the commitment and resourcefulness of our dear Dr Ayo Ojebode who carefully produced this quality material even within a relatively short period.

We are sure that this book will take capacity-building to a new level in Nigerian communities and inspire the building of great community radio stations in this country.

Yes, you can!



Nigeria became a democracy again in 1999 and witnessed the first successful civilian-to-civilian transition in 2007. With that and several other indices, it appears that democracy has come to stay in Nigeria. In the light of that, Nigerians need the resources, skills and training to fully play their roles as citizens in a democratic country. These resources include opportunities to air their views through the media that belong to them. The skills include those needed to manage and sustain such media. Most primary of those media is the community radio station.

With the licensing of 28 campus community radio stations, community radio has almost become a reality in Nigeria. But are members of communities equipped to establish and run their own stations? This explains the purpose of this toolkit.



This community radio, Radio Kasumai, Bissau, Guinea Bissau is housed in a shop.

In this document, our aim is really to demystify radio. For too long, the radio has been part of the mystery that confronts our rural and less technically endowed people. A medium introduced by the white colonial government in 1932, radio neatly fitted into the array of wonders that Africans naturally associate with the white skin. Political independence did little to bring the radio nearer to the people as the Nigerian government maintained a tight monopoly of radio station ownership for thirty-two years

after independence. This further mystified radio station ownership as one of those things beyond the reach of the ordinary people. Not many Nigerians can imagine that a radio station can be housed in one small room or a shop as shown in the photographs.

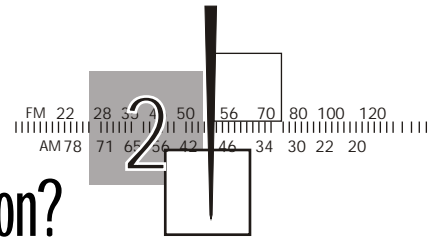
Ordinary people villagers, fishermen, artisans, students, even prisoners can set up their own radio stations, run it, sustain it and use it to serve their purposes. In this toolkit, we try to explain how this can take place.

Our aim is to produce a toolkit that is easy to understand for every Nigerian who can follow simple instructions. We therefore have avoided technical terms and difficult expressions found in academic discussions. You do not need a dictionary to set up a radio station! Without a university degree or higher national diploma in mass communication or engineering, you can lead your community to set up a community radio station. Yes, you can!

We have written a toolkit, not a constitution. Therefore, what we have here is a guide, not a set of prescriptions that you must follow to the letter. We expect that the reader will take this guide and apply it to the situation in his/her community.

In this document, we explain what community radio is; how to set it up; run and manage it. By the time you have finished reading through the document, you will see that 'Yes, you can!'

What is a community radio station?



There are three types of radio stations: radio stations belonging to government; those belonging to commercial interests, and those belonging to communities. Stations in the first group are called state-owned or government-owned stations; those in the second are called commercial radio stations while those in the third are called community radio stations. In Nigeria, we have a large number of government-owned stations (belonging to the federal and state governments) and numerous commercial stations. We do not yet have ideal community radio stations but we have campus radio stations which are also like community radio stations.

A community radio station is a station owned, staffed and managed by and for members of a community, a non-profit station that pursues a development agenda. There are two types of community. The first type is a geographical type. This refers to people living in a particular place. Most of the time when we talk of communities in Nigeria, we are referring to this type of community. Examples of such communities are our villages or towns, or group of villages or towns that share a common affinity. Communities can also be found in large cities. When a community, say, for

Toolbox 1:

A Community Radio Station

- A community radio station does not belong to one person, even if that person is very rich or has political influence or is a philanthropist.
- It belongs to people in a community.
- It is established by the people and for them.
- It is controlled by the people.
- It can be a geographical community radio or a community of interests radio station.

example, the seven Enyogugu villages in Imo State, put efforts together to establish a radio station, that station is a geographical community radio station.

The second type of community refers to people who are united by particular interests that they share. In Nigeria, there are people who treat one another like sisters and brothers not because they are blood relatives or because they are from the same ethnic group but because they share the same interests. Examples in Nigeria include fans of European football clubs and professional bodies. Groups like these are called communities of interests. They do not reside in a particular geographical location such as a village or town; they are scattered all over the country. When a group like any of these forms a radio station to discuss matters concerning their central interest, it is called a community of interests radio station.

Whether a community is a geographical community or a community of interest, their radio station must possess some characteristics. A community radio station is jointly established, owned and controlled by a community. It is not established, owned and controlled by a single member of that community. In Nigeria, we have many rich and philanthropic people who can single-handedly establish a radio station. That is fine but the station will remain a one-man station. A community station by definition is a group property. It is established by the community and for the community.

Secondly, a community radio station is not for profit. The owners are not shareholders but stakeholders. A community radio station may get money from several different sources but its aim is not to make profit for the community that founded it.

Third, a community radio is non-political and non-religious. Political parties and

T O O L B O X 2	Remember the Three 'Nons'
	In Nigeria, a community radio is: -Non-profit -Non-religious -Non-political

religious bodies cannot establish radio stations in Nigeria, and this is bound to affect community radio ownership. Religious bodies and political parties cannot own community radio stations in Nigeria.

Fourth, a community radio station is an all-inclusive station. Every member of the community should, if they want, be allowed access to the station to serve there or just to ask questions. Access and participation are the major characteristics of community radio. That is why we say the community radio thrives on the open microphone. Indeed that is why we chose the symbol of a microphone for this toolkit.

Fifth, the station focuses on the issues that concern members of that community. Community radio requires community participation. Members of the community should participate in many ways: supplying information to the station; raising funds for the station; serving as volunteer staff for the station (as news readers, presenters, cleaners, security personnel etc.).

What can a community radio station achieve?

If anyone asks the question: 'Why community radio?', the person is essentially asking the question: 'Why should we have a voice?' This is not a bad question. Why do we have voices? The answer to this is simple: so that we can speak. The most important reason for having community radio is so that members of the community can speak to one another and to those outside their community about the issues that matter most to them. A village radio in a typical farming community in Nigeria will be useful in discussing and or announcing weather conditions, new seed hybrids, the problem of fertilizers and how to solve it; new methods of processing raw fish or drying melon; market days, meetings of farmers' union among others.

A community radio can also help the community to organise itself for itself. A community radio can easily become the medium for mobilising people to solve

a common problem or address a common issue.

Community radio can bring development to the community. Information about health and disease control can be discussed on radio with community members interacting with health workers on radio. Let us imagine this: the state government radio located 300 kilometres away in the state capital tells all the nursing women in the state that they should use insecticide-treated nets (ITN). The radio explains in simple English that ITN are necessary in checking the problem caused by malaria because they keep mosquitoes away. Another radio, a community radio in Billiri, a small rural community, also tells the women of Billiri about ITN giving all the information the city radio gives. But it speaks the peculiar Tangale dialect of the Billiri people of Gombe State. Adding to that, it tells them where in Billiri they can get ITN: in the government clinic right after the stream next to the Mai Tangale's Palace. Then Nurse Patience Ede of the government clinic, whom every woman in the village knows, adds her voice to that of the radio presenter saying a word or two on ITN, and ends by saying, "I'll be right there at the clinic waiting for you". Which of these two radio stations will better persuade women to use ITN? Radio can influence development this way and in several other ways.

A community radio helps a community to realise the abundant resources it has for solving its own problems. It expands the list of options that a community has. If there is an invasion by birds in a rice-farming community, a community radio can organise a group discussion where members of the community discuss various options for tackling the problem. From such discussion will emerge options that people had not thought about as individuals.

It can bring government attention to the needs of the people. If Billiri women get to the clinic and discover that ITN are not available, the clinic management must realise that something must be done to get more ITN. Community radio can help make this need a priority to the clinic management. It can be a medium for addressing and solving the problem posed by insecurity, poverty and want, natural disasters, harmful cultural practices, infrastructural decay and so on.

A community radio will most certainly bring cultural development and relevant entertainment to a community. Very often, people in the rural areas are made to listen to rap music and all sorts of entertainment that mean little to them. With community radio in place, local artists will feature prominently on radio and the community members can enjoy them. This will stimulate the artists to greater creativity and relevance. Community radio can serve as a way to preserve and renew a community's cultural heritage.

A community radio has advantages for individuals also:

It provides relaxation and entertainment.

It provides advice and information to individuals to help them in making decisions.

It increases their understanding and enriches their knowledge of issues.

It promotes creativity.

It guides social behaviour by offering role models.

It promotes avenue for individual self-expression.

It can move individuals to action by inspiring them.

It provides topics for conversations and by that promotes interpersonal relationships.

Why haven't we had community radio all along?

If community radio can achieve this much, why haven't we had community radio in Nigeria all these years? Government has not approved the establishment of community radio stations. It has been suggested that government was afraid that community radio would be used to cause inter-ethnic hatred and even war. This happened in Rwanda as one ethnic group used radio to organise the massive killing of another ethnic group.

The many years of military rule is another reason that we have not had community radio in Nigeria. Military government do not tolerate freedom of speech and community radio is meant to promote freedom of speech. Journalists and civil rights activists that tried to promote freedom of speech in the days when the military ruled Nigeria were arrested, tortured and jailed. Now that we are in a democratic era, the environment is more conducive to community radio broadcasting.

Since 1999, the Community Radio Coalition in Nigeria, under the leadership of the Institute for Media and Society (IMS), has been lobbying government to approve the establishment of community radio in Nigeria. The Coalition in Nigeria wants government to come out with a policy that enables communities to have their own radio stations. Among others, IMS and the Coalition are saying that the amount that private businessmen pay to get the licence to establish commercial stations is too high for communities. Not many communities in Nigeria can afford to raise N20 million just to get the licence to start a radio station, and after that begin to raise money for the equipment. The Coalition is asking the National Broadcasting Commission (NBC) to issue community radio licences free or at a greatly reduced rate to willing communities. In the advocacy for community radio in Nigeria, the Coalition has received encouragement from several pro-community radio organisations such as AMARC (world association of community radio broadcasters); Panos Institute West Africa and the Open Society Initiative of West Africa (OSIWA).

But are we ready? 'Tyowanye!'

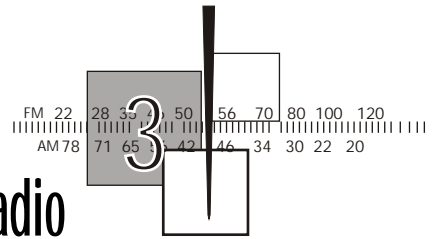
Are Nigerian communities ready to establish community radio? Yes. Several communities have waited for a long time to have their radio. Some (such as the Igbomina community in Kwara) are ready to move once the community radio policy is out. *Tyowanye* is tired of waiting and has moved!

In the West African region, Nigeria is the only country without community radio stations. That will change very soon when the government's blueprint on community radio in Nigeria comes out. We have to be ready to 'hit the ground running'.

M Sugh Ne, Tyowanye

Tyowanye is a small rural community situated along the Gboko-Katsina Ala Road in Benue State, Nigeria. Some people in that village decided, about 2007, to start their own community "radio station". The "station" known as M Sugh Ne (meaning "I Greet You") is located in a shop in the village square. The "station" is made up of a single public address system with a loudspeaker placed on the rooftop of the shop. From that shop, announcements are made when a child is born to any family in the village; when someone especially an elderly person dies; when the river is flooded; when it is time to drive destructive birds away from rice farms, and now this where to watch tomorrow's European or Premier League match! It also runs a musical request programme: it costs N100 (about ten cents) to make a request and have your chosen music played. If you misplaced something in the market, it is picked up and taken to M Sugh Ne. This is announced in the 'Lost but Found' segment of the "programmes". Whatever is of importance to the Tyowanye community has a place at M Sugh Ne. The "station" "broadcasts" mostly in the late evenings when the sound can be heard even beyond the village, and when farmers are back from the farms. Tyowanye represents hundreds of Nigerian communities that are hungry and thirsty for a community radio of their own.

How to start a community radio



Setting up a community radio station follows seven steps:

- Get a group together or work with an existing one
- Define the community radio's mission and objectives
- Incorporate the group
- Apply for a licence
- Get equipment and "recruit" manpower
- Train staff and volunteers
- Begin broadcasting

Get a group together or work with an existing one

A community radio is a group affair; it is not the property of an individual. The first step to take in starting a community radio, therefore, is to set up a community radio committee or board or coordinating group. In many Nigerian communities, there exist community development associations or unions to which every member of the community belongs. Such unions have been involved in building town halls, schools, palaces, bridges, and in celebrating annual 'Day' or 'Carnival'. It is common to hear of such things as 'Oleyo Day

Celebration' organised by the Oleyo Development Union. A union such as this can decide to set up a community radio. Members will select a few of their top members to serve as the committee for their community radio.

In some places, such unions are no longer active, and they cannot be the force behind a community radio. In other places, they never existed. Where either of these is the case, a group must still be formed. Usually, a person or two has the vision for a community radio. He or she then invites a few more people to join in forming a community radio committee.

It is important to sell the vision to the entire community since the radio is theirs and not that of the person that had the vision. Please turn to Section Nine and read the portion on 'Map the Community'. It gives guidance on how to form a broad-based group that draws membership from all segments of the community.

In the case of a community of interests, the situation may be a little easier. In most communities of interests, a leadership structure already exists. Each professional association, however informal, has a leadership or executive committee. This can set up the community radio committee for their community radio.

Getting a successful community radio group together requires careful selection. Members of the committee must be members of the community. If the fishermen and women in Kolo Creeks in Bayelsa want to have a community radio, members of their community radio committee cannot be taxi drivers from Yenagoa. They must

T O O L B O X 3

The Community Radio Committee

- Must be members of the community for whom the radio is meant.
- Must be people that share the ideals of community radio: they must understand that community radio is not for profit.
- Must be people who are ready to serve just for the sake of the community.
- Membership must reflect the different segments of the community.
- Should not be more than eight people.
- Membership is not a fulltime job; it is a volunteer position.

be fishermen and women from Kolo.

Members of the committee must also be people who share the ideals of a community radio. They must be people who will not hijack the radio and remove it from the controls of the community. Not only this, they must be people who understand that a community radio is not for profit. Therefore, they should not expect that someday in future, they will begin to share the money that the radio is expected to make. They must have the spirit of serving the community for the sake of the community.

If there is a politician in that committee, efforts must be made to ensure that he does not arm-twist the community radio and turn it into a tool for supporting his political party or ambitions. In fact, every group in Nigeria is free to have a community radio except political parties and religious bodies. Non-governmental organisations (NGO), and community-based organisations (CBO) can have their own community radio but political parties CANNOT have their community radio. And at the moment, in Nigeria, religious bodies or communities cannot have radio stations.

Membership of the committee must reflect the various segments of the community that the radio will serve. Let us think of Agbowo in Ibadan, Nigeria. Agbowo is a totally multiethnic area located directly opposite the University of Ibadan. Though Ibadan is a Yoruba city, nearly half of those in Agbowo are non-Yoruba people, mostly from the south-east and the south-south. Agbowo is also very religious: churches and mosques are on nearly every street. Third, Agbowo is densely populated: young people in very large numbers students and others fill Agbowo houses and streets day and night. If Agbowo people agree to start a community radio, members of their community radio committee must be drawn from all the numerous ethnic groups present in Agbowo. There must also be women and young people. Every community must identify its various segments and ensure that they are all duly represented. See Section Nine on how to 'map' your community.

Membership of the community radio committee must not be too large. The larger the committee the more difficult it is for it to meet and take decisions. A committee of eight people is good. But if the nature of your community dictates that the number be higher or lower than eight, go for what the community dictates.

The committee will have to report to a larger body: the community radio members or its Annual General Meeting (AGM). In communities with development unions, all members of the union (and that is, all members of the community) will form the radio's AGM. In communities where there are no such unions, then all members of the community should be invited to become members or supporters of the community radio. In community of interests situations, all registered members of that community become members of the community radio AGM.

Write out the objectives and mission of the community radio

Every community radio has its mission and objectives. In very simple language, the committee must state what the station sets out to do. What will our radio seek to do? If you don't have objectives (aim), you cannot achieve anything. To determine objectives and mission statement that are relevant, we suggest the following steps:

Step 1: Compile the needs of your community. By now you have a clearly identified community that the radio will serve. The committee must now compile the needs of that community. Think of their information needs; infrastructural needs; economic needs; social needs and cultural needs etc. You can put together a table like this:

Needs Inventory of Agila People, Benue State (for Agila FM)

Type of Need	Needs
Information Needs	We in Agila need information about market days, time to plant corn and where to get fertilisers; we need information about the village, e.g. if the Oche (chief) has something to tell us; if someone in the village has just given birth etc. We also need information about events outside.
Development needs	We need information about how to prevent diseases such as malaria and typhoid. We need information about modern banking and how to set up things like microfinance banks. Young people want information about sports also. We need educational programmes especially on subjects that are not taught in Agila Community High School.
Culture	We want to promote our new yam festival, and marriage customs. We want our local musicians to be encouraged to sing about and for Agila. We want a forum that elders can use to teach young people in Agila of our strong moral values which are already being eroded.

Step 2: Convert the needs into objectives. The needs identified above are converted into objectives for the radio. You may have something like this:

Objectives of Agila FM

- To provide information about Agila village and information for Agila village
- To support education, health and economic development of Agila people by broadcasting educational programmes on school subjects, educating people on health practices and enlightening them on economic issues.
- To provide entertainment from local artists and thus stimulate the growth of local music and culture

Given the level of literacy in Nigeria, it is suggested that objectives should be simple and should be written in the language of the target community.

It is important to note that objectives can change as time goes on as the needs of the community changes. It is also important to ensure that the objectives of the radio are based on the needs of the community. Donor agencies will not donate money to help a station whose objectives do not reflect the needs of its community.

If it is possible, a simple policy guide can be developed at this point. Such guide, which must be brief and simple, should deal with what the community radio will do and not do (we will not broadcast messages from any political party), issues of funding (we will carry adverts from businesspeople in the community?) among other issues.

Step 3: Submit statement of objectives to the larger community. One of the marks of community radio is participation and involvement. Members of the community radio committee should invite the larger community to take a look at the community radio objectives before they are finalised. You cannot always get everyone to read and critique the objectives but it is important to let those who are willing to make contributions do so. This approach gives everyone a sense of belonging. Then the radio, when it comes out, will be a truly community radio and not the radio of the community radio committee.

Incorporate the larger group

Your community radio group has reached the stage it should be registered with the Corporate Affairs Commission (CAC) in Abuja. CAC has offices in all state capitals. Seek assistance from the Community Radio Coalition of Nigeria if needed.

Apply for a licence

Before a radio station begins broadcasting in Nigeria, it must have a broadcast licence. The body that is responsible for issuing licences to intending station owners in Nigeria is the National Broadcasting Commission (NBC). This is situated in Abuja but enquiries can be made in their zonal offices in Lagos, Ibadan, Kaduna, Enugu, Benin, Sokoto, Maiduguri and Port Harcourt among other places.

At the moment, it costs N50, 000 (fifty thousand naira) to get the form to apply for a radio licence for commercial radio broadcasting. When the licence is given, it is valid for only five years; after that it must be renewed. If your radio station is located in an urban areas, you will pay twenty million naira (N20,000,000); if it is located in a semi-urban areas, you will pay fifteen million naira (N15,000,000); if it is in a rural area, you will pay ten million naira (N10,000,000). These prices are for commercial radio stations. They are far higher than what most communities in Nigeria can afford. That is why the Community Radio Coalition of Nigeria is asking the government to issue community radio licences free or at a greatly reduced cost. All indications show that government will grant this demand.

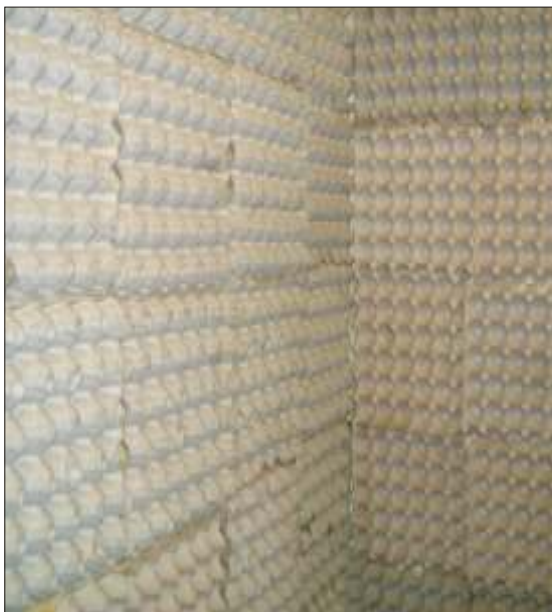
Obtaining a licence takes some time. The NBC processes the application for licence and submits it to the Honourable Minister of Information. The Ministry processes the application and sends it to the President and Commander-in-Chief of Nigeria. He or she is the only person who can approve the licence of any broadcasting organisation. This process takes a long time. The Community Radio Coalition of Nigeria is asking that the government should ensure that licences for community radio are out at most three months after application has been submitted. They are also asking that application forms for community radio be designed in a very simple way that will be easy for community radio committee members to fill out. The Coalition is actually asking for a totally new licensing regime for community radio in Nigeria. All this will hopefully be in place by the time the community radio policy is out.

Get equipment and 'recruit' manpower

Once the licence is out, the community radio committee should obtain broadcasting equipment and "recruit staff". Contrary to what many people think, the pieces equipment needed for a radio station, especially an FM station, to function are few. They can all be housed in one room. Your station does not need more than two (12 feet by 12 feet) rooms to function. In fact, a big room can be partitioned into two and that will be enough for the entire radio station. If you cannot afford modern soundproofing, your local cabinet (furniture) maker can soundproof your studio by panelling the walls with a small sheet of cushion (foam) covered with a sheet of cheap blanket. If that is too expensive, try the creative method by Radio Bombolom, Guinea Bissau.

Section Six of this document is devoted to 'Technical Matters'. Types and sources of equipment will be discussed in that section. And please contact the

Community Radio Coalition of Nigeria on technical matters.



This is inside the studio of Radio Bombolom, Guinea Bissau. The soundproofing is achieved not through expensive panelling but by lining up egg cases against the wall.

The equipment will be used by staff or workers. More aptly, we call them volunteers. This is because in many community radio stations, these workers are not fulltime workers for the station, and they do not get a salary from the station. Some of them have their jobs but spend their leisure time as engineers, presenters, producers and fund raisers for the community radio. Some community radio stations are able to maintain one or two fulltime staff.

Workers in a community radio

station do not have to be engineering or mass communication graduates. Nearly any barely literate person can be trained to broadcast in a community radio station. Technically minded members of the community can also be trained to handle basic engineering matters. Broadcast equipment is nothing close to space science!

In getting equipment and recruiting volunteers, the community radio committee must consider cost. That should include not just the cost of buying but also the cost of sustainably maintaining the equipment. If volunteers will be paid a stipend, how well the station can cope with such expenses should be considered before the offer is made. Experience and reports show that where community radio is concerned, there are more people willing to volunteer without being paid than those who want to be paid. Not only this, because a community radio does not need to broadcast for 24 hours daily it may actually broadcast for less than 12, you do not need a large number of volunteers. A community radio station can actually run well with six staff/volunteers who form two shifts and work three to four hours a day.

Simple job descriptions of volunteers should be written for staff/volunteers. Each person should know what he or she is to do and when, and what not to do.

Train your staff and volunteers

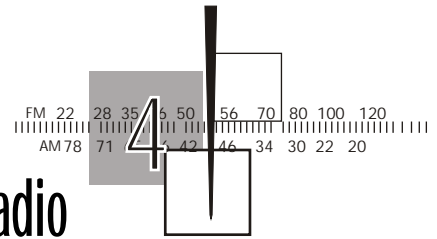
It is important to train your staff and volunteers on different aspects of community radio broadcasting. It is the duty of the community radio to give any member of the community the skills he or she needs to work at the community radio station. Section Five of this toolkit is on staff training. It discusses, among other things, the types of training needed and where to get training.

Begin broadcasting

Congratulations! You are ready to hit the airwaves. The first few days of coming

on air should be devoted to test transmission. During these days, feedback should be invited from the community with regard to signal clarity and any other issues people might want to raise about the transmission. Section Four of this document is on programming and programmes for a community radio. There we make suggestions on how a community radio in Nigeria can source for and design programmes.

Programmes for your community radio



Now that your community has its radio, what are you going to do with it? Those things a radio station broadcasts to its audience are called its programmes. This section of the toolkit is directed at those staff and volunteers who produce and present programmes for the community radio. It is important for you to produce quality programmes for your station. People won't listen to a community radio just because it is there in the community; they will because it has something good to offer. Before we discuss programmes and programme types in detail, it is important to discuss the nature of radio briefly. This is because the nature of radio determines what kind of content it can transmit. This is so for radio and every medium of communication.

Nature of radio

Radio has strengths and weaknesses. A good programme maker must be aware of these and make provisions for them in his/her design and delivery of the radio programmes.

Radio is a medium that uses only sound no visuals. Unlike television, radio uses only the sounds that we hear, and not the sights that we see. Presenting certain kinds of information becomes more demanding for

Toolbox 4

The Community Radio Committee
Successful programming must recognise the strengths and weaknesses of radio. It seeks to exploit the strengths and minimise the effect of the weaknesses.

the programme maker and presenter than it would have been for television. For instance, if you intend to discuss with mothers how to prepare the oral rehydration therapy (ORT), it is difficult to demonstrate the process since they cannot see you. Programme makers have to depend on what is called sound effects. Care must be taken to cater for this weakness of radio when you are producing a programme.

Feedback in radio is not immediate except when the programme is a phone-in programme. You cannot hear the voices or see the faces and gestures of the people you are talking with your audience. How do you then know how they respond to your programmes? In producing your programmes, you must constantly 'keep the audience before you'; always be thinking of them; always put yourself in their position and react to your programme content as if you are one of them.

Radio is personal and intimate. Yes, radio is a mass medium that speaks to a large, far-flung audience. But it is also a personal and intimate medium. You can pass on warmth, friendship, compassion and laughter through your voices and sound effects on radio just as you can also pass on hatred, insinuations, anger and pain. In radio, even silence says a lot. Therefore, you must be careful of what is said, how and what is not said on radio. The personal and intimate influence of radio is felt more because radio sometimes reaches the listener when they are alone.

Most radio listeners are doing other things while listening. They may be fishing, washing clothes, winnowing rice, shelling maize on the farm or chatting over a keg of palm wine under a mango tree while listening. This is called multitasking. Listening is just one of the several things they are doing. And how do you ensure that they don't miss your messages? The good radio programme maker must find ways of ensuring that she gets and keeps the attention of these busy listeners. By providing a good beginning for her programme. Not only this, careful repetition should be made to give listeners a second chance.

Radio is for everyone: the rich and the poor; the literate, the illiterate and the ill-

literate etc all use radio. Often, producers make assumptions about who their listeners are and in the process they overlook certain segments of the audience. You may produce a programme that is understood by only those who have read the background information in, for example, yesterday's newspapers. This has sidelined those who didn't or can't read. Attempt should be made to ensure that the various categories of the audience are catered for in your programme.

Radio is selective. It is not everything that must go into a programme. A team of news gatherers spend whole days gathering materials for a ten-minute news bulletin. Producing a programme requires carefully selecting the bits of information that you want the listeners to receive and weaving these bits into a logical and coherent whole. This selection and connection *is* done in the studio.

Radio can suffer interference. A newspaper reader reads exactly what comes out of the newspaper house. The paper reaches her in most cases the same way it left the press. For radio, the case is different. Any number of things can happen between the studio where messages are sent and the radio receiver in the homes or shops. Radio signals can be affected by the noisy environment, unhealthy transmitters, sick radio sets, weak radio batteries, telephone (GSM) signals, and signals from other radio stations.

Radio lacks permanence. A person reading a book or a newspaper can read and re-read. Listeners cannot re-listen. Once a thing is said on radio, it is gone except when there is a repeat broadcast and no one can promise that for sure or promise that the listeners will be there.

Radio is primarily an entertainment medium. Most people turn to radio for entertainment. It is a grave mistake to assume that if you have important messages to deliver, people would be there listening. If a programme is too informative or didactic (just teaching people this and that),

Toolbox 5

Radio Speaks Dialects

Community radio is people's voices and views, jokes and jibes, fun and fury reaching them in their own tongues and idioms.

and it is not entertaining, listeners often get tired and switch off. Development programmes, such as programmes on agriculture and health, must include bits and pieces of entertainment and careful humour in order for them to sustain audience attention.

Community radio speaks in dialects. In Nigeria, this is a big issue. People want to hear their dialect, idioms and local jokes. And this is one of the strengths of a community radio: people's voice and tongue reaching them. Do not sound foreign and cosmopolitan when you are on a village community radio.

Radio stimulates imagination. Radio, through words, sound and silence creates mental pictures in the minds of the listeners. The story is often told of a school child who was asked to choose between radio and television drama. "I like the radio drama", he says, "because I see the scenery much more clearly". Radio makes listeners to see with the eyes of the mind. With a careful combination of words, sound and silence, you can lead the listener to 'see' with their minds.

Raw materials for a radio programme

The four raw materials for a radio programme are words, sounds, music and silence.

Words

Spoken words form the primary code of radio. On radio, the words spoken show many things. They show the mood of the presenter, the type of programme being presented and also the type of radio station.

Words in radio programmes are always written. The producer/presenter writes down the words that will be spoken. The document containing such words is called the radio script. However, the way the words are read is such that the listener will not know that they are being read. They are presented as

spontaneous natural spoken speech. They sound like normal conversation. Words used on radio must be simple and commonly used words. Colloquial and slang expressions are encouraged except when it is a serious programme such as news.

Sounds

Sounds are commonly used as effects in radio to stand for the presence of something. The sounds of falling rain, cockcrow, moving vehicles etc are meant to make the radio programme sound real. In radio language, sounds are used as effects and are called sound effects (SFX). Sounds are commonly used in radio drama but they are also used in other programmes and especially in jingles, spots and testimonials.

Most of the sounds we hear on radio are produced in the studio rather than taped from actual situations. Computers used in studio come with sounds that can be copied and used in production. For instance, to create the sound of someone walking in a forest on dry leaves, rhythmic rumpling of papers would do. Where a community radio doesn't have a computer, producers can improvise. And water poured into a bowl from a bottle can create the impression of someone urinating in an open place.

Sounds must be carefully used in producing a radio programme. Too many sounds or use of unnecessary sounds may cause confusion. Sounds should be used to establish mood (pleasant or unpleasant); time (e.g cockcrow suggests early morning or dawn).

Sounds and words work together. When sounds are backed with narration or discussion, they easily convey the intended impression. For instance, the sound of rumpling papers will more easily create the impression of someone walking

through the bush of dry leaves if a narrator says something like this: "it is dry season; dry leaves are everywhere..."

Music

Music provides entertainment for radio listeners but it also performs other functions. Music acts as fillers. When a radio station has just completed a programme and it is not yet time to begin another programme, music is played to fill the gap between these two programmes. However, such music is carefully chosen: it must be a good ending for the programme just concluded and a good introduction to the one being expected. Careful selection of music requires good judgement.

Music can also be used as sound effects. Carefully chosen music can signify war or violence, the scene of a party or any other setting.

Music also speaks 'words'. Drums in Yoruba land have been used artistically to 'talk'. The unspoken 'words' of talking drums are used by Mainframe Productions (a leading film producing company in Nigeria) with amazing success in many of their products. For instance, in *Saworoide*, the lead drummer's unspoken 'words': *adié bà lókùn; ara ò rokùn, ara ò r'adié* (a Yoruba proverb meaning: the fowl perches on the rope; the rope is not at peace, the fowl is not at peace) were used to introduce the violent attack on loggers by angry youths. The message of that drumming, for those who can interpret it, is ample preparation for the violent scene that is to follow. Radio producers can use this tool with equal measure of success.

Radio producers manipulate music in a number of ways. Some terms are used in music manipulation for radio production. It is not compulsory to learn these terms by heart before you can use music appropriately in your community radio; just try to understand the different ways of manipulating music in radio programme production. The terms and ways are:

- *Fade in*: Starting music from zero loudness and gradually bringing it to a desired level of loudness
- *Fade out*: Bringing music from the normal level of loudness gradually to zero level
- *Fade down*: Bringing music from existing level to a lowest possible level but not to level zero
- *Fade under*: Bringing the level of music to a background level to allow voices or sound to be heard clearly
- *Sustain*: Keeping a constant level of music over a certain period of time during the show
- *Cross fade*: Bringing down two pieces of music at the same time
- *Sneak in*: Introducing music slowly and gently, virtually unnoticed by listeners, during a dialogue or speech to help show the mood of the scene
- *Sneak out*: Fading out of a piece of music, virtually unnoticed by listeners, when that piece of music is no longer relevant
- *Silence*

Silence in radio programmes speaks. Silence usually suggests that something is happening. It may suggest that someone is thinking or is shocked or is even dead. In the famous radio play, *War of the Worlds*, few seconds of silence following a crashing sound led listeners to conclude that the Martians had indeed invaded the earth and bombed the radio station plus the presenter. Silence can be used to heighten tension and create effects.

Silence may also suggest that the point to be made next in a speech is a very important and even difficult speech. *Hmmm....[Silence]...nkan n be!* (Meaning:

Hmmm...[silence]...(strange) things are happening.

Silence must be carefully used. If it is too long, listeners may conclude that their community radio is experiencing technical hitches. If it is too short, the impact may be missed.

Programme formats for a community radio

A community radio can produce the different types of programmes that other types of radio produce. However, here we will discuss the major types. It is important to produce good programmes but it is more important to ensure that attempts to produce good programmes do not lead to the exclusion of community members from participating in programme production.

News

News is a serious programme. It must be handled carefully. News is a presentation of the facts of events of the day events that are of interest to your community. News should not be sponsored by an advertiser: it is against the ethics of journalism. Importantly, the Nigerian Broadcasting Code forbids sponsoring news. In producing news for your community radio, you must be clear in what you say, avoid frivolities and jokes. You can involve community members in news production by making them sources of news. You can also interview them and play their views as add-ons to the news. Community radio news is importantly news about and for the community.

Discussions

One of the marks of the functions of community radio is that it provides an avenue for community members to discuss issues that affect them. Two or three members of the community can be invited to the studio to discuss a topic that interests the community. In selecting people, avoid the mistake of excluding the

typically unheard voices of women and other 'dis-enabled' groups. Community radio thrives on inclusiveness. Discussions must be carefully handled so that they do not degenerate into hot arguments with attendant insults and ill-feelings.

Interviews

This involves bringing an expert or a leader to the studio and asking him/her questions. The presenter puts herself in the position of the listeners and asks such questions she thinks they would love to ask. The interviewee doesn't have to be someone from outside the community though this is not forbidden. He may be Nurse Ede from the government clinic across the stream, or the local veterinary inspector. If the Local Inspector of Education is visiting from the city, he may be invited to the studio for an interview session.

Testimonial

This is a short speech given in support of a decision, innovation, viewpoint or recommendation. It is usually given by a common ordinary person. This is where the interview and testimonial differ. The interview features the voice of a person who is 'somebody' in the society, an expert whereas testimonial is the voice of an ordinary person who has experienced something of interest, something that merits being reported. The testifier simply tells the listeners that he has adopted the particular innovation being discussed and it is working for him. It goes something like this:

I am Obinna Aralu, a watermelon farmer here in Obinze. Last year, I tried the new watermelon species which IITA gave us and the harvest surprised me. It was three times what I used to get. More so, the new species kills weeds on the farm. You too should try it.

A testimonial may be too short to be a programme on its own; it is usually part of a larger programme. The testimonial must be relevant to the larger programme; the voice must be clear; the dialect must be clearly that of the community.

Straight talk

This is one of the commonest shows on radio. Scientists and other researchers use straight talk to reach listeners; presenters (and deejays) engage in talk as programmes. Talks can be boring if they are not carefully handled. To do a good talk:

Determine the purpose of the talk. Ask: what is the message of this talk? Without a clear programme purpose, a talk becomes an aimless droning, and listeners will tune off.

Choose relevant and timely topics. Look around you and choose a topic that will interest your listeners.

Plan the talk:

- Always begin with a strong and catchy start: a question, a saying, an anecdote (short story), a dramatic situation; an intriguing statement. Always begin promptly because the runway span for talks is short.
- Show the way. Quickly after the catchy introduction, show your listeners the direction of the talk. Tell them where you are taking them.
- Continue with a logical presentation of ideas. Sustain their interest by giving ideas in a way that one idea leads to another. Be concrete in your talk. Give

T O O L B O X

Good programmes involve the community
Ensure that the community radio programmes are great, but in search of good quality programmes, do not exclude community members. They should be involved as programme makers. It is their radio, therefore, feature their voices and views!

examples from their immediate environment that they can relate with.

- Have a strong ending. Leave the listeners with a short summary of all you have been trying to say the gist of the talk.

Be conversational; be relaxed but not sluggish. Be yourself.

- Use simple and common words. Avoid strange words. Be personal use I, me, we, our, you, your etc but don't make yourself the centre of the talk.
- Avoid too many figures and statistics.

Spot announcements and jingles

Spot announcements and jingles are short, concise messages delivered in the course of an ongoing programme. They are usually catchy messages that take only about 30 seconds and designed to inform, inspire or instruct listeners. A one-hour programme can be interspersed with two to three spots or jingles. Spots and jingles can also be played between programmes.

The difference between spots and jingles is little: spots come in the form of announcements, usually a one-voice announcement whereas jingles come in many forms: dialogue, drama, song or short talk. Preparing spots and jingles follow fairly similar patterns.

A spot or jingle must have a subject: health, environment, good neighbourliness, morality, agriculture etc. Determine the topic. Also determine the message. For example, the topic may be: Health and the message 'Use insecticide treated nets (ITN)'

Determine the best format: dialogue, drama, song or short straight talk.

Write the script.

It is important to make spots and jingles not just informative but also entertaining. It should arrest attention and hold it. You may achieve this by:

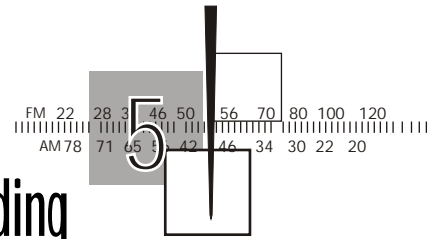
- Using a startling revelation: *Did you know that malaria, that killer disease, can be completely prevented?*
- Using a stimulating dialogue or discussion.
- Using a curious sound effect.
- Beginning with an intriguing question: *Which really is a better cure: modern medicine or traditional herbs?*

Using snippets from the music of a famous artist.

In writing a script for and producing spots and jingles, it is important to:

- Avoid a complicated plot
- Keep a lively pace. The pace (speed) should be snappy because time is short; but do not rush to the point that the message no longer stands out.
- Make the message distinct the voice that carries the message must be the clearest and most authoritative.
- Be conversational and use simple language.
- End with a line that can be easily remembered long after the jingle or spot has been played.
- Choose two very distinct voices male and female; young and old; thin and thick when you choose dialogue as a format for your jingle.
- Employ repetition carefully to register the message permanently on

Staff training and capacity building



The community radio is different from any other organisation whether media organisation or not. Among the key areas of difference is training. All other organisations look out for skilled and experienced people to work for them. It is only when they cannot find such people in sufficient number that they recruit university or polytechnic graduates, train and employ them. A community radio does not do such a thing. Rather, it takes members of the community who have no training or skills in radio, and trains them to be active radio producers and presenters. Community radio is empowerment. It is about giving people all it takes, training inclusive, to enable them to air their views. If you look out for only those with high academic qualifications and work experiences, then you are indeed excluding the majority in the community. Community radio broadcasting is not just making the radio available to the people; it is also about empowering people people with no formal/paper qualifications to make use of their radio. That is what it means to give voice to people.

TOOLBOX 7

Wanted:
Applicants with no qualifications
Unless a station is recruiting community members who have no previous experience in broadcasting and training them to produce and broadcast programmes, such a station is not doing community radio. Doing community radio is training people (people with no formal/paper qualifications) to express their views and those of the community through the community radio.

In this section, we discuss key areas of training that a community radio should focus on, and the modes of training that a community radio should employ. We will also discuss possible sources of training in Nigeria.

Areas of training and capacity building

There are two major areas of training and capacity building for the staff of community radio: radio skills and non-radio skills.

Radio skills

Staff and volunteers in a community radio should acquire basic radio skills. These include practical use of studio equipment; information communication technology (such as the computer play-out station or work station); use of recording kits. In addition to these, the staff should understand basic issues in broadcasting such as rudimentary script writing and mechanisation and voicing. A basic community radio training package should include:

Programme planning, research and script writing

Voice and microphone techniques

Interview technique

Use of technology midgets, computer play-out (if available) etc

Making jingles, spot announcements, trailers etc.

Audience research

Section Four of this toolkit deals with programmes and programming for your community radio. All of the items listed above are discussed in varying details in that section. Here, we want to re-emphasise the importance of audience research

T O O L B O X 8	<p>Beyond Radio</p> <p>Training for the community radio person is more than acquiring radio skills that surround programme making and use of technology. Non-radio skills such as community development principles, strategic planning, proposal and report writing are very important.</p>
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for the community radio. Audience research for a community radio is lifeblood. Without it, the community radio will not fully understand its audience. It will soon lose touch with the audience. That would be unfortunate indeed.

Other important aspects of training include basic broadcasting principles, aspects of the Nigerian Broadcasting Code (NBC); legal issues especially those defining and concerning libel.

Volunteers and staff need to be taught about commitment and dedication. A good community radio broadcaster should be punctual and must have a sense of responsibility and maturity. They also need to be groomed in teamwork. Broadcasting is not for lone-rangers. It is important that volunteers learn to work in teams and respect one another. Also, issues of confidence and self esteem also matter to the broadcaster. A good broadcaster must show confidence and positive self esteem.

Non-radio Skills

Radio broadcasting requires many other skills that are not strictly related to radio. Important topics of training for community radio volunteers and staff should include the following topics:

- Community development principles and strategies

- Strategic planning

- Financial management

- Proposal writing

- Report writing

A good knowledge of the contours, principles and strategies of community development will help focus the attention and horizon of the community radio broadcaster on development. For instance, he or she will know that development

is more than economic growth or infrastructure. It includes issues like women's rights, human rights, children's rights, empowerment, democracy, peace and security, good health, eradication or control of diseases and infections such as malaria, polio, tuberculosis, HIV and AIDS etc.

Community radio volunteers and especially members of the community radio committee need a good knowledge of strategic planning. They need to be able to examine where the community and its radio are, where they wish to be and how to get there. They also must learn how to set success markers so that when they have achieved an objective, they know they indeed have achieved it. Without regular strategic planning, monitoring and evaluation, a community radio is an aimless venture. It cannot impact or serve the community. It indeed is not worth that name.

A good knowledge of financial management is required to ensure probity and accountability. Funding agencies which might want to support the community radio want assurances that their fund will be spent judiciously on what they donated it for. The assurances come when there is evidence of financial probity and transparency. Now, without a good knowledge of financial management and prudence, a community radio management may not be able to demonstrate its transparency to donors, and also to the National Broadcasting Commission (NBC). If the books are not kept or are shoddily kept, how can a management prove its transparency?

Volunteers and staff will need to write proposals and submit them to interested organisations. Proposals may be on the need for partnership for a nearby college or with a non-governmental organisation. If such partnerships work out, volunteers will have to write reports on the projects executed. This calls for skills in proposal writing and report writing.

Forms of training

Training of community radio staff can be formal, non-formal and informal. Formal training takes place in a classroom and often leads to certification. However, it may be quite expensive and time-consuming.

Non-formal training occurs in workshops and seminars. It has predetermined theme and organised content. Informal training happens almost everywhere and every time. In the studio, at meetings, even during chance meetings on the road, people learn a thing or two from each other.

Many of the radio and non-radio skills earlier discussed will occur in non-formal settings. This is especially so with the practical skills. Others, such as commitment and respect, can be passed on only informally. A combination of formal, non-formal and informal training is thus needed for community radio volunteers and staff to function well.

Training opportunities

Opportunities for non-formal training for community radio broadcasting abound in Nigeria, though Nigeria does not have a community radio yet. The Institute for Media and Society (IMS), in conjunction with Panos Institute West Africa or with the Open Society Initiative of West Africa (OSIWA) has been training intending community radio volunteers and staff on most of the issues mentioned earlier in this section. AMARC, the world association of community radio broadcasters also renders useful training opportunities. It has trained intending volunteers, staff and community members on the following relevant skills:

- Community development principles and strategies

- Strategic planning

- Audience research

- Financial management

Proposal writing

Report writing

The IMS is committed to empowering community people with all they need to run their radio stations. Some of the training manuals have been published and are freely distributed to intending community radio volunteers. You or your community radio committee can contact IMS (Address: 3, Emina Crescent, Off Toyin Street, Ikeja, Lagos) for copies of these manuals. IMS went beyond training; in 2009, assisted by OSIWA, IMS donated broadcasting equipment to eight campus radio stations in Nigeria.

Another non-governmental organisation that is committed to training community people to use radio is the Communicating for Change (CFC) also based in Lagos. In 1997, it organised a two-month radio production course for six rural communities in Nigeria after which participants produced seventy-eight (78) half-hour magazine programmes in English, Pidgin, Hausa and Yoruba. The English and Pidgin versions of the magazine were named *What's Going On?* The CFC will be of excellent help to community radio in Nigeria.

Association Radio Drama Association (ARDA) organises training in radio drama for people. They would be willing to assist community radio stations in drama training.

The United Nations Children's Fund (UNICEF) is also preparing to begin to equip intending community radio volunteers and staff with the skills they need to disseminate information on child and maternal health including the prevention of mother-to-child transmission of HIV.

Formal and non-formal training can also be arranged with formal institutions such as universities and polytechnics. Many of them run refresher workshops for broadcasters and will willingly admit community radio volunteers into such workshops. The only problem is that these workshops cost more money than the average community radio can afford.

Tapping opportunities for training

Following is a short list of suggestions on how you or your community radio volunteers or staff can benefit from training opportunities in Nigeria.

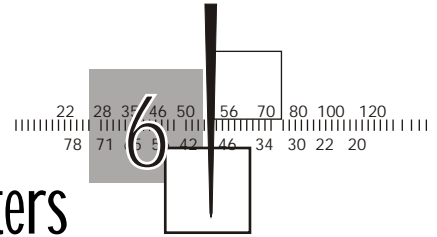
Join the Community Radio Coalition in Nigeria. Membership is free. The Coalition discusses opportunities relating to community radio training and advocacy in Nigeria. Contact imesoimeso@hotmail.com or info@nigeriacommunityradio.org.

Be in constant touch with other community radio advocates, lovers, intending volunteers and staff.

Discuss and liaise with willing universities for workshops on broadcasting and related matters. Examples of such institutions and departments are Department of Communication and Language Arts, University of Ibadan; Department of Mass Communication, University of Lagos; Department of Mass Communication, Ahmadu Bello University, Zaria, and polytechnics, eg. The Polytechnic Ibadan. Ask for special concession (as a community radio) if the workshop fees are too high.

Be in constant touch with NGOs who may be interested in training people on community radio or related issues. That way, you will be among the first to be notified of available training opportunities.

Technical matters



Radio transmission is much simpler than most people realise. A simple community radio may consist of a low-power transmitter connected to an antenna, a tape recorder and a microphone. This simple setup can be powered by a car battery. Put together, this may weigh just a few kilograms about the weight of an 18-month baby. A more elaborate setup may be designed if it can be afforded. This may consist of the transmission equipment, antenna, tower and a studio. This will make it possible to have programme variety. It will also make it possible to mix voices. Typically, there will be a mixing desk, microphones and headphones; CD players or cassette tape players; a computer and a telephone line. In this section, we discuss what your studio should look like, what where and how to get your equipment, and which items of equipment to get.

Your studio

A community radio should have a studio. A twelve foot by twelve foot room is enough space as studio for a community radio. In fact, a thriving commercial FM station in Ibadan has a studio room of a little less than that. Town Hall rooms may be obtained and used free in a typical Nigerian community. A room in a suitable location can be rented; most community radio in Nigeria will be offered a room free: Nigerians are that generous. If you can find a room in a building located on a hill in the village, it is better. Locating your antenna there enhances the reach of your signals.

Once you find a studio room, the next concern is to sound-treat it. A cheap way of doing that is to get a cabinet (furniture) maker to line the room with a thin sheet of cushion which is then covered with cushion covers the exact thing he does for chairs. There are even cheaper alternatives. Radio Bombolom in Guinea Bissau used egg cases as shown in an earlier photograph, and *Radio Kasumai* used thick local straw mats -as shown in the photograph (right) below. The purpose of soundproofing is to prevent outside noise from coming into the studio, and to prevent echo within the studio.



Right: Radio Kasumai achieved soundproofing using mats; another station uses professional-standard soundproofing. Always go for what your community can afford.

Once a room is sound-treated, you need to ensure that it is lighted and that a fan is there working. If not, no one can stay in there without suffocating. Ideally, an air conditioner is installed instead of a fan: but that may push the cost of preparing a studio too high for the average community.

The studio is then partitioned into two: the announcer area where the microphones and at least a chair are; and the console or control area where the mixing desk, CD or cassette players are. Connecting the two is a transparent glass window. A community radio station may use a transparent perplex sheet.

In some studios, and this is becoming more and more common practice, only the announcer's section is soundproofed. There is no partition because the announcer controls the console, plays the music and mixes the sounds. Everything is thus where his/her hands can reach. This is a cheaper format but it means that the announcer does a lot more work.

You should ensure a no-eating no drinking studio policy in order to protect your equipment. Crumbs of biscuits, spills from drinks, including water, are harmful to equipment.

Criteria for choosing a studio site

In deciding where to site your studio, consider the following criteria:

- Accessibility to the members of the community (The studio should be where members of the community can easily come to it.). The distance from the village or community should not be too long. The studio and the community should not be separated by natural or other obstacles such as a river that can be too full to cross.
- Low rental fee, preferably no fee at all.
- Neutrality from vested interests. A powerful political party can offer you a posh studio room in their party office building in the village. That is unacceptable for obvious reasons.
- Security from thieves and vandals.
- Freedom from uncontrollable noise. This is why the market square is not the best choice.

Availability of electricity that is, if the village itself has electricity.

Favourable technical conditions

- There is an elevated location for the mast and antenna.

- The location is not obstructed by hills or tall buildings.
- It is not located close to a high voltage power line.

Your equipment

There are three ways of equipping your community radio. The first is to buy the equipment everything from the transmitter to the microphone. This costs money. The second option is to approach commercial or government stations for equipment that are still functional but no more needed. Care must be taken to ensure that the equipment items are not completely useless ones meant for the refuse dump. Third, is to apply to some grant-making organisations for support in the form of equipment donation. Organisations like the Open Society Initiative of West Africa and Panos Institute West Africa have worked with local NGOs to equip community radio stations in many West African countries. In Nigeria, OSIWA has worked with the Institute for Media and Society (IMS) to donate equipment to many campus radio stations. The world association of community radio broadcasters (AMARC) also supports community radio stations all over the world.

In buying equipment, care must be taken about the capacity of the equipment you need; durability of the equipment and the cost. You should also consider what it will take to maintain the equipment. Below is a discussion of the equipment you will need.

Transmitter

This is very important equipment for a radio station. It allows you to send signals from your studio to the radio sets in the homes. Transmitters come in different capacities measured in watts. We will recommend a 100-watt FM transmitter and above for a typical Nigerian community. This is low-power transmitter but with

an antenna at a sufficiently high point, it can reach ten kilometres with clear signals if the terrain is flat. You will need the services of broadcasting engineers.

The FM transmitter is preferred because it is cheaper, available in the market and has better signal reach. It consumes less electricity and has more available frequencies band. However, the FM transmitter is most suitable in flat terrains where there are no tall buildings and hills. This is because its signals travel in what is called 'line of sight' version. That is why it is always said about FM transmitters: if you can see it, you can get it.

Transmitters are costly in Nigeria because they are not locally manufactured yet. They are still imported from Europe and Asia, some Nigerian university and polytechnics have successfully manufactured radio transmitters but these are not in commercial quantities. If you discuss with broadcast equipment companies in Nigeria, you will be given several options. The Community Radio Coalition in Nigeria is ready to discuss and assist communities sort out technical decisions such as this.



This is not a joke! This station works. At Y-Echo FM, Kataka, Liberia, the antenna mast is bamboo and the antenna is a kitchen knife! Every rural community in Nigeria can do that!

Mast and antenna

Transmitter power and the height of the antenna determine signal coverage. But there are regulations about how high an antenna mast should be for aviation reasons. Some of the necessary items can be fabricated by artisans in

the local community but necessary safety precautions must be taken. The antenna may be fixed to the top of the studio house or located on a high rise building or hill. Your electrician should ensure that the antenna is grounded (earthed) properly. Well, if you cannot afford an antenna mast manufactured by professionals, consider the ingenuity of Y-Echo community radio in Kataka, Liberia. Their antenna is a kitchen knife hung on a long bamboo pole and connected by wires to the transmitter!

Microphones, mixers, music players and recorders

A studio may run with just two or three microphones. An omni-directional microphone is recommended because you will have roundtable panel discussions. And if you will have drama, you need some more microphones.

Cheap consumer CD players are easily available in Nigeria. They are cheap but not sufficiently rugged for the continuous use in a studio environment. If you buy them, be sure to have backups. Given the level of our national development, we would suggest the use of cassette tape players as backup.

Recorders are important for out-of-the-studio interviews and vox pops. They are also useful in the studio for recording jingles and others. Cassette tape recorders are becoming old fashion. Digital recorders are everywhere. There are digital recorders that can record for up to 300 hours. Not only this, many telephone handsets can record and some can record for hours. This can be stored in the memory card.

The audio mixer is where the sounds from the microphones, CD players and recorders are mixed. In purchasing a mixer, be sure that it is one meant for studio use, and not just for music production in parties. A ten-channel mixer or less may be ideal once it has the following attributes:

- It has level controls.
- It allows you to listen to sounds before they go on air.

- It has an indicator that lets you know when you are on air.
- It allows you to control sound from the available inputs.

The studio computer is good for programme production and transmission. However, it brings additional cost to the list. Radio stations have run for decades before the introduction of computers. If you can afford one, a studio computer can be used as a play-out station as well as a production station.

Recommended studio guidelines

(Adapted from Louie Tabing and UNESCO)

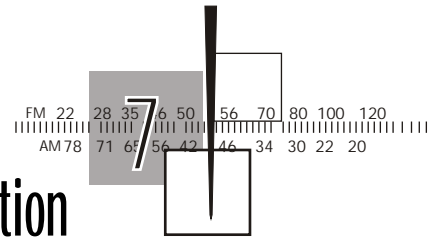
1. Take care of equipment as if they were your personal property. Replacements and repairs are expensive. The community holds you in trust to look after their property the way you look after yours. (They assume you jealously guard your property!)
2. Eating, drinking and smoking are not allowed in the studio.
3. Do not take any equipment from the studio except with express permission from management. A book must be opened to document 'equipment movement'. This is called equipment log book. In many radio stations, headsets and CD's vamoose mysteriously as biros do in classrooms and in banks.
4. Do not disturb existing setups. Only qualified technicians may change connections. If you alter connections, even if they work better, other people may find it difficult to work in the new setup.
5. Visitors should be advised to remain silent and maintain decorum in the studio.
6. Children visitors should be accompanied to the studio all the time.
7. Programme guests should be advised to maintain silence when it is not

their turn to talk.

8. Maintain a visitor's log book. This contains information on date and time of visit; visitor's name and address; and purpose of visit.
9. Document equipment malfunctioning (problems) and inform your technician and management promptly.
10. Cover equipment when not in use.

We want to end this section by returning to where we started it. A community radio must aim at having technically simple and affordable setup. You may begin your transmission with the modest setup as we discussed at the beginning of this section: a battery-run low-power transmitter, a tape recorder-player and a microphone. As your station becomes more widely accepted, you can step up the setup. How well you use the modest set up will determine donor and community commitment when it is time to step up.

Funding your station



Funding is very important to the running of your community radio for two reasons. The first reason is obvious: you need money to buy equipment, buy consumables such as batteries, tapes and CDs. You also need money to pay the wages of your staff. If your community radio runs short of money, the consequences can be immediately felt by everyone. The second reason the issue of funding is important is that when funds are not properly handled, the management of the community radio loses credibility; donors and supporters withdraw their support and the community withdraws its participation. At the end, the community radio dies. In this section, we discuss sources of funds for the community radio. We also discuss basic principles for managing funds.

Sources of fund for the community radio

There are four main sources through which a community radio can get funds. These are membership dues; grants; advertising and sponsorship; and local fundraising support.

Membership dues

The community radio is by the community. Every member of the community is a stakeholder in the community radio; the community radio committee (CRC) stands as representative of the community and manages the community radio on its behalf. However, members of the community are expected to demonstrate

their support and commitment to the community radio by paying a little membership fee every year. The CRC should agree on what the membership due should be. It should be such that everyone in the community can afford it. Only those who pay the dues are the true members of the community radio; they form the radio's Annual General Meeting.

Members should be encouraged to do more than just paying the membership dues. Donations and other forms of support should be encouraged.

Grants

Membership dues can be very little; very often they are too little to sustain the community radio. The community radio must look elsewhere for its survival. Grants are a major source of funding for many community radio stations. Grants are awarded by organisations that are impressed by the vision and goals of the community radio. Grant-awarding organisations are called donors. Nigerian radio stations have benefitted from grants from OSIWA, Panos among others. There are local organisations that also give grants for various purposes.

T O O L B O X 1 0

Don't take Grants for Granted

Grant money is available to only those who demonstrate prudence, show result, are working on issues that interest the grant donors and can fill those complicated grant forms and write grant proposals.

There are two types of funding you may apply for: running cost or core funding, and project funding. Core funding is funding for the daily, normal running of your community radio: paying staff wages, maintaining or replacing equipment, and paying rent. Many donor agencies will not give you grants for core funding. Project funding refers to fund obtained for a specific project organised by your community radio. For example, you may decide to embark on massive enlightenment campaign to stop bush burning in your community. Such an

exercise has a beginning and an end. It will involve more than just producing and airing jingles or having experts talk to the people about the harmful effects of bush burning. It may involve all of that and community meetings for discussion; advocacy visit to the village chief and several other non-radio actions. This is a specific project for which you can source for donor grants.

Grant money is not inexhaustible and donors are selective about who gets their grants. Donors do not give money out of sympathy. They do because they see that your community radio is contributing towards achieving the goals that their organisations cherish. Therefore, before you apply to an organisation, first find out what interests the organisation, and how well your radio objectives and programmes or projects support or reinforce those interests. For instance, some of the major grant organisations that support higher institutions are not known to be community radio enthusiasts. They are not likely to donate to your community radio except the key objective of your community radio is to promote higher education. Or except your community radio is organising a project in support of higher education. UNICEF gives tremendous financial support but only to efforts geared towards maternal and child health. UNESCO has passion but almost only for education and culture. You must study the organisation you are applying to if you want to make any headway.

Donors want results and evidence. They want to be convinced that your community radio has been impacting people in the areas that interest the donor agency. It is thus important that you keep records of activities of your community radio and its influence on the community. Influence may be difficult to demonstrate. If you cannot demonstrate impact with hard statistics, at least you should be able to show that the community radio enjoys patronage from the community.

Applying for grants is a rigorous exercise. There are always long and complicated forms to fill. There are also proposals to write which must follow the specific formats approved by the organisation. This can become discouraging to the average community person. It is suggested that community radio people ask for

expert help when this need arises. Fortunately, IMS is helping out by training community radio people to write proposals and reports. The organisation will soon train people on how to fill grants application forms and tips for winning grants.

Grants must be most meticulously accounted for; every kobo of it. Failure to account for a grant automatically closes the door to grants from the particular organisations that awarded the grant, and also from sister organisations.

Advertising and sponsorship

This is a controversial issue among community radio debaters. Some think that community radio is non-profit and so should not take adverts or allow companies to sponsor them. Such engagements, they think, exposes the community radio to likely compromise and hijack. Others think differently. They say community radio needs money to survive and thrive, and adverts money is usually available. They claim that the community radio is to serve community: what is wrong in taking adverts and promoting the businesses of people in that community as long as those people can pay for the adverts?

The Nigerian Broadcast Code actually forbids community radio from carrying adverts; they are to take only 'local spot announcements'. But let us assume that this ban will be lifted in the near future. When that is done, each community will have to decide what they think is good for their radio. Right from the outset, they must decide whether they want their community radio to carry adverts or not. That decision may be reviewed as time goes on. If your community radio decides to take adverts, you should consider the following:

1. *Kinds of products:* What category of products will the community radio advertise? Is it morally acceptable to advertise alcohol and cigarette on this radio? If a night club is holding an all-night Friday jam, should we accept its request for an advert placement on our radio? What impact will our decision have on youths

and little children?

2. *Kinds of companies:* What kind of companies will we invite to sponsor our programmes and advertise? If an oil company which works near our village and spills oil on our farms but refuses to clean up or pay compensation, offers to sponsor us, should we accept? Will that not compromise our position as the voice of the community asking for justice from that oil company? But oil companies offer huge money; should we or should we not?
3. *What to sponsor:* Do not allow companies to sponsor your presenters or their programmes; they should sponsor or support the radio. That way, it is easier to take corporate decision on what the radio can accept and what is unacceptable. It also frees up individual presenters to perform their work without undue influence.
4. *Presence of a safeguard:* What mechanisms do we have for ensuring that he who pays the piper does not dictate the tune? How do we maintain our integrity and credibility while still taking adverts and accepting sponsorship?

Local fundraising support

The fourth method of raising funds for your community radio is through local fundraising and support. You may organise fairs and bazaars, or partner with community-based organisations to have a village-wide fundraising carnival. The village development union can set apart certain part of their money for the support of the community radio. The list is endless.

In raising money, especially through adverts, observe the following principles:

1. Only those officially designated by the Community Radio Committee (CRC) may solicit for advertisements, sponsorships and donations.

2. A community radio station must not solicit or receive funds from those known to be involved in shady businesses child traffickers, smugglers, drug barons etc. The CRC must determine who and who can donate to the community radio.
3. Funds shall not be solicited from political parties and other vested interests.
4. All monies coming in should go to the accountant or treasurer or financial secretary of the station, or anyone expressly designated to collect such monies. He or she shall keep proper account of the monies.

Managing the funds of your community radio

Let us assume you succeeded in generating substantial funds from the foregoing. How do you manage the funds in a way that your transparency, fiscal discipline, honesty and good judgement are not called into question? However you manage the fund, transparency, integrity and good judgement must be upheld at all times. We consider the following suggestions useful in ensuring that monies for the community radio are realised in the appropriate manner, justifiably allocated to needs, and spent in transparent manner.

1. Appoint a cashier to receive money and maintain an official record of detailed financial transaction. The book should be available at all times for anyone in the community to check.
2. The cashier must record any transaction immediately showing date and time, description of expenses, amount and name of person receiving payment.
3. Only the cashier can make payments, with the approval of the station manager and the treasurer.

4. Except when it is absolutely impossible (such as when money is raised during a carnival or show), all collections must be receipted, and the receipt must have a duplicate kept by the cashier. Cash collected should be handed over to the treasurer on a pre-arranged basis.
5. All payments should be receipted even if it is just a handwritten note by the person receiving payment.
6. The Community Radio Committee (CRC) must approve operational expenses before they are disbursed.
7. A financial statement by the treasurer should be presented at least once in two months to the CRC.
8. An annual financial statement must be presented to the AGM.
9. An external auditor should be appointed by the CRC to look into the station's financial records on an annual basis.

The foregoing suggestions are important especially when you have a fairly elaborate community radio setup. Even if your station is a very simple one, there is need to demonstrate transparency in the ways money is realised and disbursed, and to demonstrate thoroughness in the ways the financial books are kept.

What if you make profit?

We have constantly said that community radio is a not-for-profit organisation. And in this section we have discussed how to raise money and emphasised prudent and transparent handling of money. When money is properly generated and prudently managed, there will most likely be profit, that is, excess of income over expenditure. What do you do? A community radio management does not throw such money away because it is said that community radio is non-profit. But the management does not also share the money as dividends are shared among shareholders. In fact, in community radio, what is called profit by commercial

businesses is called savings.

Such money may be ploughed back into the community radio project. It may be considered desirable and this must be debated by the Community Radio Committee to expand the scope of operations of the radio, hire more staff, or increase transmission hours. All these have financial implications and impact on equipment.

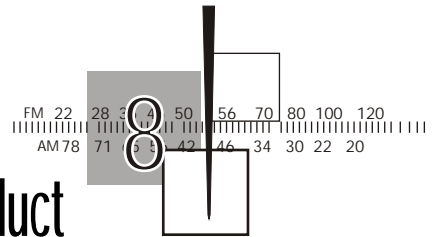
The money may also be channelled to development activities and projects. Particular development needs of the community should be identified and a need may be tackled with such money. A community radio can spend such money donating insecticide treated nets to poor nursing mothers; donating toiletries to an orphanage in the community or chairs and desks to a public school. Community radio is about community development.

TOOLBOX 11

Don't clog the pipe

Income for a community radio flows in gently and slowly through sensitive pipes. If you do not manage the funds well, you will clog the pipes, and the funds will stop flowing in. Don't clog the pipes with greed and or incompetence.

Ethics and code of conduct



Ethics and code of conduct concern the issues of proper and acceptable behaviour. When people discuss ethics, their focus is on what is good or bad; what is acceptable and not. That appears simple. However, when we think about it a little deeply, we will see that it is not a simple matter. What is considered good and acceptable in a particular community may be considered bad and unacceptable in another community. For instance, in Ndoni community, Onelga Local Government Area, Rivers State, it is criminal to harm, kill and eat iguanas. On the streets, around the houses, in the market, everywhere in Ndoni, iguanas march around like kings and queens but in Omoku, a neighbouring community in the same Local Government Area, iguana is good meat: it is acceptable conduct to kill iguanas. However, it is serious abomination for anyone to bring a female dog into Omoku whereas female dogs are everywhere in Ndoni. Every community has its peculiar beliefs and yardsticks for deciding whether an action is good or bad. This is why community radio is very important: it is the only type of radio that can help a community discuss, evaluate and preserve its ideas of good and bad, that is, its ethics.

That said, it is important to also state that there are ideas of good and bad that cut across all communities and cultures. In all communities, murder is considered bad; cheating is also considered bad. Other acts considered as bad in all human communities include robbery and laziness.

Just as communities have their unwritten code of conduct, so also do professions have their guiding codes of conduct. Broadcasting, as a profession, has its own

code of conduct. There is the Nigerian Broadcasting Code published by the National Broadcasting Commission (NBC) to guide the practice of broadcasting in Nigeria. The Code covers all aspects of broadcasting. It is important for every community radio broadcaster to study the Code and be very familiar with it. The Nigerian Community Radio Coalition should advocate the translation of that Code into various Nigerian languages to make it easy for community broadcasters to study.

Community radio is a different kind of radio: it must observe the dictates of the Nigerian Broadcasting Code as well as the code of ethics of the community it is meant to serve. It is thus important that the community broadcaster be a member of the community that fully understands the community's definition of good and bad conducts. In addition, the following suggestions will serve as a good guide to the community broadcaster working with a community radio.

Conduct relating to actual broadcasting

Preparation: When you speak to people on air, you are invading their world and commanding them to give you a space in their world. You must think carefully about what you have to offer them. You need to ask yourself: what do I have to offer? What will people gain if they listen to me? What do I want them to go away with at the end of my programme? You must answer these questions and let them guide your preparation for your programme. If not, listening to you would amount to a waste of time.

To help the listeners benefit maximally from your programme, you must conduct good research. Research is not about going into a laboratory and examining objects inside test tubes. No. Research is about finding out what happened or is happening about a particular matter. You can conduct research

Toolbox 12

The old saying

“To fail to prepare is to prepare to fail.”

by reading books and browsing the internet if you have access. You can also conduct research by visiting places such as the hospitals or schools just to find out what is happening. Let us assume that you present a talk/chit chat programme on your community radio. You want to chat around maternal health this week. You can visit the local health centre to find out what kind of diseases nursing mothers report and how serious the diseases are. You can read publications by UNICEF and Ministry of Health about maternal health problems. These will enrich your preparations and presentation.

Certainty and truthfulness: People take what they hear on radio with seriousness. Most people believe what the radio says. It is therefore important for you the presenter to be absolutely certain that what you are going to say is true. Do not spread gossips, rumours and hearsays. "If in doubt, leave out" is the golden rule of journalism and community radio presenters are journalists. Check information before you give it out on air. Do not tell lies about people or events. Lying is unacceptable in any community.

Good taste: Ensure good taste in what you say. Do not use curse words, insults and abuses. Do not call people names or use any other form of foul language. In Africa, direct mention of human private parts is unacceptable. It is not good taste. Each community has an unwritten list of such things that are not good taste. The community radio presenter must avoid them.

Balance and fairness: Maintain balance and fairness. Always examine the other side of an issue before doing your report. If Billiri women (Remember Billiri) discover that insecticide-treated nets are not available in the health centre contrary to what the local government health authorities had said and they complain to you, it is not enough to put that on air. It is important to talk to the local health authorities and even the management of the health centre. That ensures balance. Always seek for the other side of the story. Fairness requires that you do not pre-judge and condemn a person. Give accused persons the benefit of the doubt; give them the chance to defend themselves even on the community radio. Remember that it is only the courts of law that can declare a person guilty.

Every accused person is presumed innocent until the courts say otherwise. Be fair in your comments and criticisms.

Being positive: Traditionally, journalists working for profit-oriented organisations often say that 'bad news is good news' material. 'If a dog bites a man, that's not news; if a man bites a dog, that's news' so goes the saying. This group of journalists spend their time searching for negative, bizarre and odd events that they can report. They claim that those are the only type of news that people buy. Consequently, even when something positive happens, it is read in the negative sense or totally ignored. The community radio person must be different. You must always look on the positive side of events. Focus should be on development and progress; on what can improve the lives of the people. It does not mean that you should ignore negative events. For instance, if a band of raiders invade your community and make away with the villagers' cattle, you must report that but report it positively. A commercial journalist for instance will report the raid with emphasis on the arms used by the raiders, the number of cows lost and people injured. The community radio person will emphasise efforts by the local community vigilante to recover the stolen items and how many cows were recovered; the activities of the police and importantly how community members are helping one another cope with the invasion. To the community radio person, the cup is usually half-full; to the commercial journalist, it is usually half-empty.

Cultural sensitivity: You must display cultural sensitivity all the time. Remember that the community radio person is a cultural agent, and community radio is expected to help reappraise, reaffirm and preserve the culture of the community. Do not make remarks that do not respect the culture of the people. The question may be asked: what do you, as a community radio person, do when you discover that certain cultural practices in the community are injurious or retrogressive? An example is female circumcision (called female genital mutilation) in parts of Nigeria. Should you encourage female circumcision even when medical evidence suggests that it may be injurious to the health of the woman? The

answer is no. But it certainly is not your duty, as a community radio person, to go on air and condemn the practice, or hurt the feelings of those who have been circumcised. Rather, you may use the radio as a medium for the community to discuss the issue. You may also invite a tempered and cautious health worker to give a talk and respond to questions on the issue. In your programmes, remarks and silence, do not offend the culture of the community.

TOOLBOX 13

What not to forget

If you forget every other thing but you remember just your listeners: their diversity, culture and definition of right and wrong, you haven't forgotten much.

Diversity consciousness: Be diversity conscious. By this we mean that you must always think about and give due regard to the different segments of the community. You must, as much as possible, try to involve the different segments of the community in your programmes. Segments such as children, women, students, the poor and marginalised should not be denied space and consideration in your programme. When you assemble a group for discussion, when you conduct vox pop or when you assemble a radio theatre for development group, always think diversity. In your selection, reflect age diversity, religious diversity, ability diversity (able-bodied and physically challenged people); gender diversity and ethnic diversity. The community radio is everyone's radio.

Conduct within the setup

Certain attitudes and conduct are expected of you as a volunteer or staff within the community radio setup.

Be a team player. Broadcasting is teamwork and everyone is important: the presenter, producer, the duty continuity announcer, technician, security man

and so on. The presenter's voice is the one heard on radio but without these other people, her voice will not reach beyond her cubicle in the studio. The converse is also true: without the presenter, others too cannot function. Not even the security man can be relevant if the presenter's voice is not on air. Being a team player means that you play your role well as a member of the team. It also means that you respect other members of the team knowing well that without them you cannot function. It means you must learn to relate well with them. Do not be overbearing, disruptive, unruly or unduly difficult.

Be cooperative: Be ready to help other members of your team. If need be, be ready to stand in for a colleague who is ill, late or otherwise unable to perform his/her duty.

Be punctual and dedicated: Community radio is serious work. As staff or volunteer of a community radio, you must be punctual at work and do your work with diligence. Many people set their watches by your programme: you don't want to keep them waiting or mislead them. When you are late, you mislead them and put your colleagues under tension. Your programmes will also be shoddy and audience always know when you did not do a good job.

Conduct within the community

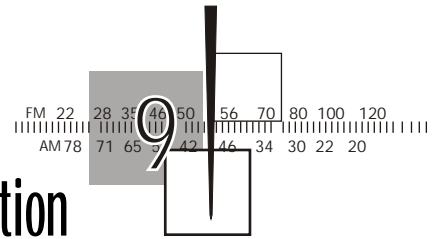
As a community radio volunteer or staff, especially a presenter, you must know that your life is under constant watch. You therefore must "walk the talk". If your community radio counsels youths to go know their HIV status, be sure you know yours. Whether you are a presenter, producer, community radio committee member, security man, you must embody your station, and walk according to its ways. If your community radio encourages mothers and fathers to immunise their children, immunise yours. If your station counsels youths against sexual recklessness, you yourself should be chaste. Most communities are small. If there is any disconnection between your words and your walk, people will know and will pay little heed to your words. You will be a discredited hypocrite. People

listen to your station but watch your life. In a small community, everyone knows everyone else.

THE PATH OF PEACE

We said earlier that one of the reasons cited by government officials in the past against community radio in Nigeria was the fear that community radio might be used to fuel ethnic and religious enmity among people. In Nigeria, ethnicity is a delicate issue; so also is religion. That is why government did not include these factors in the national census of 2004. A responsible community radio staff will always tread the path of peace. Do not make comments or run programmes that can set one ethnic or religious group against the other. Do not incite or prompt or even allege ethnic or religious hatred. Same applies to political hatred. The hate broadcasts by "Hate Radio" in Rwanda led to the death of millions of Rwandans and the scar of that horrible genocide is still felt in Rwanda and in the whole world today. Tread the path of peace always. Tread it without compromise.

Partnership and participation



Community radio thrives on partnership and participation. By partnership we mean that community radio works with other segments and stakeholders in the community especially stakeholders that are committed to development. By participation, we mean that the different categories of people and interests in the community are given access to the community radio and have input in managing and running the radio. This does not mean the Community Radio Committee (CRC) becomes irrelevant or useless but that it gets input in form of suggestions and physical support from various (non-political, non-religious) development interests in the community. In this section we discuss the possible partners that the community radio can work with and how community radio can engender participation.

Partners

The community radio has a wide array of partners. These include the following:

- The community development union or descendants' union; youth groups; women groups; local clubs and associations
- Schools, Parents-Teachers' Association, local inspectorate of education, NGOs working in the area of education and other educational organisations
- Health centres, maternity centres, local government health department and NGOs that focus on health in the community

- Local agricultural department including veterinary clinics; agric extension office/ workers; farmers' union or association
- Local professional groups including National Union of Road Transport Workers (NURTW); farmers' association; market women's associations, grain dealers' associations; the community bank or microfinance bank; produce buyers' association
- Traditional institutions, local musicians and artists and their groups
- Orphanages; special people's homes or groups
- Religious groups and associations
- The local police authorities
- NGOs and local groups focusing on environmental issues, citizens' and human rights

How to ensure partnership and participation

Some level of partnership and participation will come naturally once the establishment of a community radio follows the community-driven procedure discussed in Section Three. However, that level of partnership and participation is often not sufficient to make the radio everyone's voice. Deliberate attempt must be made to 'drive' partnership and participation. Here we discuss what to do for a high level of partnership and participation to occur.

Map the community

As a member of the community, we believe you know your community very well. Yet, we believe unless you deliberately attempt

T O O L B O X 1 4

Because you never know
 You may have lived your entire life in a community and think you know every interest and group in the community. Often, when you systematically map the community, you will be surprised that you never knew your community that well

to analyse and map the community, you will inadvertently leave out some potential partners and groups. So, begin by mapping the community. When you map your community, your potential partners become easy to find.

How do you map a community? We suggest a development-needs-driven mapping of the community. As community radio management, work in a group of three or so. Begin by identifying development needs and specifying the various groups and organisations that are (or should be) trying to meet those needs. These organisations or groups are your potential partners. Below is the example of the map of a community Agila.

Agila FM Partners

Development Issue	Groups
Agriculture	Amana Farms; Supervisory Councillor for Agric; Vet Clinic; Onma Vet Services
Cultural development	Otsanya Cultural Group; the Palace
Economic development	Agila Farmers' Cooperative Society; Market Women Association of Agila; NURTW, Agila; Naira Power Microfinance;
Education	All schools in Agila; PTA of all schools in Agila; L.I.E; Supervisory Councillor for Education
Environment	Green Watch, Oturkpo (NGO); Agila High Sch. Tree Club
General Purpose Groups	Agila Development Union (worldwide); Friends' Circle
Health	Agila Maternity Clinic; Swift-Strong 2000 (NGO against polio and other children diseases);
Human Rights	No group; Barrister Patricia Oche & associates;
Local professional groups	Blacksmiths' Union, Grain Sellers Group
Women's Rights	Mothers' Union of Agila; Elite Ladies Movement
Youth Affairs	Agila Youth Union (AYU); Youth for Progress (NGO)
Security	Nigerian Police, Agila; 'Agila No-Crime' (Vigilante Group); Agila Civil Defence Group
Disadvantaged groups' rights	Sweet Mother Orphanage; Heart of Mary Home (Catholic Church); Royal Reunion Halfway Home (NGO);
Others	Non-indigene groups

Mapping your community helps you to see the tremendous resources available to you in the community. Mapping it according to development issues and needs keeps you in focus. As a community radio, your focus must be development. The list of partners keeps changing as new things happen in the community.

Identify how each group can serve and be served

Identify how you can involve each group in your programmes. As you involve them, you are serving them and they are also serving you. For some groups, it is fairly obvious how they can be involved. For instance, the cultural groups can provide entertainment for the community on radio; the health-related NGOs will give talks or run discussions while with the schools, you can organise radio quiz competitions and run radio classes. But how do you involve NURTW or cooperative societies? Or vigilante groups? You must figure this out. And there are numerous ways of involving them. For instance, with these groups, you may have discussions and interviews that will focus on the community's transportation or security needs. Not only this, while the vigilante groups will help ensure the security of your station, NURTW can fly your banner in their vehicles far and wide, and patronise you for announcements during their union events. Even without all these, the fact that they are key members of the community is enough reason for involving them.

Organise regular partners' forum

Having identified the different potential partners in the community, it is time to truly involve them as partners. Their commitment to the community radio and community development can be strengthened when you form a forum of partners. The best way is to visit the groups and individuals you have identified and invite them for a meeting. At the meeting, make it known why they should partner with the station, and what they and the station stand to benefit from such

partnership. Let them know you are there to serve the community that they are also serving. Form a partners' forum with them. Each group is expected to be represented by two or three people at the forum. The forum should meet regularly.

Work with partners

Involve them in your programmes. Let them hear their own voices on radio. Involve them as guests. Ask them to volunteer for theatre or as jingle voices. Cover their anniversaries and events for which they pay some fee. Have special programmes for schools and health centres: more for schools so that you can easily have an army of listeners among children and youths. Have children from the schools present school request programmes.

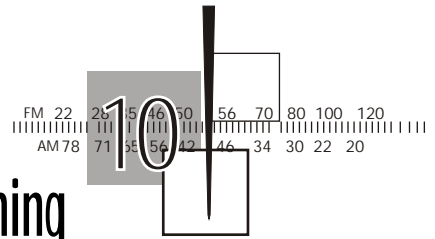
Share insignia

You could further promote a sense of community ownership of your radio by producing emblems or logo and sharing that among members of your community and partners. Students and youths happily wear wristbands that define who they are and what they stand for, and drivers (NURTW and others) will easily stick your station's stickers to their vehicles.

CRC, BE IN CHARGE!

As the Community Radio Committee, you should involve the community as widely and exhaustively as possible *but be in charge*. Do not abandon your responsibilities. Let your partners know that the community radio is not the property of their group but that of the community. Let them know that they cannot hijack the community radio and use it to promote their own interests. Work with everyone but don't handover the station to anyone. It helps to

remember that if any problem arises (such as contravention of the Nigerian Broadcasting Code), the National Broadcasting Commission will not sanction the partners; it will sanction the station.



Challenges to expect in running your community radio

A community radio station is a human organisation. It is therefore normal for it to experience problems. In this section of the toolkit, we discuss the common problems that community radio stations experience. These include community-related problems, financial problems, manpower shortage, infrastructural and technical problems.

Community-related problems

The first set of problems your community radio may encounter comes from the community itself. First of these problems is reluctance to participate. Members of a community may be unwilling or reluctant to participate in the running of the community radio. This problem is likely to occur in a country like Nigeria where radio has long been associated with government and commercial entrepreneurs. Organisations so tied to government are viewed with caution and sometimes distrust by people in remote rural areas. The entire idea of a community owning a radio is completely strange to many communities. In addition to this, the level of people's participation in governance processes in Nigeria is low. As a result of some political and leadership factors, many in communities are not interested in governance,

Toolbox 15

- Expect some problems
- Community-related problems
 - Finances
 - Manpower shortage
 - Technical
 - Infrastructure
 - Others

politics and any form of engagement within the community.

When the community is reluctant to participate in community radio running, several problems arise. First, programming with community views and voices may become difficult. It becomes difficult to get someone from the community to join in reviewing the words of a jingle or to voice it. Second, the radio may suffer funding. Funds that should come in the form of voluntary donations from the stations' members (or AGM) will not come. Not only this, funding organisations will become reluctant to support such a station a station that is not enthusiastically supported by its own owners. Third, the station's credibility will soon begin to wane and the station may eventually die. Or it may be hijacked by some influential members of the community who then turns it into a tool for promoting their business or political interests.

One important solution to this problem is to carry the community along right from the conception of the idea of a community radio. Membership of community radio committee should cut across the various strata of the community so that everyone can see in the committee someone representing their interests. The community should be thoroughly enlightened and made to understand that there is a new dawn a new period of radio stations that belong to the people rather than the government or entrepreneurs. Another solution is extensive involvement of youths and school children. Youths are daring and they welcome new (and strange) ideas. They can easily become advocates of the community radio in their community. Also, most parents would tune to a radio station if they were told that their children's school choir would perform there, or that there is a school request programme presented by juniors in which their child has made a request for their pleasure.

The second community-related problem is pressure from members of the community who may want to hijack the community radio. Influential people rich people, politicians or religious zealots may want to take control of the community radio and use it to promote their interests. In Nigeria, these people are so influential that saying 'no' to them may be difficult. This is especially so

when they contribute significant financial resources to the establishment of the community radio. It is important to envisage a situation like this from the beginning and to forestall it. The way to do that is to expressly state in the policy guideline for your community radio the do's and don'ts of the station. (See Section Three of this document "How to start a community radio", step 2). Just as it is important to ensure that these influential people do not seize control of the community radio, it is also important for the people in the community radio committee including even the person who first brought the idea of a community radio to the community to ensure that they themselves do not turn the radio into a tool for promoting their interests or getting even with those that offend them.

Manpower shortage

A community radio may experience severe manpower shortage. There may not be enough volunteers to run the station and few community radio stations in Nigeria will be able to employ a full complement of fulltime staff. As a result of this, the station may not be able to broadcast for more than a few hours daily. This in itself is not a major problem where a community radio is concerned. It becomes a problem when even the few hours of broadcast become irregular, unpredictable and/or uninspiring. The outcome is foreseeable: loss of audience patronage and support. The solution lies in attracting and training unskilled people from the community. Section Four of this toolkit is on training of community radio staff. Community radio staffers do not have to be university graduates; they don't even have to be able to speak English. In fact, there is a lot of radio work that a non-literate person can do in a community radio station.

Financial problems

Financial problems are a reality for all organisations. It is a big challenge for profit-making businesses, and a bigger one for non-profit organisations such as

community radio stations. The community radio needs money to take care of a lot of needs: staff stipend, equipment purchase and maintenance, consumables and software among others. And there is usually little coming in from membership dues and freewill donations. The problem of finance is so important that we have devoted a section of this toolkit to a discussion of how to finance your community radio station. That is Section Seven.

Technical problems

Technical problems such as problems with equipment affect broadcast stations generally. They afflict community radio stations as well. Many technical problems are caused by old and aching items of equipment or by careless handling of equipment. Therefore, when due care is taken, many technical problems can be avoided. Basic precautions include the following:

- Items of equipment, especially desk equipment, should be regularly cleaned. These include play-out station and audio console.
- Dust covers should be used to cover items of equipment that are not being used or when the station is closing down for the day.
- If available, dust suckers (vacuums) or dust blowers should be regularly used on equipment. Methylated spirits can be used on play-stations.
- Cleaners should be informed to be careful while cleaning: occasionally they inadvertently pull out cables.
- Equipment should be protected from rains and not kept in damp rooms.

Each community radio station has to study its equipment-related problems and provide solutions that are appropriate in its context. What works in a station may be copied and contextualised in and by another station. A small radio station in Ogun State, Nigeria, has a strange equipment-protection code which we observed: no one is allowed to wear shoes into the studio! By the door to the

studio is usually a large deposit of shoes of staff and others who are in the studio.

You can seek assistance from organisations that are willing to assist community radio in Nigeria in equipment maintenance. Information on such organisations can be obtained from the Community Radio Coalition or from the Institute for Media and Society, Lagos. Read more on equipment in Section Six, the section on Technical Matters.

Infrastructural problems

Of the major infrastructural challenges in Nigeria, the one that most affects community radio is electricity. Public electricity is the cheapest means of powering the desk equipment and the transmitter. Unfortunately, public electricity supply in Nigeria has been very poor. Most rural communities do not have electricity supply for months: they are in darkness day after day for many months. But as bad as their situation may appear, they are the envy of many other communities that have not had electricity supply at all since their existence.

Powering the station through power generators which run on diesel or petrol is expensive but may be the only option that a community radio has. Most businesses in Nigeria run that way and the community radio, though not a commercial business, is not an exception. Where power supply is rationed, it may be possible for a community radio to discuss with the Power Holding Company of Nigeria (PHCN), formerly National Electric Power Authority (NEPA) on the possibility of supplying electricity to the community radio location during

T O O L B O X 1 6

Toolbox 16: What matters is communing

What should matter to a community radio is not that its problems are solved. What matters is also not that the problems are solved quickly and/or easily. Rather, what matters is that the community is an active part of the solution. The community suggests the solution and implements it. Problems thus become part of the important avenues for communing. They become opportunities, not real problems.



Left: Y-Echo, a community radio in Kataka, Liberia runs on truck (trailer) batteries. Right: Suzana community radio in Guinea Bissau uses solar panels [on the top of the roof to your right]. For community radio, lack of public electricity should not be a major barrier. Where there's a will, there's a way.

transmission hours only. Y-Echo Community Radio in Kataka, Liberia runs without electricity. It works on three truck (trailer) batteries: when one is being used, one is on ground as backup and the third is with the battery charger. But Radio Suzana in Guinea Bissau runs on solar power.

Other problems that a community radio may encounter include problems with regulation and ethical conduct, and the lack of effective and transparent management. These are addressed in the relevant sections of this toolkit. What is important in solving any problem a community radio may encounter is that the station must adopt a community approach. The community radio management should ensure that the community has input into the solution of any of its problems. This should go beyond getting suggestions from the community. Members of the community should volunteer to carry out practical tasks that may be part of the solution to the problems.

Credits

In preparing this toolkit, we consulted the following materials:

Community Radio Coalition, Nigeria (2005) *Roadmap to Building a Sustainable Community Radio in Nigeria: a Stakeholders' Charter*

Community Radio Coalition, Nigeria (undated brochure) *Frequently Asked Questions*

Foggs, A.; Korbel, P. & Brooks, C. (2005) *Community Radio Toolkit*, Radio Regen: Manchester

Institut Panos (1997) *Management Guide for Broadcasters*

Mtimde, L.; Marie-Helene, B; Maphiri, N. & Nyamaku, K. (1998) *What is Community Radio?*
AMARC Africa

Tabing, L. (undated) *How to do Community Radio* UNESCO: New Delhi