

# **BCJ322: COMMUNITY BROADCASTING**

## **Unit 1: Understanding the Concept of Community**

### **Content**

- 1.1 Introduction
- 1.2 Learning Outcomes
- 1.3 The Concept of Community
  - 1.3.1 Community Defined
  - 1.3.2 The Types of Community
  - 1.3.3 The Characteristics of a Community
- 1.4 Self-Assessment Exercise(s)
- 1.5 Summary
- 1.6 Conclusions
- 1.7 References and Further Readings,
- 1.8 Possible Answers to Self-Assessment Exercises

## **Unit 1**

### **1.1 Introduction**

I am very sure that at this level, you must have heard the word community several times. You may even belong to a community by geography or that of interest. In as much as we exist as humans, we are part of an enclave called a community by geography or that of interest. It could be rural, semi urban or urban as the case may be. As a self-organised network of people with common agenda and interest, the term “community” has been used extensively in almost all areas of our lives. People of various shades use the concept in their common and everyday language including professionals, politicians, corporations, health communities among others. While some people tend to understand the concept from the geographic point of view, others see the term as an entity demarcated by being a group of people with a common interest. Generally speaking, shared characteristics of a community is however, present in rural geographic communities, particularly in less developed countries, where those living together rurally often

share close language, social, cultural and even economic ties. However, whether it is a geographic community, community of interest or even virtual community, this unit will further aid our understanding of the concept better.

## **1.2 Learning Outcomes**

At the end of this unit, you should be able to:

- Define community
- Identify and differentiate the three types of community
- Identify and discuss the characteristics of a community

## **Main Content**

### **1.3 The Concept of Community**

#### **1.3.1 Community Defined**

According to Pate and Abubakar, (2013), the word community could be defined by a territorial space or social interest that may be cultural, political, economic, professional, etc. The important thing about a community is that it consists of people who share common interests, values, characteristics and goals. They may be physically domiciled in one geographical entity or physically separated but socially united in their goals. A Community is a place where people come together to share common interest and resources. Beyond coming together to share ideas, people who live in the same community may also share common language, customs, skills, goods and services, or even protect themselves against external enemies. Broadly speaking, the word community has taken on whole new meanings. Note that in contemporary world, the meaning of a community has been conceptualised beyond just where people live. While you may live in a suburb, town, city, or some geographical location, they may not be sufficient to define the communities that we are a part of.

Furthermore, communities have also become so specialized such that people no longer depend on one community to satisfy their needs. For example; we have family community, living community, learning community, health community, internet community, business community just to mention but few. These are people who may be almost by definition, geographically isolated. This implies that living in the same area does not necessarily mean that we have a sufficient level of shared characteristics to come together to create a community. We shall discuss more examples as we look at the types of communities in the next unit.

Before we discuss the types of communities, let us consider some definitions as given by scholars.

Robert Bellah defined a community thus:

- A community is “a group of people who are socially interdependent, who participate together in discussion and decision making, and who share certain practices that both define the community and are nurtured by it.”

According to Foundation for Community Encouragement;

- “A community is a group of two or more people who have been able to accept and transcend their differences regardless of the diversity of their backgrounds (social, spiritual, educational, ethnic, economic, political, etc.). This enables them to communicate effectively and openly and to work together toward goals identified as being for their common good.”

Bryon Munon (1968) defines it this way:

- “A community is a relatively self-sufficient population, residing in a limited geographic area, bound together by feelings of unity and interdependency.”

C. Farrington and E Pine define a community as:

- “A group of people lined by a communications structure supporting discussion and collective action.”

The Nigeria Broadcasting Code (2012: 97) defines a community as:

- “A group of people residing in a particular geographical location or sharing a strong interest, which the community desires to develop through broadcasting. Such communities include: a local, nonprofit organisation, an educational institution (campus), a cultural association, a co-operative society, and a partnership of associations.”

Asemah, Nkwam-Uwaoma and Tsegyu see a community as:

- “A self-organised network of people with common agenda, cause, or interest, who collaborate by sharing ideas, information and other resources.”

There have been other numerous definitions of a community but the common linkage in all of these is the fact that a community must have social group of any size whose members reside in a specific locality, share government, and often have a common cultural and historical heritage. Or a social, religious, occupational, or other group sharing common characteristics or interests and perceived itself as distinct in some respect from the larger society within which it exists. The business community; the community of scholars, virtual communities are few examples within these contexts.

However, concept such as community, hamlet, village, town and city are terms for groups of people living in close association, and usually under common rules. Community is a general term, and town is often loosely applied. A commonly accepted set of definitions conceptualised hamlet as a small group, village as a larger one, town still larger, and city as very large. Simpson states that “a community is not simply economic, nor simply political, nor simply territorial, nor

simply primitive. Nor is it all these special elements added together. Rather, it is a complex of conditional emotions which the individual feels towards the surrounding world and his fellows”.

### **1.3.2 Types of Communities?**

While most literature categorise a community into two, there is an addition of a type of community that is considered to be the newer form of human association. this newer form is called the virtual community. We will discuss all types of communities in this unit, including the newer form. Basically, there are two main types of communities, namely geographic communities – in the sense of people living together in the same geographic area – and communities of interest – in the sense of people who share a particular interest, which might be linguistic, cultural, social or other in nature. Regarding virtual community, it represents the newer forms of human association using ‘New Media’ platform. Let us consider discussing the types of communities as earlier stated:

#### **Geographic Community**

Fundamentally, human beings are recognized by geographic entity that is the communities by which they reside before they are recognised by communities of interest. According to Brueggemann (2006), communities that are bounded by geographical Space are embodied to have existence, meaning that it requires a physical space that symbolizes the community for its members and for those who are not part of the community. The boundaries of this community are often established with a recognized authority such as the Obas, the Emirs, the Obis, the Municipal government, counselors among others. Asemah *et al.* (2017) added that geographic communities share physical space so that residents come into contact with each other by virtue of

proximity, rather than intent. To be defined as a community, people must feel a sense of belonging and hold at least, some values and symbols in common. Community may also be embodied in a physical structure, such as a mosque, a church, a choir group, or a recreation club etc. These are also known as geographical communities- that is communities are located in a particular space and locality such as communities in Kurmi Mashi (Kaduna state), Ankpa (Kogi State), Okigwe (Imo State), Agege (Lagos State) etc.

### **Communities of Interest**

This refers to Communities where the membership is based not on shared physical space but on shared interests or characteristics that unite members and provide the basis for one's personal identity. Things like race ethnicity, religion culture, social class professional affiliation and sexual orientation often form the basis of communities of interest. Because such communities are based on identity and interest members carry the community with them. For example community of professional lawyers, business community, academic community, health community etc. they are so called because they foster community identity and protect community interest. Similarly communities can be formed of alumni associations and old boys/girls associations. There could be communities based on professional interests such as that of artists, professional associations such as the Engineers in Nigeria, Nigerian Medical Association, Traders Associations, Industrial associations etc. There can also be linguistic, religious and cultural associations. Say the Igala cultural band, the rice farmers' association, etc or even the positive people's network, fish workers forum, the Nigerian writers association, etc. Sometimes they are also referred to as "communities within communities." Members of these communities choose to associate with one another on the basis of a common interest or shared concerns. For example, the child labour, the sex workers, disability, low income or ethnic group and so on. That is to say, Communities of

interest sometimes overlap with locality based communities as when a residential area contains a high proportion of people whose personal identity is tied to one or more specific interest groups, such as the above mentioned.

### **Virtual Community**

In one way or the other, we must have knowingly or unknowingly belong to an online group, whose activity we duly follow. Sometimes, membership of such online groups is deliberate, the other time, you find yourself being a member by virtue of being a digital native. This implies that we live in a global village according to Marshall McLuhan. This newer forms of human association is what we termed as A Virtual community. A Virtual community, e-community or online community is a group of people that primarily interact via communication media such as newsletters, telephone, email or instant messages rather than face to face, for social, professional, educational or other purposes. If the mechanism is a computer network, it is called an online community. Virtual and online communities have also become a supplemental form of communication between people who know each other primarily in real life. Many means are used in social software separately or in combination, including text-based chatrooms and forums that use voice, videotext or avatars. Significant socio-technical change may have resulted from the proliferation of such Internet-based social networks.

As a matter of innovation, virtual communities represent newer forms of human association. These could include “communities of interest”, which could be goal oriented; frequently temporary groupings; which are usually characterized by relatively minimal unity. This is what differentiates virtual communities from their physical counterparts; the extent and impact of “weak ties”, which are the relationships acquaintances or strangers form to acquire information

through online networks. Baym, (2000), agree that relationships among members in a virtual community tend to focus on information exchange about specific topics rather than closing ties.

However, they have the potential to bring together people, who could not otherwise meet due to distance, accessibility or stigma. They also possess the potential to unite voices of those often unheard or ignored, and create opportunities for wider citizen participation in public policy debates and decision making process. A good example is the “END SAS” saga that virtually brought people together to oppose the brutal nature of Nigerian police force as against their primary responsibility of protecting life and property.

Also note that it is practically possible for virtual networks to be created and used by geographically and interest bound communities for social uplift and collective action. For example, many online groups initiate and sustain activism for victims of violence such as rape, domestic violence between husband and wife, or those that protect essential infrastructure such as power cable for electricity, pipeline vandalism in south-south and south-west zones respectively.

Beside the aforementioned explanation, Delanty (2003) stated that, another way to categorize types of community is by the one proposed below:

- Location-based communities: these types of communities range from the local neighbourhood, suburb, village, town or city, region, nation or even the planet as a whole; they are also called communities of place.
- Identity-based Communities: they range from the local clique, sub-culture, ethnic group, religious, multicultural or pluralistic civilisation, or the global community cultures



of today. They may be included as *communities of need or identity*, such as disabled persons, or frail aged people.

- **Organizationally-based Communities:** range from communities organized informally around family or network-based guilds and associations to more formal incorporated associations, political decision making structures, economic enterprises, or professional associations at a small, national or international scale.

### **1.3.3 Characteristics of a Community**

By characteristics we mean the attributes, traits, features that are associated with or common to a particular concept or phenomenon. In this context, we are referring to a community. If a Community is a group of individuals having shared space, values and practices, they are seen to be integrated in a network of relationships that foster commonness and spirit of togetherness. Therefore, communities are seen to be homogenous entities with a degree of relationship that is seen to be the very essence of community. A community is said to be bounded by certain form of social construction which foster a healthy relationship among its members. According to Farrington and Pine (2008), a community can be seen to have the following characteristics:

**Human Scale:** Communities have individuals engaging in face-to-face interactions. They are in that sense primary groups who are in direct contact with one another. People know each other and in this sense are in control of the range of interactions they are engaged in. Social structures are sufficiently small and people are able to own and control them.

**Identity and Belonging:** There is feeling of belonging and acceptance of each other as well as security thus one feels a part of the community or a member of a community. Membership involves acceptance by others, allegiance or loyalty to the aims of the group concerned. This

sense of belonging is significant and positively regarded. Community can become the person's self concept. Identity also plays a role in the person not only feeling a sense of belongingness to one community but a sense of difference from the other groups. Institutions within community and shared practices also play a role in identity formation and foster a sense of belonging. It also means that people can face a change in the sense of belonging to changing institutions. These can be seen to erode the togetherness within a community.

**Obligations:** The belongingness carries with it certain sense of rights and responsibilities. There is a mutuality of trust and reciprocity involved firstly in maintaining community life in terms of participating in the collective activities of community, sharing and interacting with others. Participating in community events with adherence to customs and traditions are ordained by collective will of the members

**Gemeinschaft:** This implies that the people have a wide variety of roles in which they interact with each other. These interactions are not contractual but are obligatory. These are important for self-enhancement of individuals as well as for fostering the use of a range of talents and abilities for the benefit of others and the community as a whole.

**Culture:** A community has a specific culture that is reproduced and continuously being shaped by the members of the community, through its social structures, economic systems and power relations. A culture in that sense is all encompassing and all embracing the way of life of a group of people.

On the other hand, a community can also possess the following characteristics:

- Roles/goals
- Institutions

- Boundaries
- Members
- Communication
- Skills and resources
- Needs
- Team groups

**Roles/Goals:** Talking about roles and goals expected to be achieved by the community and its members; each community has a particular role that fulfils a particular need. These roles provide members with a sense of belonging and purpose. Community role can be active in providing service, supportive contributions, where members share experiences, resources, skills and knowledge with each other. These roles are expected to provide a common cause or focus for the community whereby members develop a sense of pride and purpose in being a part of the community that bond and strengthen the community. The valued roles also mean that the leadership of the community is in touch with members and can create a feeling of importance within members.

**Institutions:** It is important to note that there is no society that exists without institutions. Institutions define the way people interact with each other within the community. These features are determined by the formal and informal cultures and values of the society in which the community participates and provide order and stability within the community. In doing this, a positive environment is created where all members have valued roles in supporting each other as a group. These institutions are built around the following: culture, values, hierarchy roles, expectations and behaviours. This means that a set of shared cultures, values, goals, behaviours and practices that characterize an institution allow members to function within the institution.

**Boundaries:** Boundaries can be physical, virtual or psychological. Boundaries define the identity of a community. These boundaries determine what the community does and how it does it. Through boundaries, the place of a community is marked. Without boundaries, the community may become unfocused, diversified and uncoordinated. The community may not be able to provide for its own needs, or needs of its members. In this context, boundaries are determined by

the institutions of the community, members of the community, the settings, government policy and practice.

**Members:** Being a member of a community signifies that you are connected to, and interact with other members of that community. Community is about caring and sharing. That is to say, all members share a common cause and have a sense of identity and belonging. Just as members of a community have ownership of their lives and property, the community has ownership of its members and property through the various mechanisms put in place by the community. For example, the community has ownership of its members through the following:

- Formal/informal induction or rite of passage
- Commitment- members have a sense of obligation towards the community
- Loyalty- members give up a certain amount personal autonomy for the greater good
- Respect- members have respect for each other
- Responsibility- members take on responsibilities with the community
- Safety and security- members feel that they can call on other members in times of need or when threatened
- Resources- community resources are owned by the community on behalf of its members

**Communication:** Communication is a vital part of human existence. It is the vehicle for human interaction. As the process by which people exchange information, beliefs and feelings; it may be expressed through oral, written, or nonverbal means. Information at any level may travel up, down, or horizontally. Communities therefore need communication to interact with members in order to achieve its goals. Members communicate with each other to share thoughts, feelings, experiences, skills and knowledge. In communication process, clear thinking and expression of thoughts is vital for effective communication. Essentially, communication does not only occur within a particular community, it is also an activity member of a community share with others outside their community. To function effectively as a community, the community needs to be able to respond to events that are outside the community which may be perceived to be of immense benefit to the community. (Wynn, R and Guditus, C.W, (1984). Team Management: Leadership by consensus.

**Skills and resources:** skills and resources are vital wealth that provide for the needs of members of a given community. A community needs a set of skills and resources in order to achieve its goals. They provide an available source of wealth that can be drawn upon when needed. If the community does not have the skills and resources to look after the needs of its members, these skills and resources need to come from somewhere else.

**Needs: community needs revolve round the following:**

- Understanding the changing internal and external environments and how they relate to the community
- Coordinating internal and external services in the community
- Enhancing effective communication between all members
- Understanding what members need
- Aware of relevant research and the evidence base practice
- Data gathering, analysis and reporting mechanisms
- Informed decision making process

**Team Groups:** Teams and groups are a body of important human resources any community can build to provide for the needs of its members. The teams and groups are expected to develop skills, resources towards maintaining valued roles of the community.

#### **1.4 Self-Assessment Exercise(s)**

1. Define the concept of a community
2. Name the three types of community mentioned in this course
3. List five characteristics of a community as contained in this course

#### **1.5 Summary**

This unit discussed the concept of community, the types of communities and the characteristics of a community. The major highlights in the unit revolve round various definitions of a community and the types. The unit presents three types of communities as identified scholars. These are geographic community, community of interest and finally, the virtual community.

Geographic communities, in the sense of people living together in the same geographic area – and communities of interest, in the sense of people who share a particular interest, and the virtual community, which represents newer forms of human association through ‘New Media’ platforms. It is expected that you now know much about what communities are, and how to make a distinction between the types of communities and their characteristics.

## **1.6 Conclusion**

There is no doubt that every individual, group, society, nation, nation-state belongs to a community. Whether it is by geography, interest, or through virtual means; a community plays crucial roles to the development of a nation and her citizens. This is so because human beings we first belong to a geographic entity before associating with people of a particular group of interest.

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## **1.8 Possible Answers to Self-Assessment Exercise (s)**

1. Define the concept of a community

A community is “a group of people who are socially interdependent, who participate together in discussion and decision making, and who share certain practices that both define the community and are nurtured by it.

2. Name the three types of community mentioned in this course

The three types of community mentioned in this course are:

- Geographic Community
- Community of Interest
- Virtual Community

3 the five characteristics as contained in this course are:

- Institution
- Boundaries
- Communication
- Skills and resources
- members

4 Differentiate between geographic community and community of interest

- Geographic Communities are communities bounded by geographical Space that symbolizes the community for its members and for those who are not part of the community. The boundaries of this community are often established with a recognized authority such as the Obas, the Emirs, the Obis, the Municipal government, counselors among others. Geographic communities share physical space which brings residents together in contact with each other by virtue of proximity, and the values they share in common. This means, as a community, people must feel a sense of belonging and hold at least, some values and symbols in common.
  
- Community of interest refers to Communities where the membership is based on shared interests or characteristics that unite members and provide the basis for their personal identity. Things like race ethnicity, religion culture, social class professional affiliation and sexual orientation often form the basis of communities of interest. Because such communities are based on identity and interest members carry the community with them. For example community of professional lawyers, business community, academic community, health community etc. they are so called because they foster community identity and protect community interest. Also, communities can be formed of alumni associations and old boys/girls associations. There could be communities based on professional interests such as that of artists, Engineers in Nigeria, Nigerian Medical Association, Traders Associations, Industrial associations etc.



## **Unit 2 The Concept of Broadcasting**

### **Contents**

- 2.1 Introduction
- 2.2 Intended Learning Outcomes
- 2.3 Conceptual Clarification
  - 2.3.1 Defining Broadcasting
  - 2.3.2 Types of Broadcast Media
  - 2.3.3 Radio Broadcast Media
  - 2.3.4 Television Broadcast Media
  - 2.3.5 Nature of radio
  - 2.3.6 Nature of Television
- 2.4 Self-Assessment Exercise(s)
- 2.5 Summary
- 2.6 Conclusion
- 2.7 References/Further Readings

### **2.1 Introduction**

Broadcasting, even though is more associated with mass communication, is a borrowed agricultural term. Farmers usually adopt the broadcasting strategy in sowing seeds or applying fertilizer. By this propagation method, farmers simply spread seeds or fertilizer freely by hand. Being an advantageous method that could cover large place cultivated with speed, the innovation created the atmosphere for Mass communication practitioners to borrow the term into their field, having considered the speed at which messages, ideas or pieces of information are able to reach the general public they are meant for in a short period of time. This scenario later became synonymous with broadcasting whenever the concept is mentioned. However, going beyond the aforementioned description of the root of the concept of broadcasting, several explanations have been given as to what the concept really means. These clarifications have helped in setting the

records straight amongst media scholars who fail to define broadcasting as a concept before any discussion about the broadcast media. Within the ambits of this course, this unit shall provides further definitions of the concept of broadcasting, the types of broadcast media and explain the nature of radio and television broadcasting.

## **2.2 Learning Outcomes**

At the end of this unit, you will be able to:

- Understand what broadcasting is all about
- Explain the types of broadcast media
- Differentiate between radio and television broadcast media
- Describe the nature of radio and television broadcast media

### **2.3.1 Defining Broadcasting**

To a layman, the word “broadcast” means telling a lot of people about something. Technically, broadcasting means more than that. It transcends the interpersonal or groups sending out of information to many people. It involves the use of the electronic media such as radio, television and internet to reach wider scattered audience. This aspect of broadcasting which is the concern of this course has been variously defined by many communication scholars. These definitions vary according to the orientation experience and learning of these scholars. No matter the approach, broadcasting is a branch of mass communication that involves the simultaneous dissemination of information to a scattered and heterogeneous audience using the airwaves. Agbanu and Nwammuo (2009) define it as the “use of electromagnetic spectrum rather than cables to simultaneously reach people of different races, culture and creed scattered in different locations”. Owuamalam (2006) states that “broadcasting involves the use of electromagnetic signals which are transmitted through space by means of radio frequencies and are received as

visual or aural signals by a mass audience”. Nwabueze (2008) maintains that “transmission of information through electromagnetic spectrum, stepped down to the audience by electronic gadgets. Akpunonu (2009) is of the view that broadcasting basically contains five variables as follows:

- i. Utilises electromagnetic spectrum or airwaves
- ii. Utilises voice and sound codes
- iii. Its operation is on regular basis
- iv. It is licensed by government agency which manages the frequencies e.g. NBC
- v. Its programmes are for public consumption.

Onabajo (2004) added that, broadcasting involve the transmission of information through radio waves from a radio or television station, to the audience in far and near places, through their receivers, which help in decoding such information. As opposed to other forms of mass communication like newspapers, magazines and books, broadcasting is an entirely electronic means of communication because it uses electronic technology to encode, distribute and decode messages. Although other forms of media like newspaper may apply technology in terms of production, but what differs is that it does not transmit information to her audience through the use of electronic magnetic waves. These waves as described by Sharma (2005) are forms of energy resulting from a combination of electrical and magnetic effects of rapidly changing electric currents. Electromagnetic waves are not visible to the human eyes but they travel with the velocity of light waves which is 186,000 miles per second or 300,000,000 meters per second.

### **2.3.2 Types of Broadcast Media**

There is a clear difference between broadcast media and the concept of broadcasting. Although they are two different but rather related concepts. While broadcast media are agents or channels

of broadcasting, broadcasting is the process. However, we shall limit our discussion to just the types of broadcast media.

From different perspective, scholars have identified various categories and classifications of broadcast media. Basically, there are two types of broadcast media, but recent development in technology has revolutionized media operations to include the internet as a channel of broadcasting. One very important advantage with the internet as a channel is that, it is considered to have the platform for either radio or television broadcasting. Each medium has its own unique feature and characteristics that account for its strengths and weaknesses. But for the purpose of this course, we shall limit our discussion to the conventional broadcast media.

These are:

- Radio, and
- Television

**2.3.3 Radio Broadcast:** You may be wondering why radio broadcasting is usually mentioned when discussing community broadcasting. The reason is not farfetched. Radio is the most pervasive broadcast media in Nigeria and the most patronised means of mass communication. Akingbulu and Bussiek (2010) cited the National Bureau of Statistics (NBS) that 88 percent of Nigerian households have access to radio with 72.9 percent ownership, while a survey by the NBS showed that 80 percent of Nigerians have access to radio, with at least a radio set or two in every household. In practice, those that do not have personal radio sets, listen to radio programmes from mobile phones owned by them, friends, colleagues or others. This presupposes that indeed, Nigerians are great radio listeners.

Radio as a broadcast media derived its name from the phrase ‘radiate out’ which means to spread out. Radio is described as the audio medium that is used to transmit electromagnetic waves from a source to a large and heterogeneous audience. Radio broadcasting has to do with audio signals sent through the air as radio waves from a transmitter, picked up by an antenna and sent to a receiver. Radio stations can be linked in radio networks to broadcast common radio programmes, either in broadcast syndication, simulcast or sub-channels. Radio is one of the media of mass communication that can be used to reach a large group of people in different geographical locations. Asemah (2011) described it as a universal medium. The power of radio as a channel of communication cannot be over emphasized. In fact, Radio has the ability of breaking ethnic and language barriers. It can also break the barriers of illiteracy as programmes can be produced in local dialects. This implies that, you can comfortably have access to radio signals even in remote villages.

Just like television, radio is transient in nature. This means that you may not have the opportunity to listen to programmes that might have been aired in your absent nor even ask the anchor to repeat what he or she has said on air while listening to a programme. However, due to the audio nature of radio broadcast, it is perceived to have visual limitations, because the messages cannot be seen; rather, they are only heard. Nevertheless, this limitation does not take away the beauty of using words to create mental image in the minds of the audiences.

**2.3.4 Television:** Television etymologically means “seeing at a distance” and it has its origin from the Greek word ‘tele’, which means, at a distance and the Latin word, ‘visionis’, which means to see. Television is one of the most important inventions of science. By implication, it is an extension of radio with the addition of visual elements. Television was first developed in

London by John Logie Baird in 1926, today; it has evolved into the most powerful instrument of audio-visual communication (Roy, 2014).

While radio is described as a medium with only audio production, Television is a broadcast media that is used for transmitting both audio and visual messages. Television combines sound, visuals and motion. I want to believe that at one point or the other, we all watch television programmes in our homes? Whether yes or no, television broadcast project people in a moveable fashion. That is why it is referred to as a medium that draw people's attention. Like radio, television, too, can reach a large and heterogeneous audience. The transmission of television messages started with the black and white known as monochrome and later developed into colour. The medium has been impactful in various ways. For example, it shows us information programmes like the news, documentaries and sports events. We can watch films, listen to interviews and hear the sounds of events that happened far away. The medium teaches us about countries and cultures. For lovers of entertainment, we watch series, comedies, game shows and situation comedy (sitcom) as well. As individuals, group, we must have lost counts of how television has influenced our lives since its invention.

### **2.3.5 Nature of Radio**

Radio broadcasting is one of several means of getting a message, to a large number of people at the same time, because it transcends the boundaries of space and time, and also leaps across illiteracy barriers. In terms of general availability, radio is the leading mass communication medium. In today's world, especially in developing world such as countries in Asia and Africa, there are more radio sets than television sets, newspapers and cinema sets. Radio stations are comparatively inexpensive to run, after the initial capital outlay of transmitters and receivers. It has immediacy in a higher degree than other media of communication. Radio can talk back to its

listeners by telephone, where the technical facilities exist, thus putting members of an audience in touch with one another.

Also, one important attribute of Radio is that it is flexible, because a scheduled programme can be dropped at short notice and replaced with something more topical or more urgent. Within limits, radio can persuade and effectively influence large audience, thereby contributing substantially to the building of a national consensus. It is a powerful instrument in the area of public enlightenment, on health issues, family planning, cultural re-awakening, business improvement and other social development issues. Apart from the description of radio as a local, fragmented, specialized, personal and mobile medium, radio breaks the barriers posed by literacy and poverty. For this reason, people tend to listen to radio more than they read newspapers and magazines, and more than they watch television or make use of the internet.

The nature of radio has advanced beyond the analogue mode where it consists of two main types; Amplitude Modulation (AM) and Frequency Modulation (FM). In this case, it only feeds one transmitter which is either referred to as AM station or FM station. Asemah et al., (2017) state that, radio has developed to the extent of migrating from analogue broadcasting to digital broadcasting. The digitization of radio is what is referred to as Digital Audio Broadcasting (DAB) in form of high-definition radio. The advantage is that, several stations can be carried within the same frequency spectrum. To access digital radio you must have a receiver equipped to handle the DAB signals. Other category of radio can be operated through the internet and satellite.

### **Characteristics of Radio**

1. Radio signals can reach almost all corners of the world, with an instant message

2. The message can be understood easily.
3. Radio appeals to the ear and other human faculties, particularly the imagination.
4. Radio programmes can be very stimulating to human emotions, depending on the way they are presented.
5. Radio is very profitable for group listening, because of the discussion which naturally follows.
6. Radio can reach the farthest areas of a country with educational programmes that stimulate the Normal process of learning.

### **Use of Radio Broadcasting**

In many countries in Africa, radio broadcasting has come a long way. It has evolved from transmitting programmes from the home countries of the colonial masters to what were once colonies. Radio in this sense had been effective in several ways. Let us take a look at how useful the medium can be in activating development:

**Mass Mobilization:** Radio is a singular medium that is most effective for mass mobilization. This presupposes the fact that any serious government must identify the various segments of the society and be able to develop messages through the help of their leaders in order to ensure the appropriateness and relevance of such messages to their audience. Scholars have discovered why past mobilization efforts have not yielded positive results is that, urban broadcasters have designed messages which have no relevance to their audiences. Moemeka (1981) and Onabajo (2004) discovered the importance of involving local and community leaders in programme conceptualization, implementation and execution and that rural people showed distancing effect to programming that did not involve their leaders.

**Mass Education:** Radio is also useful in mass education. The citizenry could be educated about government policies that really have a bearing on their lives. The radio could be used to



introduce illiterates to some formal education, through teaching them some basic hygiene principles, environmental cleanliness and lessons in preventive health care. This could be augmented with simplified literature as follow up. Tanzania, Uganda, Sudan and to some extent Ghana have been involved in using radio as a medium for mass education. Furthermore, Radio could be used as an instrument for formal education. For example, Radio Nigeria engaged in this approach in the 60's and early 1970's. While it lasted, formal schools were informed of time of broadcasts of the various subjects which were meant to prepare students still in school and drop-outs for examination in the General Certificate of Education (Ordinary Level).

**Cultural Innovation or Diffusion:** Radio could be used in cultural innovation or diffusion. Since culture is not static, radio could help remove to create awareness on the need for societies to do away with negative aspects of some cultures impeding development and help the citizens to absorb that which will improve their welfare.

**Speed of Information:** information Dissemination is fastest through radio since majority of the have access to a radio set. And again, through Radio programming, more urgent issues could be discussed

**The Entertainment Value:** The entertainment value of radio is very great. Music that softens the nerves could be played to lift the audience from their stressful moods. While the entertainment value of drama is high, it has been discovered that it is a potential tool for development. Onabajo (1995) in a study of the Badagry Local Government area's utilization of the broadcast media did find out that drama was the most preferred programme type by the people of the area. It also implies that vital information centred on topical issues such as

economy, health, Agriculture, environment etc., are woven into drama series for both information dissemination and entertainment purposes.

### **2.3.6 Nature of Television**

The advent of television added glamour to the broadcast media contents. This is because television allows messages to be presented in high quality, colourful and true-to-life images. Television is an electronic device that brings to us informational, educational and entertainment programmes. It is the greatest communications mechanism ever designed and operated by man. It pumps into our brains an unending stream of information, opinion, moral values and aesthetic taste. Television influences our perception of politics, religion, governance, fashion and culture" (Akpan, 2008). Television is not just a mere transmission device, but it is a medium, which brings its massive audience into a direct relationship with particular sets and values and attitudes. Its compact structure makes it an intimate medium which brings the world into our homes.

Television is team work, in the sense that it requires so many hands to perform a wide variety of duties, in order to produce a single programme. Each area of responsibility requires expertise and every production passes through many hands and stages. The content is scrutinized, so that something worthwhile is produced and beamed to its viewing public. Good television programming is not a one-man show, but the creative work of a quantum of clearly knit crafts and arts, which include acting, cinematography, architecture, scene design, interior decorating etc. Television viewing is an experience which is unique for both the viewer and the artistes or performers and this can be used to the television communication's advantage. Because of the medium's intimate qualities and the viewing environment, audiences tend to be involved with

television stars and personalities in a unique relationship (Wurtzel 1985). For actors who portray a role, the intensity of the identification can result in viewers confusing fantasy with reality.

The predominance of the close-up shots and the ability of the camera and microphone to detect, capture and magnify the slightest gesture, expression or vocal inflection, means that a performer or presenter, must always behave maturely on screen. Television is often a high-pressured operation with close deadlines, limited budgets, rushed rehearsals and short production periods. An unexpected technical problem can force sudden changes in the script, revision in the blocking and a reshuffling of rehearsals and shooting schedules. Experienced television personnel and artistes, are able to cope with these inevitable pressure and be able to deliver an effective and seemingly effortless performance. The basic characteristics of television as enumerated by Nworgu (2010) include the following:

- It makes use of the sound and vision
- It matches pictures and sound in one presentation and this makes it the first choice of advertisers because it gives room for presentations.
- It played a central role in manifesting Marshal McLuhan's concept of global village. Foreign television programmes are watched as if produced from the viewer's backyard.
- Information and Communication Technology (ICTs) are used in enhancing the reach and picture quality of TV programmes.
- Television combines audio and visuals in passing across messages to the public. It shares most characteristics with radio; the basic difference is that it has visual component in the dissemination of information. This advantage makes it exert a far-reaching impact on audience and the society in general, (Agbanu and Nwammuo, 2009)

#### **2.4 Self-Assessment Exercise(s)**

1. Define the term broadcasting
2. State the five variables of broadcasting according to Akpunonu

3. List and explain the two types of broadcast media you know
4. State five characteristics of radio
5. Briefly describe the nature of television broadcasting

## **2.5 Conclusion**

Given the role broadcast media has played toward national and grassroots development, the need to give proper attention to its operation to compete with global broadcast network cannot be overstressed. Since their emergence as communication tools, both radio and television have been used to propagate and advance the course of development in Nigeria and other developing countries. Therefore, it imperative to develop newer ways the medium can add value to humanity, especially rural communities.

## **2.6 Summary**

In this unit, various concepts in line with the course variables have been clarified. These concepts are broadcasting; broadcast media such as radio and television, and how they operate. The unit described broadcasting as the system of transmitting messages to the audiences, through space. It looked at broadcast media such as radio and television as the agents or channels of broadcasting due to the fact that they carry broadcast messages to the masses. Further readings may increase your knowledge on related concepts.

## **2.7 References and Further Readings**

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## **2.8 Answers to Self-Assessment Exercise(S)**

### **1. Define the term broadcasting**

Broadcasting has been defined variously by scholars. But to a layman, it could mean another thing. For example, a layman sees the word “broadcasting” as a means of telling a lot of people about something. Technically, broadcasting means more than that. It goes beyond just interpersonal or groups sending out of information to many people. Specifically, broadcasting involves the use of the electronic media such as radio, television and internet to reach wider scattered audience.

Another definition given was by Owuamalam (2006) who states that “broadcasting involves the use of electromagnetic signals which are transmitted through space by means of radio frequencies and are received as visual or aural signals by a mass audience”. The implication of this definition is that, it must be transmitted through electromagnetic waves for the message to reach heterogeneous audience since they are scattered at different places.

### **2. State the five variables of broadcasting according to Akpunonu**

The five variables of broadcasting according to Akpunonu are:

- i. Utilises electromagnetic spectrum or airwaves
- ii. Utilises voice and sound codes
- iii. Its operation is on regular basis
- iv. It is licensed by government agency which manages the frequencies for example, National Broadcasting Commission (NBC)
- v. Its programmes are for public consumption.

### **3. List and explain the two types of broadcast media you know**

The two types of broadcast media are:

- Radio and
- Television

Generally, broadcast media are agents or channels of broadcasting. Whether radio or television, each medium has its own unique feature and characteristics that account for its strengths and weaknesses. Radio is described as the audio medium that is used to transmit electromagnetic waves from a source to a large and heterogeneous audience. Radio broadcasting has to do with audio signals sent through the air as radio waves from a transmitter, picked up by an antenna and sent to a receiver. Radio stations can be linked in radio networks to broadcast common radio programmes, either in broadcast syndication, simulcast or sub-channels. Radio is one of the media of mass communication that can be used to reach a large group of people in different geographical locations. Asemah (2011) described it as a universal medium. The power of radio as a channel of communication cannot be over emphasized. In fact, Radio has the ability of breaking ethnic and language barriers. It can also break the barriers of illiteracy as programmes can be produced in local dialects. This implies that, you can comfortably have access to radio signals even in remote villages.

Television is a broadcast media that is used for transmitting both audio and visual messages. The difference between radio and television is that television combines sound, visuals and motion. This means that television broadcast project people in a moveable fashion. That is why it is referred to as a medium that draw people's attention. Like radio, television, too, can reach a large and heterogeneous audience. The transmission of television messages started with the black and white known as monochrome and later developed into colour. The medium has been impactful in various ways. For example, it shows us information programmes like the news, documentaries and sports events. We can watch films, listen to interviews and hear the sounds of events that happened far away. The medium teaches us about countries and cultures. For lovers of entertainment, we watch series, comedies, game shows and situation comedy (sitcom) as well.

#### **4. State five characteristics of radio**

**The five characteristics of radio are as follow:**

- Radio signals can reach almost all corners of the world, with an instant message
- The message can be understood easily.
- Radio appeals to the ear and other human faculties, particularly the imagination.
- Radio programmes can be very stimulating to human emotions, depending on the way they are presented.
- Radio is very profitable for group listening, because of the discussion which naturally follows.

**5. Briefly describe the nature of television broadcasting**

The invention of television revolutionized broadcasting generally. This is because it added glamour to the broadcast media contents by allows messages to be presented in high quality, colourful and true-to-life images. Television is an electronic device that brings to us informational, educational and entertainment programmes. It is the greatest communications mechanism ever designed and operated by man. It pumps into our brains an unending stream of information, opinion, moral values and aesthetic taste. Television influences our perception of politics, religion, governance, fashion and culture" (Akpan, 2008). Television is not just a mere transmission device, but it is a medium, which brings its massive audience into a direct relationship with particular sets and values and attitudes. Its compact structure makes it an intimate medium which brings the world into our homes.

## **Unit 3 Defining Community Broadcasting Contents**

- 3.1 Introduction
- 3.2 Intended Learning Outcomes
- 3.3 Conceptual Clarification
  - 3.3.1 Community Media defined
  - 3.3.2 Community Broadcasting as a Concept
  - 3.3.3 Characteristics of Community Broadcasting
  - 3.3.4 Principles of Community Broadcasting
  - 3.3.5 Objectives of Community Broadcasting
- 3.4 Self Assessment Exercise(s)
- 3.5 Summary
- 3.6 Conclusion
- 3.7 References/Further Readings
- 3.8 possible answers to Self-Assessment Exercise(s)

### **3.1 Introduction**

Having understood the concepts of a community and that of broadcasting from previous units, it is imperative to look at both concepts as a single entity. If community can be seen to be a group of people who are bonded by geographic space or interest, and broadcasting is described as the transmission of messages to a large heterogeneous people using media channels such as radio and television, it presupposes that the fusion of both words should not be difficult to conceptualize. While we try to look at the concept from a single unit, it is important to put to perspective the difference between community media and community broadcasting.

Conceptually, community media and community broadcasting may not be the same, but they are related concepts that are used interchangeably. In clarifying the differences, it is vital to understand what the 'term' media connotes. Media simply means a channel or medium of communication. It could be radio, television, or even by extension, online media. Specifically,



community media can be print, broadcast or online which may be published in local languages. While the term media encompasses all types of media, broadcast media entail only mediums that transmit messages electronically. By this clarification, it shows that there are no watertight differences between both concepts. As we progress into the body of this unit, it will provide you further clarifications as contained in the content above.

### **3.2 Learning outcomes**

At the end of this unit, you should be able to:

- Understand what community media and community broadcasting are
- Identify the functions of community broadcasting
- Outline the characteristics of community broadcasting
- State the principles of community broadcasting
- Highlights the objectives of community broadcasting

### **3.3 Conceptual Clarification**

#### **3.3.1 Community Media Defined**

Community media have been described using various nomenclatures, including citizens' media, alternative media, free media, autonomous media, and radical media. Contextually, community media is a media operated for, and by a community and are characterized by the effective participation of that community in all processes of the organization. Whether it is a geographic community, community of interest or virtual community, the nature of community media is participatory where people define who they are, what they want and how they can get it. This negates the principles of top-down approaches to development plans which only recognize community members as passive contributors.

According to Asemah *et al.* (2017), the processes of media production, management and ownership are in themselves empowering, imbuing critical analytic skills and confidence about interpretations reached and solutions found. This is expected to create the opportunity for people to produce and compile their own information that can directly address their needs. As noted by development communication scholars, community media initiatives have over the years questioned the view of the audience as mere media consumers and chosen to see them as social agents within their community (Hanson, 2013).

By community media, we refer to grassroots or locally oriented media access initiatives on a profound sense of dissatisfaction with mainstream media form and content dedicated to the principles of free expression and participatory democracy and committed to enhancing community relations and promoting community solidarity. Community media, therefore, is noticeably positioned as an independent set of social practices that are separate from the state and the market and by which communities support the articulation of alternative media as part of civil society (Howley, 2005; Watson, 2015). Community media are media created to allow community members to tell their stories and have conversations necessary for their own self-directed development as citizens and the faces and voices in these stories and conversations may not be seen or heard anywhere else (Johnson, 2006). Community media can be print or broadcast, as well as online.

Community media are form of independent and non-profit media, owned and controlled by the community. Operations are seen as participatory, often relying on community volunteers to produce, present and develop their own news programmes in languages community members understand (mediadev, 2017). Community media are any form of media created and controlled by a community, either a geographic community or a community of identity; they are different

from commercial media, state run media or public broadcasting. Community media, whether broadcast or online, are crucial to ensuring media pluralism and freedom of expression and are an indicator of a healthy democratic society. As an alternative media to commercial and public media, as well as, social media, they are characterized by their accountability to and participation of, the communities they serve. They have a greater focus on local issues of concern and facilitate public platforms for debate and discussion (UNESCO, 2017).

### **3.3.2 Community Broadcasting as a Concept**

Having set the pace for the clarification on the concept of community media, it is also necessary to bring us to speed in clarifying what community broadcasting is all about. Earlier in our introduction, we try to dissect how interwoven the application of community media and community broadcasting are. And we stated that the similarity is more watertight than the difference, and this may depend on the context of application. While we try to look at how the concept has been described by scholars, we shall look at community broadcasting from the ambits of broadcast media only.

As a concept, community broadcasting can be generally defined as a type of media operations that are independent, not-for-profit, and governed by and in the service of the communities they serve. As a “third pillar” to other forms of broadcasting, they are crucial part of a healthy, pluralistic media sector. The starting point for creating and running a regulatory system which facilitates the establishment and functioning of a robust community broadcasting sector is to have a clear understanding of what is covered by the term ‘community broadcasting’.

The term community broadcasting is defined variously depending on one's location, scope and context. From whatever angle one sees it, one thing stands tall- Community Broadcasting (CB) is a system of broadcast media ownership and operation that is owned and

operated by the members of a given community where such a station is sited. One of the attributes of community broadcasting is that, production and dissemination is done by the people and received by the same people on their terms. Ekwe and Umeh, (2009) likened this approach to Abaraham Lincoln's definition of democracy- broadcasting of the people, by the people and for the people. Here, everything about the type of programmes, operation and funding is determined by the people of such community.

However, ownership and operation of community broadcasting varies from country to country or from state to state. In the United States of America, community broadcast stations are established and managed by the community through communal efforts. That does not, however, mean that government does not support them from time to time. There, 85 percent of their C.B. staffs are volunteers. The same is the case with Thailand which has 3,000 community radio stations. This is equally the case with United Kingdom and Sweden.

As a non-profit service that is owned and managed by a particular community, it must responds to the “needs of the community it serves, contributing to its development within progressive perspectives in favour of social change; and striving to democratise communication through community participation in different forms in accordance with each specific social context” (Estrada, 2001) Whether is it operating as radio or television, community radio must be built on popular ownership and non-profit orientation and completely different from the government or commercial radio station. Community radio ownership must be rooted in the community, recognize local institutions and above all, must embrace inclusiveness.

Another very important attribute of community broadcasting as pointed out by Pate (2010) is that it must be justifiably plural and diversified to reflect and represent multiple interests in society. While we established that community broadcasting (radio and television) is not profit oriented, it

does not mean that they cannot generate revenue through light commercials so as to sustain the running of the stations. The above idea is not to compete with the conventional radio stations, rather, they are expected to complement them because of their obvious advantage of flexibility and specific-orientation nature of individual communities. Little wonder that community radio is often described as the voice of the voiceless and the radio of the poor.

At the international level, a number of statements relating to the definition of community broadcasting can be found in different international instruments. For example, the 'African Charter' on broadcasting (2001) defines Community Broadcasting as the broadcasting which is for, by and about the community, whose ownership and management is, representative of the community, which pursues a social development agenda, and which is non-profit.

The World Association of Community Radio Broadcasters (AMARC) is an international non-governmental organisation serving the community radio movement which is the leading community media organisation globally. In 2008, AMARC adopted its Principles for a Democratic Legislation on Community Broadcasting (AMARC Principles) which define community broadcasting quite specifically:

Community radio and television are private entities with public objectives. They are managed by various types of non-profit social organizations. Their fundamental characteristic is the participation of the community, in ownership as well as programming, management, operation, financing and evaluation. They are independent and non-governmental media that do not depend on or are part of political parties or private firms.

In any democratic society, there are a number of tools for promoting access to information and voice opportunities, including public service and commercial broadcasting. These larger, more mainstream types of broadcasting, however, tend to under represent precisely rural, grassroots and/or minority groups which also increase the sense of marginalization that very important

population. Lack of access to basic services like quality education, health facilities, clean water, electricity, economic opportunities and a range of other needs becomes the people's nightmare. In countries around the world, community broadcasting has emerged to help fill this major communications gap, and to enable these groups to access basic information that can help them to improve their situations, and to articulate their concerns and attract the attention they need to address them. Therefore, broadcast at the level of the community becomes a vital means by which the voiceless are able to exercise their right to express themselves freely and to access the information they need to bring about positive change. This, then, forms the heart of any definition of community broadcasting,

### **3.3.3 Characteristics of Community Broadcasting**

The 2009 Declaration of the Committee of Ministers of the Council of Europe on the role of community media in promoting social cohesion and intercultural dialogue, outline some characteristics based on the idea that community media, is taking the form of broadcasting and/or other electronic media projects. According to the committee, these characteristics are:

- independence from government, commercial and religious institutions and political parties;
- a not-for-profit nature;
- voluntary participation of members of civil society in the devising and management of programmes;
- activities aiming at social gain and community benefit;
- ownership by and accountability to the communities of place and/or of interest which they serve;
- commitment to inclusive and intercultural practices;

The fundamental characteristic of community broadcasting is the participation of the *community*, in ownership as well as programming, management, operation, financing and evaluation. For this reason, it is essential to understand the sorts of groups qualify to own, operate and participate in community broadcasting. Therefore the extent to which the community must be qualified to involve in a broadcast operation is largely dependent on the independence from government and political interference. And its operation will not be misconstrued as a privately owned radio and television stations, as opposed to the public media (which may also have local outlets, especially radios). In fact, freedom and independence are the hallmark of community broadcasting. At the same time, despite its private ownership structure, community broadcasting is required to be non-profit in nature. This means that generating revenues is a means of supporting the broadcasting service as opposed to generating profits, which happens with commercial broadcasting. It is also inherent in the idea of community broadcasting that it serves the community. This has important definitional implications in terms of the type of programming that it carries. This must, where relevant, be produced in a language or languages commonly used, spoken or understood by the community. However we look at it, the very idea behind community broadcasting suggests that it must cover issues of immediate and special relevance to the community, whether of a social, cultural, political, economic or other nature.

#### **3.3.4 Principles of Community Broadcasting**

Since the notion of a community is understood broadly to include both geographic communities and communities of interest, ideally, community broadcasting is expected to operate within the context of ownership, pluralism and inclusiveness Community radio is a form of public-service broadcasting, but different from conventional broadcasting. According UNESCO, its operation is predicated on the following principles:

1. Only broadcasters who demonstrate ownership or governance by the community they serve would be recognised as community broadcasters. Specific conditions may be imposed to achieve this but any such conditions should be concrete and realistic in terms of achievability. In addition, a relatively more flexible approach should be considered at the early stage of establishing a particular community broadcast station.
2. To safeguard the independence of community broadcasters from the government and other political forces, public and political ownership of these entities should be prohibited. They should also be required to operate on a non-profit basis to protect them against undue commercial influence.
3. Consideration should be given to supplementing the general requirement of community participation with specific programming requirements for community broadcasters, which may refer to languages, programme genres and/or the local content production. Any such requirements should be relevant to the purposes and goals of community broadcasting, and should not be unduly vague or onerous
4. There is also the principle of public access and participation where citizens have a democratic right to reliable, accurate and timely information. Access implies the availability of broadcasting services to all citizens; participation implies that the public (community) is actively involved in planning and management and providing producers and performers.
5. It must also be editorially independent of central and local government, of political parties and of commercial and religious institutions in determining its policies and programming.
6. The specific focus of community broadcasting should be able to make its audience the main protagonists, by their involvement in all aspects of management and programme production, and by providing them with programming that will help them in the development and social advancement of their community.
7. News on community Broadcast Stations, unlike that on the mainstream media, is not an isolated story or event alone: rather, it is part of an ongoing and future process which supports change and development in the community. Entertainment is provided in a form that is a collective cultural expression, rather than a featuring of refined performers. It is more like singing Karaoke than listening to a professional artist. Education is sharing of experiences and learning from others in the community than listening to an expert or teacher talking.



8. Facilities are almost invariably owned by the community through a trust, foundation, cooperative, or some similar vehicle. The station's policies, management and programming must be the responsibility of the community for its independent and exclusive use. Funding may be from a diversity of sources, to include: donations, grants, membership fees, sponsorships or advertisements. But a combination of all is the most desirable to ensure independence.

### **3.3.5 Objectives of Community Broadcasting**

According to Khan *et al.* (2017), community radio and television are private entities with public objectives. These objectives as identified by The World Association of Community Radio Broadcasters (AMARC) include:

1. Satisfying the communication needs of their communities' members and to enable them to exercise their rights of access to information and freedom of expression.
2. The promotion of social development, human rights, cultural diversity, pluralism of information and opinion, peaceful coexistence, and the strengthening of social and cultural identities, among others.
3. Ensure to remain pluralistic in operation and for that reason must ensure the access, dialogue and participation of a range of social movements, races, ethnic groups, genders, sexual orientations, religions, ages and others.
4. Engaging in consultative discussions with stakeholders about how these standards may best be applied in the local context. Harnessing the policy for community broadcasting

### **3.4 Self Assessment Exercise(s)**

1. Define community broadcasting
2. State the function of community broadcasting
3. What are the characteristics of community broadcasting
4. Outline the objective and principle of community broadcasting

### **3.5 Conclusion**

One of the ways to attain sustainable development in a global village is to envisage a society where every citizen can have access to communication platforms to air their voices and

participate in development processes for the betterment of their community. To have a voice means to have equal rights and access to a pluralistic media where ownership and inclusiveness are valued and respected. Community broadcasting is the only form of media that can make its audience the main protagonists, by their involvement in all aspects of management and programme production, and by providing them with programming that will help them in the development and social advancement of their community. Here, Programming which will operate in the language which is spoken and understood in the relevant community is obviously a key consideration.

### **3.6 Summary**

In this unit, we tried to put various and related concepts into perspective. These concepts are community media, and community broadcasting. Our discussion also touched on the characteristics and principles of community broadcasting. These principles and characteristics were presented as contained in available documents.

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### **3.8 Possible Answers to Self-Assessment Exercise(s)**

#### **1. Define Community Broadcasting**

As a concept, community broadcasting can be generally defined as a type of media operations that are independent, not-for-profit, and governed by and in the service of the communities they serve. Community broadcasting has been described as a “third pillar” to other forms of broadcasting. As a crucial part of a healthy, pluralistic media sector, the starting point is to create and run a regulatory system capable of establishment a functioning and robust community broadcasting sector with a clear understanding of what is expected to covered by the term ‘community broadcasting’. Community Broadcasting (CB) is a system of broadcast media ownership and operation that is owned and operated by the members of a given community where such a station is sited. One of the attributes of community broadcasting is that, production and dissemination is done by the people and received by the same people on their terms. This approach could be likened to the popular Abaraham Lincoln's definition of democracy- broadcasting of the people, by the people and for the people. Here, everything about the type of programmes, operation and funding is determined by the people of such community.

#### **2. What are the Characteristics of Community Broadcasting**

The Council of Europe (2009) on the role of community media in promoting social cohesion and intercultural dialogue outlined some characteristics of community broadcasting as:

- independence from government, commercial and religious institutions and political parties;
- a not-for-profit nature;
- voluntary participation of members of civil society in the devising and management of programmes;
- activities aiming at social gain and community benefit;
- ownership by and accountability to the communities of place and/or of interest which they serve;
- commitment to inclusive and intercultural practices;

The fundamental characteristic of community broadcasting is the participation of the *community*, in ownership as well as programming, management, operation, financing and evaluation.

### **3. Outline the objective and principle of community broadcasting**

#### **a. Objective of Community Broadcasting**

1. Satisfying the communication needs of their communities' members and to enable them to exercise their rights of access to information and freedom of expression.
2. The promotion of social development, human rights, cultural diversity, pluralism of information and opinion, peaceful coexistence, and the strengthening of social and cultural identities.
3. Ensure to remain pluralistic in operation and for that reason must ensure the access, dialogue and participation of a range of social movements, races, ethnic groups, genders, sexual orientations, religions, ages and others.
4. Engaging in consultative discussions with stakeholders about how these standards may best be applied in the local context.

#### **b. Principles of Community Broadcasting**

1. Only broadcasters who demonstrate ownership or governance by the community they serve would be recognised as community broadcasters.
2. To safeguard the independence of community broadcasters from the government and other political forces, public and political ownership of these entities should be prohibited.
3. Consideration should be given to supplementing the general requirement of community participation with specific programming requirements for community broadcasters, which may refer to languages, programme genres and/or the local content production.
4. There is also the principle of public access and participation where citizens have a democratic right to reliable, accurate and timely information.
5. It must also be editorially independent of central and local government, of political parties and of commercial and religious institutions in determining its policies and programming.
6. The specific focus of community broadcasting should be able to make its audience the main protagonists, by their involvement in all aspects of management and programme

production, and by providing them with programming that will help them in the development and social advancement of their community.

7. News on community Broadcast Stations, unlike that on the mainstream media, is not an isolated story or event alone: rather, it is part of an ongoing and future process which supports change and development in the community.
8. Facilities are almost invariably owned by the community through a trust, foundation, cooperative, or some similar vehicle.
9. The station's policies, management and programming must be the responsibility of the community for its independent and exclusive use.

## **Unit 4 Content, Planning and Broadcast Personnel Contents**

- 4.1 Introduction
- 4.2 Intended Learning Outcomes
- 4.3 preparing the Content and Planning for Community Broadcast programmes
  - 4.3.1 Content of Community Broadcast Programmes
  - 4.3.2 Planning Community Broadcasting Programmes
  - 4.3.3 Personnel Involved in Planning Community Broadcasting Programmes
- 4.4 Self Assessment Exercise(s)
- 4.5 Summary
- 4.6 Conclusion
- 4.7 References/Further Readings
- 4.8 Possible Answers to Self-Assessment Exercise(s)

### **4.1 Introduction**

Like any other media outfit, preparing and planning for community broadcast content is a necessary condition which must be adequately catered for. This requires conducting a research to first of all determine the suitability of the programme in terms of audience analysis, where to locate the station and the types of programmes meant for rural communities. In all of these, content and planning of community broadcast programmes are key consideration when it comes to broadcast station operations. To achieve this, it becomes imperative to give attention to programming issues, especially with mechanism that will ensure community access and participation. Note therefore that, effective community broadcasting lies in planning and the type of content, whether it is for radio or television production. In addition, there are personnel involved for effective planning of broadcast content from start to finish. These personnel are described as ‘above-the-line’ and ‘below-the-line’ broadcast personnel.

### **4.2 Learning Outcomes**

At the end of this unit, you should be able to understand:

1. What community broadcast content and planning are
2. Identify personnel involved in planning community broadcast programmes
3. Factors to consider when planning for community broadcast content

#### **4.3.1 Content of Community Broadcast Programmes**

Even though planning and content of community broadcasting go hand in hand, they are different by nomenclature. In this course, we are looking at content from a broadcast programme package contained in a production. Simply put, content means broadcast formats used for packaging community programmes. I am sure, when you read a newspaper; you will come across various things. There will be an attractive cover, advertisements of different products, stories or articles on issues ranging from politics to sports and cinema, interviews and other features. Similarly, a broadcast radio or television station also broadcasts programmes of different types. Think of the different types of programmes you have heard on radio or watch on television. You would probably remember news content, phone in programmes, talks, discussions, cricket commentaries etc. These different types of programmes are called broadcast contents.

Beyond just the packaging of a programme is the fact that the village or town in which you live, the men and women, (rich and poor) plays a very important role in determining the content of any broadcast programme. Though there are plenty of rich people and highly developed cities, majorities of our people are poor and a large number of them cannot read or write. So the only medium that can really reach them to inform, educate and entertain is the radio. So the requirements of listeners of broadcast programmes may not be the same. Therefore, to serve them, we need to know many facts about them. These facts guide the production of community broadcast content. In that case, let us make a list of what we should know about the audience:

- Number of people — i.e. the total population of the area.
- Number of men and women — Sex ratio
- Literate people/Illiterate people
- The languages spoken in the area.
- Schools/Colleges
- Children going to school
- Health facilities — availability of doctors, primary health centre, clinics, hospitals.
- Any major diseases
- Religions in the area-population wise
- Power supply
- Nearest radio stations/Television stations
- Climate of the place
- main occupation of the people
- Income per head/people below poverty line
- Roads/transport facilities
- Irrigation facilities
- Number of people engaged in agriculture/other occupations.
- Types of crops. You can add many more issues to this list. We need to know these facts to decide the language, the type of broadcast, timing of programmes etc. Radio formats therefore are decided on the basis of the needs of the audience.

Jallov (2012) believe that while acknowledging participation as a central force to Community broadcasting programming, Community broadcast Stations (CBS) will only achieve their developmental objectives if the programmes are well researched, produced and presented using the above as a guide for content creation, with the listeners taking centre stage in the whole process of programming and broadcast. In doing so, there is every tendency that broadcast content (radio and television) may promote knowledge sharing hence helping people to make informed choices on critical issues. For Jallov (2012), listeners become proud and grasp the message easily when local language is used. The programme-content of Community Broadcast



Station (CBS) is expected to address the people's felt needs and encompasses all key areas such as local election issues, women affairs, conflict resolution, human rights and repulsive traditional beliefs. This done such that the programming team cut across all sectors of the local economy including farmers, local craftsmen, traditional and religious leaders, women groups, and youth leaders among host of others. All these are in control of content programming and broadcast.

#### **4.3.2 Planning Community Broadcasting Programmes**

##### **What is planning?**

Before we get into the business of planning for community broadcasting programmes, let us try to explain what planning as a concept means. Whether it is individual performance plans, organizational plans planning does not end. The more you plan, the more you will achieve. Planning, monitoring and evaluating should become part of your routine at work. Having said this, what then is planning? Planning is one of the most important management techniques in existence. Planning is preparing a sequence of action steps to achieve some specific goal. This means, if you do it effectively, you can reduce much of the necessary time and effort of achieving the goal. The advantage of planning activities is that you have already put the thought into the steps you need to take. A plan is like a map. It allows you to check on your progress and see how far you are from achieving your goals.

Planning is a task embarks upon by an individual or a group of individuals in order to achieve an objective. People irrespective of what they intend to achieve; outlined bits by bits procedures that will enable them satisfy the targeted goals. When you hear the word planning, what readily comes to mind is the saying that, "if you fail to plan, you are already planning to fail". For this

reason, it becomes very important to begin to plan on how you intend to successfully achieve a goal than failing for lack of planning.

All good planning involves the following steps:

- Clarify your goal. Your goal has to be achievable. Think about the time and resource restraints you might encounter and take them into consideration.
- Write a list of actions. Write down all actions you may need to take to achieve your goal.
- Prioritise your action list. Look at your list of actions and decide what is absolutely necessary to achieve your goal. Cross out the actions which are not necessary.
- Organise your list into a plan. Decide on the order of your actions and set timelines.
- Delegate the actions to teams or individuals. Make sure you've identified who is responsible for what.
- Monitor the execution of your plan and review the plan regularly. How much have you progressed towards your goal by now? What new information do you have? Use this information to further adjust and optimise your plan.

As it relates to planning for community broadcasting programmes, there are steps you need to take. Let us consider briefly some of these steps.

- **Visualizing an idea:** planning for broadcast programme generally begins with when the producers develop an idea, with the hope that the idea will be materialized and translated to become a programme. And this programme will subsequently be transmitted to the audience.
- **Research:** conceiving the programme idea is not totally enough. The visualiser should as a matter of necessity, subject the idea to a verifiable research. This will enable you to have more information and facts about the programme idea. Research in this regard requires you interacting with colleagues who may have different, but suitable ideas for the programme.

- **Audience research:** you need to know the audience you are producing the programme for very well. Their likes and dislikes and how best to handle the programme. Knowing your audience will help you determine the type of programme they may be interested in. for example, is it documentary, talk show, drama, interview or discussion programme? You need to ascertain audience the language suitable for the programme. Through research, you will be able to know audience-members response to your programme idea. You will also put in place measures to ensure that you respect the desires your audiences. The programme must appeal to the interests, tastes and desires of the audience. What makes community broadcasting programmes different from other types of broadcasting is because they engender change, social progress and better living condition in the community they serve.
- **Stakeholders' involvement:** Ask yourself – what will your station be in a year or two? What might it sound like? What will it be like for the volunteers? In many ways, Strategic Planning is a process of fact finding. You need to look at where the station is and have an agreed concept of where it needs to be before you can decide on a strategy to take it there. But make sure all key stake holders agree before you proceed in making plans for the direction of the station. Together, an organisation can build a united vision with everyone aiming for the same goals. But before this, everyone needs to agree on the key areas that need to be changed. Depending on the policy, it is up to those involved with the station, whether it's the manager, board members or volunteers, to make sure goals are developed and outcomes are reached.

In addition to the above, the main aim of planning is to maintain a positive relationship between the community broadcast station and its listeners and volunteers. Specifically, planning enables a community broadcast station to:

- become proactive rather than reactive — to clarify the station's purposes and direction
- initiate and influence outcomes in favour of the community station
- exert more control over its destiny — to decide where it wants to be in the future
- adopt a more systematic approach to change and reduce resistance to change
- improve financial performance and use resources effectively
- increase awareness of its operating environment (for example, government policy, threats)
- improve organisational control and coordination of activities
- Develop teamwork.

#### **4.3.3 Personnel Involved in Planning Community Broadcasting Programmes**

The production in radio and television requires a team work. This means that several individual are involved to be able to produce either a radio or a television programme. Consider only you shouldering the responsibility of a team work; you could imagine how stressful it might be. From fixing microphones, amplifier, studio light to monitoring your crew and ensuring everything is in order is simply not a one man job. When it comes to broadcast programme production, it is not possible for one man to handle the programme from its beginning to the end. In programme design, we have the script writer, who may write a radio or television script while other production personnel will be engage in doing other things. According to Asemah and Asogwa (2017), broadcast production is a system with subsystems; they maximize the strength of one another to function effectively.

Basically, broadcast production crew is categorized into two:

- i. Above-the-line crew
- ii. Below-the-line crew

Let us see who constitute the 'above-the-line' crew in a typical community broadcast production.

### **Above the Line Crew**

**Executive producer:** You may have heard about the name, executive production and be wondering who could be this person and what is his or her role in production process. Well, the executive producer is the owner of the programme. He may also be the financier of the programme. He oversees the work of the producer and ensures the production is completed on time, within budget and to agreed artistic and technical standards. His main interest is to manage a financially profitable project. He or she may also have interest in the knowledge of all aspects of film production, financing, marketing and distribution.

**Producer:** Cast your mind back to a programme you have listened to before, they must have made mentioned of the word producer. If you affirm to this, it goes to say that you are familiar with some of these crew members and may not know how they discharge their responsibility. In a scheme of things, the producer works under the executive producer. He obtains orders from the executive producer. The producers are hired because they know other production crew members who fit into a particular role. He knows the best directors, writers, music director and has the capabilities to coordinate and work with these creative artists to achieve results. The overall quality of any production lies with the producer

**Script Writers:** Script writers are the people who write either the radio or the television scripts. They give direction to what becomes a complete package in a production. This is so because without a script, no production will come alive. Scripting is done from an idea conceived by either the producer or the script writer. And this is done with aim and objectives. For any programme to align with the aim and objectives, the script writer must be able to adequately interpret the idea as conceived.

**Announcer:** An announcer is basically associated with radio operation. He is the voice of the station. He practically introduces programme content for the station. At a smaller like station like that of a community radio, the announcer may be in charge of some technical duties, such as running the control board or keeping logs of the programmes

**On-Air Personalities:** These are creative personalities who do a lot of talking, not necessarily performing the function of an announcer. Unlike an announcer who gives a lead-in to content, On-air personalities are the actual hosts of the programmes on radio or television. They put a lot of energy while presenting the programme.

**Music Director:** every radio or television programme comes with background music. They may come in form of the programme 'signature' (signature tune) or a composition of musical sounds for the station. The music Director is saddled with the responsibility of composing and arranging a broadcast programme music. He or she ensures the music selected aligns with the programme.

Other categories of broadcast crew members under the-above-line are: Associate producer, associate director, art director, production manager, director, production assistant. You may want to take time to study their roles in a broadcast production process.

Now that you have familiar yourself with the-above-the-line crew, let us identify some of the key personnel involved under the below-the-line crew in community broadcast production process.

### **Below the Line Crew**

**Camera Operators:** not in all production that the use of camera is required. For example, camera may not be required for radio production because it is all about audio sounds and effects. Camera operators are required when it is a video production. In a video production, both audio and visual are necessary elements needed for production. However, modern radio production adopts a process known as simulcast or podcast where artists in a radio studio are captured on video during presentation. In a television production, cameras and their operators are absolutely required in any piece of production.

**Lighting Director:** Light is a fundamental element needed in television production. You need lighting personnel whose job would be to provide good lighting image to compensate for poor light. By so doing, the camera man can technically capture acceptable pictures or images within the boundary of coverage. Television lighting director work mainly in the studio and rarely work outdoors on location. The type of programme determines the intensity of light needed in the studio.

**Audio Engineer:** Audio comes with sound. The audio engineer works on the console to regulate, control, amplify, and mix sounds for effective production of quality sounds. With the instruction of the director, He selects the microphone to be used during any production. According to Asemah and Asogwa (2014), he or she maintains proper audio balance and levels between all of the talent and may add sound effects when needed.

**Video Engineer:** This broadcast person is in charge of anything visuals. He handles the visual aspects of television production. The video engineer makes sure that all video equipments are in proper shape before the commencement of shooting. He has the technical know-how that ensures the picture comes out good. So the next time you find yourself in any television studio, do yourself the favour to make more inquiry about the technical abilities of the video engineer and how he or she does the job.

**Video editor:** as the name implies, he or she edits video tapes programme segments, news stories, promos etc.

**Grips:** Grips are also known as ‘Stage Hands’. They are responsible for the movement of scenery, flats and props on the set. Based on the rules and regulation guiding television production, only grips are allowed to touch broadcast equipment. By extension, they also operate microphone booms and assist camera operators in moving dollies and pulling camera cables.

**Gaffer:** Call them electrician, you may not be wrong. They handle lighting instruments, dimmers, cables, generators and other electrical equipment.

There are several other crew members that may not be part of this discussion, as you try to read further, you may come across many.

#### **4.4 Self Assessment Exercise(s)**

1. Briefly express in few words, your understanding of the content and planning of community broadcasting programmes
2. List the personnel involved in planning community broadcast programmes

#### **4.4 Summary**

In this unit, you have learnt about community broadcast programme, the content of a community broadcast programme, as well as planning for community broadcast programme. You also learnt



about the ‘who-is-who’ in broadcast production process; and you were told that the personnel involved in broadcast production are categorised into above-the-line and below-the-line crew. On one hand, the unit identified personnel such as the executive producer, producer, script writers, announcer, on-air-personalities, music directors among others. On the other, the unit briefly discussed broadcast production personnel such as camera operators, lighting director, audio engineer, video engineer, video editor, grips and gaffers.

#### **4.5 Conclusion**

Broadcast content is a critical part of the running of either radio or television. It determines how attractive and sustainable the stations will appear to the audience. It comes along with other production elements such as idea generation, planning for good production and effective use of both artistic and non-artistic broadcast elements in the production. One fundamental way to improve on community broadcast content is through building capacity and regular training of various community broadcast personnel. This is expected to enhance individual talent that would in the long run affect group dynamics.

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#### **4.7 Possible Answers to Self-Assessment Exercise(s)**

##### **1. Briefly express in few words, your understanding of the content and planning of community broadcasting programmes**

Simply put, content means broadcast formats used for packaging community programmes. Broadcast content is expected to be interesting and laden with advertisements of different products, stories on issues ranging from politics to sports and cinema, interviews and other features. These issues are woven into various programme formats. For example, news content, phone in programmes, talks, discussions, sports etc. These different types of programmes are called broadcast contents.

Creating any broadcast content, there are certain factors you need to consider. The village or town in which you live, the men and women, (rich and poor) plays a very important role in determining the content of any broadcast programme. Therefore, to serve them, we need to know many facts about them. These facts guide the production of community broadcast content. Below are the list a list of what you should know about the audience before you can create any content to suit their concern:

- Number of people — i.e. the total population of the area.
- Number of men and women — Sex ratio
- Literate people/Illiterate people
- The languages spoken in the area.
- Schools/Colleges
- Children going to school

- Health facilities — availability of doctors, primary health centre, clinics, hospitals.
- Any major diseases
- Religions in the area-population wise
- Power supply
- Nearest radio stations/Television stations
- Climate of the place
- main occupation of the people
- Income per head/people below poverty line
- Roads/transport facilities

On the other hand, Planning is one of the most important management techniques in existence.

Planning is preparing a sequence of action steps to achieve some specific goal. This means, if you do it effectively, you can reduce much of the necessary time and effort of achieving the goal.

The advantage of planning activities is that you have already put the thought into the steps you need to take. A plan is like a map. It allows you to check on your progress and see how far you are from achieving your goals.

Planning is a task embarks upon by an individual or a group of individuals in order to achieve an objective. People irrespective of what they intend to achieve; outlined bits by bits procedures that will enable them satisfy the targeted goals. When you hear the word planning, what readily comes to mind is the saying that, “if you fail to plan, you are already planning to fail”. For this reason, it becomes very important to begin to plan on how you intend to successfully achieve a goal than failing for lack of planning.

As it relates to planning for community broadcasting programmes, there are steps you need to take. these steps are:

- Visualizing an idea: planning for broadcast programme generally begins with when the producers develop an idea, with the hope that the idea will materialized and translated to

become a programme. And this programme will subsequently be transmitted to the audience.

- Research: conceiving the programme idea is not totally enough. The visualiser should as a matter of necessity, subject the idea to a verifiable research. This will enable you to have more information and facts about the programme idea. Research in this regard requires you interacting with colleagues who may have different, but suitable idea for the programme.
- Audience research: you need to know the audience you are producing the programme for very well. Their likes and dislikes and how best to handle the programme. Knowing your audience will help you determine the type of programme they may be interested in. for example, is it documentary, talk show, drama, interview or discussion programme?
- Stakeholders' involvement: Ask yourself – what will your station be in a year or two? What might it sound like? What will it be like for the volunteers? In many ways, Strategic Planning is a process of fact finding. You need to look at where the station is and have an agreed concept of where it needs to be before you can decide on a strategy to take it there. But make sure all key stake holders agree before you proceed in making plans for the direction of the station. Together, an organisation can build a united vision with everyone aiming for the same goals. But before this, everyone needs to agree on the key areas that need to be changed. Depending on the policy, it is up to those involved with the station, whether it's the manager, board members or volunteers, to make sure goals are developed and outcomes are reached.

In addition to the above, the main aim of planning is to maintain a positive relationship between the community broadcast station and its listeners and volunteers. Specifically, planning enables a community broadcast station to:

- become proactive rather than reactive — to clarify the station’s purposes and direction
- initiate and influence outcomes in favour of the community station
- exert more control over its destiny — to decide where it wants to be in the future
- adopt a more systematic approach to change and reduce resistance to change
- improve financial performance and use resources effectively
- increase awareness of its operating environment (for example, government policy, threats)
- improve organisational control and coordination of activities
- Develop teamwork.

## **2. List the personnel involved in planning community broadcast programmes**

Basically, broadcast production crew is categorized into two:

- iii. Above-the-line crew
- iv. Below-the-line crew

Below are the personnel that constitute the ‘above-the-line’ crew in a typical community broadcast production.

- Executive producer
- Producer
- Director
- Script Writers
- Announcer
- On-Air-Personality
- Music Director

The key personnel involved under the below-the-line crew in community broadcast production process are:

- Camera operator

- Light director
- Audio engineer
- Video engineer
- Video editor
- Grips
- gaffer

## **Unit 5 Regulation, Licensing, and Funding of Community Broadcasting Contents**

- 5.1 Introduction
- 5.2 Intended Learning Outcomes
- 5.3 Regulation, Licensing, and Funding of Community Broadcasting
  - 5.3.1 Regulating Community Broadcast Stations
  - 5.3.2 Licensing Community Broadcast Stations
  - 5.3.3 Funding Community Broadcast Stations
  - 5.3.4 Ownership of Community Broadcast Stations
- 5.4 Conclusion
- 5.5 Summary
- 5.6 References/Further Readings
- 5.7 possible answers to Self-Assessment Exercise(s)

### **5.1 Introduction**

The presence of peace, security and harmony are essential instruments needed for societal development. Therefore, no society is expected to maintain peace and security in an atmosphere of lawlessness. It is in view of this that different countries adopt different measures to establish statute to check and maintain law and order. These laws cover various aspects of governance- from politic, economy, law, education, international relations to the media. The media

particularly print (newspaper) and broadcast (radio and television) is recognized as the fourth estate of the realm given the pivotal role she plays in development. However, with specific reference to broadcast media, radio and television do not operate in isolation where they create their own rules and regulations. Hence, the need for instituting regulatory framework, which includes licensing, sanctioning, arbitrating and monitoring. In Nigeria, to put the broadcast media under check, the National Broadcasting Commission (NBC) was established by Act No. 38 of 1992. The Act which was later amended by the National Broadcasting Commission (Amendment) Decree No 55 of 1999 under the administration of General Abdulsalami Abubakar created a new pattern of ownership and control as well as injected competition in the broadcast industry. The NBC is solely in charge of broadcasting regulation.

## **5.2 Learning outcomes**

At the end of this unit, you should be able to understand

- What regulation is all about
- The process of Licensing community broadcast media
- How community broadcasting is funded and
- Who is qualified to own a community broadcast station

### **5.3.1 Regulating Community Broadcast Stations**

The concept, Regulation is an involvement by the state in areas of economic, social or cultural life according norms and characteristic of that nation or state. A state in this context represents a country, nation, or nation state as the case may be. Therefore, regulations may be issued by presidential decree, by religious prescription or by legislative action within a system of representative democracy. Also, regulations may be administered directly by government, as it was in Nigeria before 1992. It could also be through statutory agencies that enjoy some degree of independence from government. For example, the National Broadcasting Commission in

Nigeria, the Federal Communications Commission in USA and the Independent Television Commission in Britain. These agencies are statutory government established bodies saddled with the mandate to oversee and regulate media activities within their domain.

However, at the basic level of broadcasting, regulation involves the issuance of permission, that is, the granting of license to broadcasting organizations. Generally, National Broadcasting Commission (the NBC Act) regulates the broadcasting sector in Nigeria. The NBC Act also established a code known as the Nigerian Broadcasting Code. This code is responsible for regulating the broadcasting industry. The Broadcasting Code represents the minimum standard for broadcasting in Nigeria. The body was established by Decree 38 of 1992 that was later amended by the National Broadcasting Commission (Amendment) Decree No 55 of 1999 under the administration of General Abdulsalami Abubakar (Media Right Agenda, 2001). It should be noted that the state monopoly of broadcasting ended with the promulgation of the deregulation decree. Hence, private concerns started operating radio and television stations. Also, foreign investors were allowed “to participate, for the first time in the establishment, ownership and operation of broadcasting; something which had been prohibited under the system imposed by the Wireless Telegraphy Act” (Media Right Agenda, 2001). As summarized by MRA, The NBC was established to perform the following functions:

- Receiving, processing, and considering applications for the ownership of radio and television stations including cable TV services, direct satellite broadcast, etc.
- Regulating and controlling the broadcasting industry;
- Receiving, considering and investigating complaints from individuals and bodies regarding content of a broadcast or conduct of a station;
- Upholding the principles of equity and fairness in broadcasting;



- Establishing and disseminating a national broadcasting code and setting standards with regards to contents and quality of broadcasting
- Regulating ethical standard and technical excellence.
- Promoting Nigerian indigenous cultures, moral and community life through broadcasting.
- Determining and applying sanctions, including revocation of licenses of defaulting stations.
- Ensuring quality manpower development in the broadcasting industry by accrediting curricula and programmes for all tertiary institutions that offer Mass Communication in relation to broadcasting;
- Intervening and arbitrating in conflicts in the broadcasting industry.

Based on the aforementioned functions, the NBC enacted the broadcasting code for Nigeria which is regularly upgraded to meet the broadcasting objectives. According to Owuamalam (2006), “the National Broadcasting Commission (NBC) outlines the objectives of broadcasting in Nigeria, in line with the chapter II of the 1999 constitution.” The objectives include the social, cultural, economic, political, technological, professional objectives and profit motives. Thus, the broadcasting code specifies the overall regulation approaches.

Even in the face of deregulation, broadcast process suffered from inadequacies which have prevented a full blown participation by the Nigerian population in the process. One of the problems is the framework for licensing of broadcast establishments and facilities. The process for allocating initial licenses to private broadcasters has either been secretive, delayed or outright refusal for whatever reasons. Although with the new price regime of 2003 in Nigeria, acquiring broadcasting licenses are costly, especially by private organizations. This was even difficult considering the recognition of community broadcasting by relevant government and private agencies. For instance, in 2006, the lowest license fee for private radio was fifteen million Naira

(15, 000, 000) as against the lowest for public stations: ten million Naira (10, 000, 000). In the sub-heading below, Licensing shall be discussed in detail.

### **5.3.2 Licensing of Community Broadcast Stations**

A license generally means permission, freedom, or authority issued to an individual, or a group of persons to own, use, or control something or permit an activity to take place. The National Broadcasting Commission submits that licensing is the process of conferring authority on an applicant to operate a broadcasting service by the appropriate Agency under specific conditions set out by law. This implies that it becomes illegal for any person to operate or use any apparatus or premises for transmission of sound or vision by cable, television, radio, satellite or other medium of broadcast from anywhere in Nigeria, without appropriately seek permission from an established body of law.

In the context of our discussion, licensing of a community broadcast station refers to an official permission granted by the National Broadcasting Commission (NBC) to community of persons, bound together by custom, religion, kinship or nationality or association of persons for any religious, educational, literary, scientific, social, development, cultural, sporting or charitable purpose. The African Charter on Broadcasting recognise community broadcasting as the third tier of broadcasting, this positioned community broadcast station as key agent of democratization for socio-cultural, educational and economic development. It is a non-profit, grassroots public broadcast service medium, through which community members can contribute and foster civic responsibilities and integration. For the purpose of clarity, a third tier of broadcasting constitute a group of people residing in a particular geographical location or sharing a strong interest, like

sports, security services community, and other services which the community desires to develop through broadcasting.

Such communities may include:

- A local, non-profit organisation,
- A cultural association
- A co-operative society
- A partnership of associations
- An educational institution (campus)

In effect, communities and community-based organizations which are not for profit cannot apply for licenses to own and operate community broadcast stations except they are registered under a trusteeship with the Corporate Affairs Commission. In other words, any licensed community broadcast stations is expected to be owned and controlled by the community through a trusteeship or a foundation with a Board of Trustees. Part of the regulations attached to the licensing is the fact that all the operating broadcast equipment of the service is to be sited within the community. A Community broadcaster is not to transmit beyond the assigned coverage area. And again, the transmitter power, Antenna characteristics and the Mast/Tower height, should remain as approved by the Commission. Generally speaking, licensing implies that no group or association of persons can commence broadcast operations overtly or covertly without seeking official permission.

Like other broadcast category, to operate a community broadcast station (radio, television) in Nigeria, an application in the prescribed form is addressed to the NBC requesting approval to purchase a set of application forms indicating the license category and proposed location. If granted, the applicant would be required to complete the application form and submit it to the Director General in charge of affairs in the commission. The form is accompanied by a certificate of incorporation, a certified copy of the company's memorandum and articles of

association, an engineering design of systems including feasibility study, a letter of undertaking to abide by the terms of the license and a letter of reference from the company's bankers. Section 9(1) of the NBC Act No. 38 sets out the criteria for the allocation of a broadcast licenses, and these require the applicant to be a corporate body registered in Nigeria by the Corporate Affairs Commission (CAC) in accordance with the provisions of the company and allied matters Act, unless it is a broadcasting station owned, established or operated by the federal, state or local government. The NBC is also required to satisfy itself that the applicant is not applying on behalf of any foreign interest. In addition, the commission may take into account the structure of share holding in the broadcasting organization, the number of share holding that the applicant has in other media establishments, and the distribution of those stations and establishments as between urban, rural, commercial or other categorization. In determining suitability of an application for the grant or renewal of a community broadcast service license, the following, amongst others, shall be considered:

- Ownership
- Funding
- constitution of its Board of Trustees and
- Nature and content of programming, with particular reference to the treatment of political and religious matters throughout the lifespan of the license.

According to UNESCO, the Declaration on Principles of Freedom of Expression in Africa states that licensing processes of a community broadcast station should be fair and transparent, in the sense of the public having a chance to make comments on applicants, and to be overseen by an independent regulator. Community broadcasting licenses should be issued through special procedures, which impose less onerous requirements on broadcasters as compared to commercial

broadcasters, taking into account the actual situation prevailing in the licensing location. Consideration should be given to putting in place very low barrier initial short-term licensing procedures leading to short-term licenses, so as to help community broadcasters get established.

What the aforementioned implied is that, for community broadcasting to flourish, there is a need for fair, transparent and appropriate licensing systems to be in place. This is important because it is not enough to expect community broadcasters to compete in open licensing processes with commercial broadcasters due to lack of resources. And again, whether in terms of expertise or funding, they may not be able to function optimally. Instead, the establishment of special procedures for licensing community broadcasters becomes imperative. The procedures which need to ensure the community broadcasters benefit from the general protections that are afforded to all broadcasters. One of the key general requirements for a fair and appropriate licensing system is that oversight of the system is conducted by an independent regulatory body. Independence in this context means a body which is protected against interference on the part both of political actors (and especially government) and of commercial actors (and especially the broadcasters it is supposed to regulate). This principle finds strong support in international decisions and statements. One of the terms of reference proposed to Nigerian government for a sustainable community broadcast policy was for example, to ensure an open, transparent, professional, responsible and responsive licensing process with clear criteria that ensures diversity of ownership and content with a realistic community broadcast license price regime. This license regime has a direct influence on the cost of establishing and operating a community broadcast station. There were concerns that many stations might not be sustainable or some communities might not even have the resources to raise the initial capital for establishing a community broadcast station.

In fact, a number of key policy issues became relevant towards putting in place an appropriate licensing system for community broadcasters. The rules are presumed to find expression in law in a way that ensures that the process is fair and transparent. Beyond the very general democratic requirement of an independent regulator, a number of more specific rules that apply generally to licensing processes should also apply to licensing processes for community broadcasters. For example, using the systems designed for commercial broadcasters to operate a community broadcast stations. This is why if special licensing systems is put in place, it may take into account the special needs of community broadcasters. The same is true of the conditions which may be imposed on community broadcasters, which also need to be tailored to their specific needs and objectives.

At the international level, specific standards on licensing processes for community broadcasters are noted to somewhat not sufficient. As clearly stated in the Declaration of Principles of Freedom of Expression, “licensing processes shall be fair and transparent, and shall seek to promote diversity in broadcasting”. To this effect, the United Nations Human Rights Committee also recognised the importance of appropriate licensing processes for both community and commercial broadcasters, stating, in its 2011 General Comment: States parties must avoid imposing onerous licensing conditions and fees on the broadcast media, including on community and commercial stations. The criteria for the application of such conditions and license fees should be reasonable and objective, clear, transparent, non-discriminatory and otherwise in compliance with the Covenant. Beyond these statements, the 2007 Joint Declaration of the special international mandates on freedom of expression goes to note that community broadcasters should “benefit from fair and simple licensing procedures” and “should not have to meet stringent technological or other license criteria”.

Recognizing the fundamental factor about community broadcasting, the World Association of Community Broadcasters-Africa (AMARC-Africa) is that it responds to the “needs of the community it serves, contributing to its development within progressive perspectives in favour of social change; and striving to democratise communication through community participation in different forms in accordance with each specific social context”. Therefore, AMARC Principles provide a detailed statement on selection criteria, stating:

- The pertinence of the communicational, social and cultural project,
- The participation of the community in the station, the organization’s experience within the community and the contribution the station will make to media diversity in the coverage area.
- The economic capacity of the proponent should neither be a deterrent nor a selection criterion, although there must be reasonable requirement for the station to demonstrate that it is sustainable.

One of the challenges the community members will face in acquiring a broadcast license is the concern that the license fees are very high. Knowing how much a license fee for broadcast media cost is largely dependent upon the category you belong. The different states and the federal capital territory, Abuja, are classified under one of these categories. The three categories of license fees according to NBC are as follows:

- Category A is applicable in urban locations
- Category B applies to semi-urban locations
- Category C is applied in rural locations

Added to issue of high license fees, there are other challenges likely to hinder interested community to establish a broadcast station. These challenges according to stakeholders are the categorization and the license renewal process. The categorization poses a problem because it is done on the basis of an assessment level of development or urbanization of state capitals alone

with the assumption that all the locations within a state (i.e. every town, village or community) has the same level of development or urbanisation, and consequently will determine the fees to be paid by a broadcast operator who may wish to locate a station in any part of the state. Secondly, the license renewal process will pose difficult terms and conditions on the stations because of the basic requirements that a station must clear all its outstanding financial and administrative obligations to the NBC, including the payment of 2.5 percent of their gross turnover to the commission as annual charges.

The table below shows the classification according to each category.

<b>Category A</b>	<b>Category B</b>	<b>Category C</b>	<b>License and Renewal Fees</b>
Abia State Kaduna State Kano State Lagos State Revers State Federal Capital Territory	Anambra State Bauchi State Benue State Borno State Delta State Edo State Ekiti State Enugu State Imo State Kwara State Niger State Ogun State Ondo State Osun State Oyo State Plateau State Sokoto State Taraba State	Adamawa State Akwa Ibom State Bayelsa State Cross River State Ebonyi State Gombe State Jigawa State Katsina State Kibbi State Kogi State Nassarawa State Yobe State Zamfara State	<b>Category A</b>  20 million naira  <b>Category B</b>  15 million naira  <b>Category C</b>  10 million naira <b>Application Form</b> fifty thousand naira

*Source: Panos Institute West Africa & Institute for Media and Society (2005)*

### **5.3.3 Funding Community Broadcast Stations**



In any establishment, you will agree with me that funding remains one of the greatest nightmares to the owners. Funding as a challenge does not exclude community broadcast stations as it may have obvious drawback in terms of quality programming and sustainability. The funding of community stations is loosely tied to their sustainability. On a broad level, stakeholders are of the opinion that since government and its relevant institutions appear to have recognized the importance of community broadcasting, it ought to be concerned with its funding and sustainability, without seeking to interfere in its operations. It is in the light of this that a number of suggestions were made on how to source for funds to sustain community broadcasting. This is done with particular reference to government involvement. Some of the suggestions are:

- The establishment of an independent community radio trust fund to which the government and other stakeholders should contribute. A donor roundtable could be organized to generate interest in the community radio sector and source contribution from donors to either the trust fund or to individual community radio stations, depending on what the donors' preferences are.
- The principles contained in the ECOWAS protocol, which has a zero rating on taxes and duties on information technology products, under which community radio equipment fall, should be taken into account and applied in government policy on community radio.
- A proposal that the relevant provisions of the 1999 constitution and the National Broadcasting Commission Act No. 38 of 1992, as amended by Act No. 55 of 1999, should be reviewed to authorize the NBC to be the sole collector of television and radio set taxes, 60 percent of which should be ploughed back to the broadcast industry, including the community broadcasting sector, for its sustenance while the remaining 40 percent of amount could be by the commission for its operations.

- Government, in accordance with the principles enunciated in the “agreement on the importation of educational, scientific and cultural materials”, adopted by the general conference of the UNESCO, at the fifth session held in Florence, Italy, on June 17, 1950, otherwise known as “the Florence Agreement”, to formulate a policy which would provide for a waiver of tariffs and duties on equipment and consumables for community radio stations since they are non-profit ventures.

The “Florence agreement” was designed to abolish customs and remove the trade barriers which impede the exchanges of visual and auditory materials as well as several other kinds of items. It provides, under certain conditions, for duty-free admission of a wide range of items grouped under five headings, namely;

- Books
- Publications and documents
- Works of art and collector’s prices of an educational, scientific or cultural character
- Visual or auditory materials to approved institutions
- Scientific instruments and apparatus also cosigned to such institutions
- Articles for the blind
- Granting of foreign exchange and licenses for the importation of certain items as well as the simplification for administrative formalities and expeditious customs clearance. The agreement came into force on may 21, 1952

Expectedly, funding is an aspect of financial sustainability and comes with its problems. This suggests that money is often the concern of any project, including the operation of community broadcast stations. This is not unconnected with the fact that stations are often so concerned that they become distracted from achieving their primary objectives or tasks. However, this does not have to be if the roles of social and institutional sustainability are well understood. Usually,

community broadcasting service is funded from resources of the community raised through contributions and membership fees; donations, gifts and grants and local spot announcements.

Tavhiso (2009) describes some funding models recommended by Banda and Fourie (2004). The scholars proposed mechanisms through which a community radio support fund (CRSF) could be financed within the institutional framework.

Their proposal includes:

- Support from Government Subventions;
- Percentage of any sponsorship and/or advert revenue accruing to the community radio should be targeted;
- Community levy to be charged on every private business firm operating in the community (as a beneficiary of that community's broadcasting service);
- Donations from a number of aid agencies such as UNESCO, to be used as a legitimate source of financing for community radio broadcasting

In addition to the above, Ojebode, (2009) suggested other ways of raising funds for community broadcast stations:

- Contributions from community members in the forms of membership dues and donations:  
To demonstrate commitment and ownership of community radio stations, community members could pay some fee as may be agreed upon by the community radio committee. Communities need to know that they could do more to sustain their stations.
- Donations/Grants from External donors: Where a community is so poor that she can contribute very little to the financial sustainability of her radio station, that community station needs to look elsewhere for bigger sources of funds. This is where grants come in. Grants, which are major sources of funding, come in from organizations that identify

with the vision and goals of community radio stations. Support from donors is usually time bound, and donors are interested in results. Accountability is also required as mismanagement of funds may have dire consequences for the station.

- Local fundraising: A community radio station could decide to organize local fundraising events to keep the station alive and service the community. How this is done will depend on individual communities and their peculiarities

### **5.3.4 Ownership of Community Broadcast Stations**

Media Ownership has played significant role in shaping how media business is run. Whether radio, television, or newspaper, ownership is determined by the philosophy and ideology upon which it was established. Generally, it is important to let you know that media ownership is categorized as follows: Public ownership, private ownership and Community ownership. By definition, the community station must be owned, funded, managed, and produce programmes reflective of the cultural milieu of members of the community. This is why The FCC requires that any establishment licensed as a community broadcast station must be able to show that it is truly owned by the community. As a matter of fact, The FCC only consider any application for a community radio license that comes from a community and not individual or association. Here, the commitment and involvement of the people is an essential element that is taken into account in supporting any project initiative. Like other tiers of media ownership, the commitment of the people in the community to be involved in the establishment, management and operations of the station is determined by the needs of the community in order to guarantee ownership. Besides the fact that only such a commitment and actual involvement would qualify the station to be described as a proper community broadcast station, it is also apparent that without such clear commitment, there will be very little prospect for sustainability of the station.

For this element to be satisfied according to Pate (2013), the community should have an institutionalized process, through which it meets to discuss the issues relating to the station, including;

- Governance structure of the station
- Community participation and involvement in decision-making process of the station
- The management of the station
- Funding and sustainability of the station
- The kind of programming the station should have
- Coverage of the station

Through this process as stated above, community can also discuss and agree on the criteria for the election or selection of the management teams as well as for the actual election or selection of individuals, discussing priorities of the station, ensuring access for members of the community, how the station can be answerable to the community among others. Such a process should include members of the community, including traditional and religious leaders in the community, chiefs, residents of the community, including women, the elderly, youths and other such groups; various community based, civil society and non-governmental organizations working in the community; political authorities within the community etc. in addition, if any broadcast station is to maintain sustainability, the management of the community stations should be a responsibility of the constituted body, which is representative of and draws its membership from across the community it serves. This way, the station will be able to maintain its relevance to the community and will be under the control of the community, thereby reducing or eliminating the tendency to serve external interests. In order to satisfy this requirement, the community should develop structures for the management and running of the station.

Furthermore, one way to sustain ownership with community media is to ensure there are rules and guidelines for the operation of the station. These guidelines may be in the form of bye-laws, a constitution or regulations, which should state clearly the mission of the station, its management structure and other matters related to its operation. This document should then be given legal backing through a formal registration with the CAC or any other appropriate regulatory agency. Beyond developing rules and guidelines, there may be need for the community to elect or select management teams based on clearly established criteria. For example, structures like a governing body in the form of a board of directors, executive officers in charge of the station, who may be an executive director, managing director, general manager, administrator, station manager etc. The management of the community station must reflect the diversity of the community as defined, including women. For effective management of the station, functions of these various bodies are expected to be spelt out.

#### **5.4 Self-Assessment Exercise(s)**

- What do you understand by regulation?
- Explain the concept of licensing as you were taught in this course
- Differentiate between funding and ownership of community broadcasting

#### **5.4 Conclusion**

Like many developing countries, Nigeria is founded on a platform where the media play significant role in her emergence as a sovereign nation. With the powers vested in the media, notwithstanding, it is expected to operate within a constitutional provision of the country, where law and order reign supreme without undermining the tenets of freedom of expression. One of such laws as it affects the media is to place it under an instrument of regulation. In doing this, issues like licensing, funding, and ownership of broadcast media are clearly stipulated. This is even more important with community broadcasting where such regulation would address

interference from across political, religious and highly placed individual for their personal gain as opposed to the primary objectives of providing a platform for the people to present, analyse, and proffer solutions to their issues in a most profound and deep manner.

## **5.5 Summary**

Unit 5 addressed concepts such as regulation, licensing, funding and ownership in line with community broadcasting operations. The unit also implicates the national broadcasting commission as the sole regulator of all broadcast media, including community broadcast stations in Nigeria. In line with the broadcast license requirements, the unit provides fundamental backgrounds on processes and procedures for establishing a community broadcast station.

## **5.6 References and further readings**

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## **5.7 Possible Answers to Self Assessment Exercises**

### **What do you understand by regulation?**

The concept, Regulation is an involvement by the state in areas of economic, social or cultural life according norms and characteristic of that nation or state. A state in this context represents a country, nation, or nation state as the case may be. Therefore, regulations may be issued by presidential decree, by religious prescription or by legislative action within a system of representative democracy. Also, regulations may be administered directly by government, as it was in Nigeria before 1992. It could also be through statutory agencies that enjoy some degree of independence from government. For example, the National Broadcasting Commission in Nigeria, the Federal Communications Commission in USA and the Independent Television Commission in Britain. These agencies are statutory government established bodies saddled with the mandate to oversee and regulate media activities within their domain.

With reference to broadcasting, regulation involves the issuance of permission, that is, the granting of license to broadcasting organizations. Generally, National Broadcasting Commission (the NBC Act) regulates the broadcasting sector in Nigeria. The NBC Act also established a code known as the Nigerian Broadcasting Code. This code is responsible for regulating the broadcasting industry. The Broadcasting Code represents the minimum standard for broadcasting in Nigeria.

### **Explain the concept of licensing as you were taught in this course**

A license generally means permission, freedom, or authority issued to an individual, or a group of persons to own, use, or control something or permit an activity to take place. The National Broadcasting Commission submits that licensing is the process of conferring authority on an applicant to operate a broadcasting service by the appropriate Agency under specific conditions set out by law. This implies that it becomes illegal for any person to operate or use any apparatus or premises for transmission of sound or vision by cable, television, radio, satellite or other medium of broadcast from anywhere in Nigeria, without appropriately seek permission from an established body of law. In the context of this course, licensing of a community broadcast station refers to an official permission granted by the National Broadcasting



Commission (NBC) to community of persons, bound together by custom, religion, kinship or nationality or association of persons for any religious, educational, literary, scientific, social, development, cultural, sporting or charitable purpose. In effect, communities and community-based organizations which are not for profit cannot apply for licenses to own and operate community broadcast stations except they are registered under a trusteeship with the Corporate Affairs Commission. In other words, any licensed community broadcast stations is expected to be owned and controlled by the community through a trusteeship or a foundation with a Board of Trustees. Part of the regulations attached to the licensing is the fact that all the operating broadcast equipment of the service is to be sited within the community. A Community broadcaster is not to transmit beyond the assigned coverage area. And again, the transmitter power, Antenna characteristics and the Mast/Tower height, should remain as approved by the Commission. Generally speaking, licensing implies that no group or association of persons can commence broadcast operations overtly or covertly without seeking official permission.

Like other broadcast category, to operate a community broadcast station (radio, television) in Nigeria, an application in the prescribed form is addressed to the NBC requesting approval to purchase a set of application forms indicating the license category and proposed location. If granted, the applicant would be required to complete the application form and submit it to the Director General in charge of affairs in the commission.

### **Differentiate between funding and ownership of community broadcasting**

#### **Funding of community broadcasting**

In any establishment, funding remains one of the greatest nightmares to the owners. Funding as a challenge does not exclude community broadcast stations as it may have obvious drawback in terms of quality programming and sustainability. The funding of community stations is loosely tied to their sustainability. On a broad level, stakeholders are of the opinion that since government and its relevant institutions appear to have recognized the importance of community

broadcasting, it ought to be concerned with its funding and sustainability, without seeking to interfere in its operations. It is in the light of the above that a number of suggestions were made on how to source for funds to sustain community broadcasting. This is done with particular reference to government involvement.

Usually, community broadcasting service is funded from resources of the community raised through contributions and membership fees; donations, gifts and grants and local spot announcements.

Their proposal includes:

- Support from Government Subventions;
- Percentage of any sponsorship and/or advert revenue accruing to the community radio should be targeted;
- Community levy to be charged on every private business firm operating in the community (as a beneficiary of that community's broadcasting service);
- Donations from a number of aid agencies such as UNESCO, to be used as a legitimate source of financing for community radio broadcasting
- Contributions from community members in the forms of membership dues and donations:  
To demonstrate commitment and ownership of community radio stations, community members could pay some fee as may be agreed upon by the community radio committee.

Communities need to know that they could do more to sustain their stations

### **Ownership of community broadcasting station**

Generally, media ownership is categorized as Public ownership, private ownership and Community ownership. By ownership we mean a community broadcast station must be owned, funded, manage, and produce programmes reflective of the cultural milieu of members of the community. This is why The NBC requires that any establishment licensed as a community

broadcast station must be able to show that it is truly owned by the community. As a matter of fact, The NBC'S only consider any application for a community radio license that comes from a community and not individual or association. Here, the commitment and involvement of the people is an essential element that is taken into account in supporting any project initiative. in order to guarantee ownership, the commitment of the people in the community to be involved in the establishment, management and operations of the station is determined by the needs of the community. Besides the fact that only such a commitment and actual involvement would qualify the station to be described as a proper community broadcast station, it is also apparent that without such clear commitment, there will be very little prospect for sustainability of the station. For this element to be satisfied according to Pate (2013), the community should have an institutionalized process, through which it meets to discuss the issues relating to the station, including;

- Governance structure of the station
- Community participation and involvement in decision-making process of the station
- The management of the station
- Funding and sustainability of the station
- The kind of programming the station should have
- Coverage of the station

## **Unit 6 Community Broadcasting in Nigeria Contents**

- 6.1 Introduction
- 6.2 Intended Learning Outcomes
- 6.3 Community Broadcasting in Nigeria
  - 6.3.1 Factors Responsible for the Emergence of Community broadcasting
  - 6.3.2 Challenges Confronting the Struggle for Community Broadcasting
  - 6.3.3 Recognition of Community Broadcasting by NBC
- 6.4 Self-Assessment Exercise(s)
- 6.5 Summary
- 6.6 Conclusion
- 6.7 References/Further Readings
- 6.8 Possible Answers to Self-Assessment Exercise(s)

### **6.1 Introduction**

Before deregulation took place in the broadcast industry in 1992, it is important to remind us that media operations in Nigeria was largely governed by the military regime. The media under the military was adjudged to be repressive of free speech, where attacks on the media were done in the open with draconian influence. In that era, many media establishments, especially in the broadcast sector, are owned by state entities, that is the federal and various state governments.

However, when democratic rule was restored in Nigeria in 1999, there were high hopes of the media functioning as the watchdog of the society, but unfortunately there were widespread criticisms of ineffectiveness on the side of the media in holding public officers accountable to the people with the hope of providing the citizens with information about the programmes, policies, exposing corruption, misconduct and incompetence in government. Instead of serving as a true “market place of ideas” by providing a platform for debate on public issues, they are run as part of government information machinery, reporting the government and its activities at the expense of public information service beneficial to the citizens.

Specifically, Deregulation of the broadcast media paved way for independent participation in the establishment and operation of radio and television. Despite the widespread of broadcast media houses all over the country, the establishment and operation of radio and television are largely urban-based. That is to say, they are located in most capital cities of the different states and major urban centres. Beyond the boundaries of these urban locations, the radio and television stations hardly transmit clear signals. And again, statistics revealed that despite the report that only an estimated 60 percent of the country’s population is literate, most of the programmes on these broadcast stations are rendered in English language and targeted at an urban and literate population. The bulk of the Nigerian population who resides in rural communities is seen to be denied of effective access to the media. This and other factors led to the initiative to emerge the concept of “alternative media spectrum” conceptualized as community broadcasting in Nigeria.

## **6.2 Learning Outcomes**

At the end of this unit, you should be able to explain the following:

- Overview of community broadcasting in Nigeria
- Factors responsible for the emergence of community broadcasting
- Challenges confronting community broadcasting in Nigeria

- Legal sides to the operation of community broadcasting in Nigeria.

### **6.3.1 Factors Responsible for the Emergence of Community Broadcasting**

When we talk about community broadcasting, this is the operation of radio and television stations set up by the members of a community within their locality to serve communal, social, economic and cultural objectives. Therefore, the effort to coordinate and initiate community broadcasting in Nigeria dates back to November, 2003 when the Steering Committee on the Initiative for Building of Community Radio was formed. Members were drawn from diverse background across the six geopolitical zones, as well as stakeholders from the international community. There were representatives from the media and civil society, academia, women's groups, Information and Communication Technology (ICT) experts, government officials, the World Bank, World Association of Community Broadcasters (AMARC), and the PANOS Institute West Africa, among others. With concern at the community level, the Committee desired pluralistic sources of information in Nigeria's emerging democracy, sought the review of existing legal frameworks for broadcasting to provide licensing for and establishment of community radios by adopting a road map of engagement and inclusiveness at the zonal, national and international levels.

The country's return to democracy in 1999 and the successive democratic transitions have opened up the space for freedom of expression. It is in pursuance of the objective to comprehensively democratise the access and use of information to extend the boundaries of freedom of expression in the country that the process for more liberalisation of the airwaves was initiated in 2003. So the aim of the process was to expand the existing plurality in the broadcasting landscape in the country, with the hope that it incorporates community broadcasting

to complete the liberalisation and opening up of the airwaves as enshrined in the National Broadcasting Law.

Also, from the public consultative mechanism adopted in 2006, the Federal Government of Nigeria, through the Minister of Information, constituted a 17-member multi-sectoral committee to draft a policy to guide government in the community radio establishment. The committee headed by distinguished late Professor Alfred Opubor submitted a draft document to establish guidelines governing the licensing regime of community broadcast stations in December 2006. The then Minister, Mr. Frank Nweke, Jnr acknowledged radio as an important tool in addressing critical issues like poverty alleviation, education, health care, peace building and other aspects of development; but expressed worry that very few people participated in the dissemination of information with the majority simply acting as passive receivers. The Minister's comments corroborate the purpose of community broadcasting "as a key agent of democratisation for socio-cultural, educational, and economic development" (NBC 2012).

In furtherance to the struggle for community broadcasting in Nigeria, it was observed that lack of continuity and government bureaucracy stalled progress despite several advocacy visits to lobby governments at federal and state levels, NBC officials and media campaigns to ensure the subject remained in the public domain and debates. There were also submissions of memorandum to government committees on the Review of the National Mass Communication Policy for drafting the Community Radio Policy. This eventually led to Nigerian tertiary education curriculum reforms and community radio courses were introduced and taught to equip communication and journalism students with the prerequisite skills for participation in community broadcasting operations.

More so that the First, second, third and fourth editions of the National Broadcasting Commission (NBC) Code did not make explicit provisions on the operations of community broadcasting in the country, bidding for broadcasting license gave community radio stations little chance to compete with wealthy commercial media organisations because of broadcast licenses (particularly radio) as stipulated in the Code. According to the 'Broadcast Code', bidding can only emanate from registered companies whose majority shares were held by Nigerians. As a result, the licenses could only be obtained by limited liability companies and not organisations registered under trusteeship such as Non Governmental Organisations (NGOs) and Community Based Organisations (CBOs), who are not-for-profit organisations. This automatically foreclosed any room for community radio establishment to flourish.

According to the Institute for Media and Society (IMS), a Nigerian advocacy-Non Governmental Organisation at the fore-front of the struggle for community broadcasting across the country, community broadcasting system is transforming rural development, giving meaning to participatory governance, and helping to foster local accountability in Africa. The Institute condemned a non-existence of a single community radio in Nigeria, while there are over 1,000 community radios in Africa ([www.imesoimeso.org](http://www.imesoimeso.org)). Akingbulu (2007) added further that, in the whole of West Africa, Nigeria was the only country without community radio. However, in less endowed countries like Niger, there are 98 community radio stations as at 2006; Mali has 88; Ghana 15; Senegal 14 and Burkina Faso 33, among others. Some of these countries (like Ghana) have more than a decade's experience of community radio broadcasting according Akingbulu (2007).

Although there have been arguments and counter arguments as to whether Nigeria has a community radio or not. While some school of thoughts believes that campus radio is recognized



as community radio according to the NBC broadcast Acts of No. 38 and 55, argued that Campus Radio was a variant of community radio. Others' position were at variance as they stuck to the technical definition of 'Community broadcasting' as that of non-commercialised establishment of broadcast stations owned and managed by the community; broadcast in the local dialect to engender community participation for development; and they therefore argued that Nigeria had no Community Radio.

Their arguments, promoted by the then Engr. Yomi Bolarinwa leadership of the National Broadcasting Commission (NBC), obviously to serve political interests, were hinged on the assumption that Campus Radio stations were community radio stations in the formal sector. Proponents of this thought also argued that Campus radio stations are radio stations for the academic community; therefore, they are community radio. The question at this point is 'Are campus radio stations Community Radio?'

Based on arguments, Dunu (2012) submits that Campus radio stations in Nigeria do not democratize communication within their various communities and is also faced with the challenge of fully complying with the key principle of participation that will ensure that they become truly participatory media capable of engendering democracy of the airwaves. The study also found the quantity of educational and development programmes to be low compared to what is expected of a community radio station. In addition Campus Radio stations may not be regarded as examples of Community Radio because they all broadcast in English language which is alien to the university host communities. There is this believe that campus radio stations serve larger audience than the university community as their signals are received in many communities around the campus. They were also seen to be operated as commercial stations to the extent that a member of the host community does not have an unfettered access to the station.

One interesting factor in all of these arguments is the fact that it created a narrative that led to the Federal Government of Nigeria in May 2015 granting the first 17 community radio licenses (Premium Times: 20 May 2015). Since then, report has it that only one, Lavun Radio Awareness Initiative Kutigi, Niger State, North-Central Nigeria is operative. According to the World Bank (2015), Lavun Radio 95.5 FM, commissioned in September 2015, was supported by the World Bank's Fadama II and III projects. Adetunji Oredipe, World Bank task team leader for the Fadama projects stated that, "The World Bank included community radio in Fadama, a community-driven project, to enable farmers exchange ideas as well as have voice on development issues that affect them."

For clarity sake, it is important to state that the major reason for the struggle to actualise community broadcasting in Nigeria is mainly to further democratise access to information, provide a voice for the voiceless, increase participation in affairs of state and open up the rural areas for faster development. With Nigeria's growing population, expansive land and the quest to develop and fully democratise, community broadcasting can be an important resource to positively and qualitatively hasten progress. As at the time of the struggle, the existing broadcasting system was remarkably noticed to be deficient in effectively satisfying the yearnings of the people for obvious reasons such as costs, access, elitism and urban centeredness. Thus, the need to reform the policy, legal and regulatory frameworks to reflect the modern trend as obtained in, at least, other West African nations like Niger, Mali, Senegal, Burkina Faso, Guinea Bissau, Liberia, Sierra Leone and Ghana. It will interest you to know that experiences from some of those countries have further reemphasized the strength that lies in community broadcasting radio an important facilitator and driver for increased participation of the majority

of the people in the process of governance, and quality of their individual brands of democracies in practice.

### **6.3.2 Challenges Confronting the Struggle for Community Broadcasting**

The challenges associated with the struggle for community broadcasting in Nigeria are numerous. Below are some of these challenges:

- **Possibility of Heightened Ethnic and Religious Tensions:** The anxiety that the proliferation of community broadcasting such as radio might increase religious and ethnic tensions is one of the views expressed by critically-minded stakeholder who pointed out that allowing ethnic based organizations like Odua People's Congress (OPC), the Movement Of The Actualization of the Sovereign State of Biafra (MASSOB) and the Egbesu Boys in the Niger Delta to own community broadcast stations. Although others were of the opinion that only if there is a failure in the supervisory mechanism that ensures non-partisanship in the activities of the radio.
- **Unpredictable Legislative Process:** Delay in legislative process is unarguably a serious problem in Nigeria. Even at the best of times, it may take several years for a law to be passed and adopted. With regard to community broadcasting, they were fears that the appropriate legislative framework might not come to limelight anytime soon.
- **Inadequate Awareness among Members of the Public:** low level of awareness among members of the public, especially in rural communities, and within civil society organisations; many do not know about it and what it does. This ignorance created misconceptions around community radio in terms of what would the management; operations and programming of community radio look like in the nearest future.

- **Cost of Establishing and Operating Community Radio:** Despite the acknowledgement by random stakeholder a cross communities surveyed, claiming that the cost of establishing and operating a community broadcast station would not be a problem, they were concern that many stations might not be sustainable or some communities might not be able to raise the initial capital for the establishment of a radio stations. This felt concern is attributed to the inability of communities to get licenses due to high licensing fees, lack of funds to acquire radio broadcast equipment, and the refusal to allow the communities to engage in advertisement.
- **Low Organising Capabilities of Communities:** Running an outfit such as the broadcast media require informed knowledge about organisational skills of the people. Therefore, communities seeking to establish and operate radios or television should be able to take charge of the management and operations of the community broadcast station. Effective organising within the communities will guarantee meaningful and sustained community participation in the management and operations of the property. Where this becomes a challenge, it is imperative to as a matter of strategy involve civil society organisations to assist the concerned communities with all processes in producing the legal documents required for the licensing of a broadcast station.
- **Inexperience in Managing Community Radios:** Management requires basic skills and know-how, especially of broadcast equipment. Nigerian communities may not have the requisite experience to manage and operate a broadcast station. For example, if this is true, it could affect the performance of the take-off of community radio stations or any community media for that matter. This is where the proposal to engage community members in training is foreseen to facilitate the emergence of community broadcast

stations in Nigeria. Such training is expected to cover areas of management and other aspects of operation techniques. Also, monitoring and evaluation is important for the body of knowledge among the community members as it will put to check when distortions occur and corrections will be made, and lesson would be learnt.

- **Insecurity on the Part of Existing Broadcast Stations: in as much as** we always assume that competition among organisations is healthy, the truth is that some organisations feel threatened whenever they noticed your race on the track has not derailed you. This thinking is also a subject matter in the media. Existing broadcast stations may feel threatened by the emergence of community broadcast stations in terms of the rivalry for market share and for advert revenue. For this reason, managers and regulators of community broadcast stations are required to redouble their efforts to step up awareness to reemphasise the fundamental principles and objectives of what community broadcasting is all about.
- **Suspicion and Fear Surrounding the Practicability of the System:** One major hurdle here, to licensing and success of community radio in Nigeria is the suspicion and fear surrounding the practicability of the system. Decision makers were simply not convinced on its workability in our fragile but complex setting where issues of diversity like religion, ethnicity, and politics can easily lead to explosive conflicts with devastating consequences.
- **Absent of legal National Mass Communication Policy:** The bureaucratic bottlenecks observed at several levels in the system constitute one of the challenges of community broadcasting. Then, Nigeria has no legal National Mass Communication Policy. In July 2011, the new Federal Ministry of Communication Technology, carved from the old

Federal Ministry of Information and Communications (now Federal Ministry of Information), inaugurated a committee to draft a National Information Communication Technology (ICT) Policy (National ICT Policy Draft, 2012). The committee was to review, among others, the unlegislated and abandoned National Mass Communication Policy.

### **6.3.3 Recognition of Community Broadcasting by NBC**

Before now, the greatest impediment to the emergence and development of community broadcasting in Nigeria was the absence of appropriate legal, regulatory and administrative framework. However, the fifth edition of the Nigeria Broadcasting Code (2012) provides frameworks for community broadcasting. The Code now meets some requirements of the African Charter on Broadcasting, as demanded by proponents and stakeholders. It recognizes community broadcasting as the third tier, after public and commercial broadcasting.

Just as it is captured in other sections, the National Broadcasting Commission is by law saddled with the responsibility of overseeing the operations of broadcast stations in Nigeria, including that of community radio and television. The NBC and other civil society groups have recognized the need for it and emphasized that, its immense benefits to communal life is desirable. It against this backdrop that NBC became emphatic by saying, it would re-categorised broadcast licenses by considering applications for licenses in various categories, to also include community broadcasting. In the definition section of the NBC code, community broadcasting was conceptualized as “a broadcast operation set up by members of a community within their locality, area, district, neighbourhood, to serve their communal, developmental, social, economic and cultural objectives”.

This recognition also reemphasized and brought back the issue of license fees for interested community broadcasters. There have been concerns regarding the high regime of licensing fees for broadcast stations. Despite the pressure to waive license fees for prospective community radio stations, the NBC was unwilling to do so. While concerned media stakeholders were holding the NBC by the jugular, the regulatory agency was at then yet to announce a scheme of license fees for CBS. Meanwhile, NBC officials indicated that they were trying to work a regime of license fees for prospective Community broadcasters with the intent to consider charging about 10% of the license fees payable by private radio stations then. With This development, proponents of community broadcasting complained that it is still on the high side.

One of the arguments and defense put forward by NBC was that the commission is unlikely to completely dispense with the requirement for license fees for community radio stations because their administrative expenses for processing applications for Community Radio licenses have to be covered. According to the commission, whether it is considering applications for licenses for commercial radios or for community radios, it has administrative expenses which it must incur and those administrative expenses will not necessarily be less for community radio license applicants. According to them, charging applicants only 10% is enough concession for community radio broadcasters.

#### **6.4 Self-Assessment Exercise(s)**

- i) Deregulation took place in Nigeria in the year \_\_\_\_\_
- ii) Before deregulation, media operation was largely governed by the \_\_\_\_\_
- iii) The Federal Government of Nigeria granted the first 17 Community Radio Licences on \_\_\_\_\_
- iv) IMS means Institute for Media and Society, while PIWA is Panos Institute West Africa
- v) The Nigerian broadcasting Code was first published in 1993 and reviewed in 1996
- vi) \_\_\_\_\_ Radio was established in 2015 to support \_\_\_\_\_ II and \_\_\_\_\_ III projects in Kutigi, Niger State, \_\_\_\_\_ Nigeria.

- vii) The effort to coordinate and initiate community broadcasting in Nigeria dates back to November, \_\_\_\_\_
- viii) From the public consultative mechanism adopted in 2006, the Federal Government of Nigeria, through the Minister of Information, constituted a \_\_\_\_\_ multi-sectoral committee to draft a policy to guide government in the establishment of \_\_\_\_\_.
- ix) The major reason for the struggle to actualise community broadcasting in Nigeria was mainly to democratise access to \_\_\_\_\_, and provide a \_\_\_\_\_
- x) The Institute for Media and Society (IMS), is a Nigerian advocacy- \_\_\_\_\_ at the fore-front of the struggle for \_\_\_\_\_ across Nigeria.

## **6.5 Summary**

The unit looked at various issues around community broadcasting in Nigeria. These issues border on factors responsible for the emergence of community broadcasting, challenges confronting the struggle for community broadcasting and the recognition of community broadcasting by NBC. However, the unit also clarify issues surrounding arguments on the type of radio operation that qualifies to be termed as community broadcast station and the position of NBC which recognise campus radio as community broadcasting station.

## **6.6 Conclusion**

One important scenario in the struggle for community broadcasting in Nigeria is the fact the struggle actualised partially community broadcasting operations in Nigeria, which further democratise access to information, increase participation in affairs of state and open up the rural areas for faster development. With Nigeria's growing population, expansive land and the quest to develop and fully democratise, community broadcasting can be an important resource to positively and qualitatively hasten progress.



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## 6.8 Possible Answers to Self-Assessment Exercise(S)

Fill in the blanks with appropriate word/s or figures:

- i. Deregulation took place in Nigeria in the year 1992.
- ii. Before deregulation, media operation was largely governed by the Military
- iii. The Federal Government of Nigeria granted the first 17 Community Radio Licences 20 May 2015.
- iv. IMS means Institute for Media and Society, while PIWA is Panos Institute West Africa.
- v. The Nigerian broadcasting was first published in 1993 and reviewed in 1996
- vi. Lavun Radio was established in 2015 to support Fadama II and Fadama III projects in Kutigi, Niger State, North-Central Nigeria.
- vii. The effort to coordinate and initiate community broadcasting in Nigeria dates back to November, 2003.
- viii. From the public consultative mechanism adopted in 2006, the Federal Government of Nigeria, through the Minister of Information, constituted a 17-member multi-sectoral committee to draft a policy to guide government in the community radio establishment.
- ix. The major reason for the struggle to actualise community broadcasting in Nigeria was mainly to democratise access to information, and provide a voice for the voiceless.
- x. the Institute for Media and Society (IMS), is a Nigerian advocacy-Non Governmental Organisation at the fore-front of the struggle for community broadcasting across Nigeria.

## **Unit 7 Community Broadcast Station Contents**

- 7.1 Introduction
- 7.2 Intended Learning Outcomes
- 7.3 Community Radio
  - 7.3.1 Overview of Community broadcast station
  - 7.3.2 Understanding the Principles of Community Broadcast Station
  - 7.3.3 Models of Community Broadcast Station
- 7.4 Self-Assessment Exercise(s)
- 7.5 Summary
- 7.6 Conclusion
- 7.7 References/Further Readings
- 7.8 Possible Answers to Self-Assessment Exercise(s)

### **7.1 Introduction**

Conventionally, broadcast stations by identification are radio and television. Radio and television are one of the ways by which information can be sent to a mass audience. As you must read or come across in other literature, they are primarily a medium for prompt delivery of designed and selected programmes. Whether it is public, private or community, their powers cannot be overemphasized. In recent decades, the inclusion of community broadcasting, especially community radio has assumed a monumental growth in several nations of the world. This

development is largely due to the potential to democratize and provide a horizontal form of communication, thus, contributing more meaningfully to development efforts than the other forms of broadcasting. It is for this reason that developing countries, including Nigeria increased the need to emerge an alternative media platform that will engender equal access and participation to communication channels for the purpose of entrenching citizens' active voice and enhancing community and self development.

## **7.2 Learning outcomes**

At the end of this unit, you should be able to describe:

- Community radio
- Identify the principles of community radio broadcasting
- State the models of community radio

### **7.3.1 Overview of Community Broadcast Station**

The history of broadcasting, specifically radio in Nigeria dates back to 1932 when the colonial administration established a re-broadcast station of the British Broadcasting Corporation (BBC) in Lagos. The intent was primarily to keep the expatriates abreast of events in Britain. The colonial administration's radio broadcast was more of a re-diffusion of content on issues and events in Britain. At that material time, they were concerns that the content of the programmes had no direct relevance to the basic needs and lifestyles of the indigenous audiences, because the re-broadcasts were according to Mabogunje (1991) meant to fulfill the listening needs of the colonial masters.

In 1952, the Nigerian Broadcasting Service (NBS) came on board to replace the re-diffusion system. Not too long in 1956, the NBS was renamed as the Nigerian Broadcasting Corporation (NBC). The enactment of a new colonial constitution in 1954 led to the emergence of regional broadcast stations. Akingbulu & Bussiek 2010) report that, to champion the course of each

region, the then regional governments established regional broadcast stations (First, the West in 1959, then East in 1960 and lastly, North in 1962). Thereafter, the federal government also set up a television station in 1962. Later, the NBC began to expand in 1967 and built a station in each state. This was reversed by a policy change in the 1970s, and government ordered the transfer of most NBC stations in the states, except for those in Lagos, Ibadan and Enugu, and added the Kaduna station of the Broadcasting Corporation of Northern Nigeria. The NBC later became the Federal Radio Corporation of Nigeria (FRCN) to control all federal radio stations. The Nigeria Television Authority (NTA), a new body was formed, to centralize all federal and state television stations in the 1970s.

However, Ojebode & Akingbulu (2009) stated that changes happened for the broadcast industry when the broadcast media landscape experienced the promulgation Decree 38 of 1992 by the military regime of Gen. Ibrahim Babangida, which liberalized the sector and allowed for the establishment of private commercial broadcasting. Despite the fact that the 1979 Constitution of the Federal Republic of Nigeria (Section 36, 2) made express provision for the establishment of private radio stations, successive governments refused to put this provision into effect.

The media industry took another shape when Nigeria experienced a return to democratic rule in 1999. This development gave room to successive democratic transitions to open up the space for freedom of expression. It is in this regard that the need to comprehensively democratize the access and use of information to create room for freedom of expression in the country became obvious. At this point, many media stakeholders have started thinking and mobilizing to expand the existing plurality in the broadcasting landscape in the country, with the hope that it

incorporates community broadcasting to complete the liberalization and opening up of the airwaves as enshrined in the National Broadcasting Law.

In Nigeria, the establishment of community broadcasting is in direct response to the pressure from civil society on the Federal Government for the democratization of the airwaves in order to facilitate the emerging Nigerian democracy, create a more pluralistic media system and for rural development. Through this struggle, the NBC finally incorporates and recognized community broadcasting as the third tier of broadcasting in Nigeria. This came to reality pursuant to section 2 (1) and (c) of Act No. 38 where the NBC stated that, a community broadcast station shall be licensed subject to the following conditions:

- a. Operations shall be community based;
- b. Programme content shall cater to the communal needs
- c. Key operatives of the station shall as much as possible, be members of the community.

As a grassroots focused system of public communication, community broadcasting has become popular in many countries of the world especially Europe, North America and Latin America. More so that empirical findings have revealed that radio has contributed significantly than television in regard to the dissemination of development news all over the globe. This may have been responsible for example, why the African Charter on Broadcasting recognises and advocates for a three tier radio regime in individual African countries: public service, commercial/private and community. By extension, community radio broadcasting is the lives and aspirations of the community. Therefore, community radio is by name, definition, orientation, content and philosophy grassroots based. It cannot be anything but community oriented and people-centred. According to Oso (2003), the coverage is usually limited serving a small community and catering for their special needs and interests

Even though news content varies, emphasis is placed on local news and problems affecting the community and its inhabitants. The community radio, just like the community newspaper is an instrument of dialogue among the local people and between them and the outside world particularly the political authority. The community radio therefore, should function as a two-way communication channel providing a means through which the community could express itself, both within and to the outside world. As Wanyeki (2000) has notes, the community media have a dual role; “that of a mirror (reflecting the community back at itself) and that of a window (allowing the outside world to look in at its experience).

On the other hand, Community television is a form of mass media in which a television station is owned, operated or programmed by a community group to provide television programs of local interest known as local programming. Community television stations are most commonly operated by non-profit groups or cooperatives. However, in some cases they may be operated by a local college or university, a cable company or a municipal government.

The television has become a very powerful instrument of development in developing countries, including Nigeria. In the beginning, educational broadcasting projects were implemented to attract educators and students at primary, secondary and university levels series of educationally relevant development stories were broadcast through television which were based on the syllabus and broadcast during school hours as a part and parcel of academic activities. Studies revealed that television schools did somewhat better in the test when compared to the non-television schools

Generally speaking, the demand for Community broadcasting, especially radio developed in order to provide for the specific need of a community. In doing this, community radio could broadcast in local language, pidgin language or the official language of the locales where the station is sited. For example, this course has repeatedly stated that community radio, unlike the conventional radio, is owned and operated by the community. Community radio is for the community and by the community. It is to basically address the developmental issues such as health, agriculture, innovation diffusion, family planning, and discharge of social and civic responsibilities of the people. Through this, it provides voice especially to the disadvantaged people. Its ownership and funding are rooted in the community. It also serves as the bridge builder between government and community members as well as catalyst for development in the community.

The above position shows that, the key issues about the role of the community media in national development revolve around the concepts of access, participation, decentralization and democracy. It is an instrument of horizontal communication. These key concepts are expected to inform the organization and operation of the community media. Its need and importance must also be seen within this perspective. It is a complete deviation from the corporate, urban-based media philosophy which is seen to be far away from serving the communication and information needs of the local populace. Their interests, philosophy, organization, ownership and control structure, working and professional values are opposed to the socio-cultural structure and political and economic interest of the local people.

### **7.3.2 Understanding the Principles of Community Broadcast Station**

According to UNESCO 2011, the phrase “a radio service by the people, close to the people and for the people” sums up the essential features of this service. This means that

community radio must not only be run by but also serve the interests of the community. For all the wide range of existing definitions, UNESCO sees community radio as a medium that gives a voice to the voiceless, serves as a mouthpiece of the marginalized and is central to communication and democratic processes within societies.

The UNESCO manual (2011), points to community broadcast stations (radio and television) as being a third tier of broadcasting that are distinguished from commercial and public service counterparts in three fundamental ways:

- i. First, the manner in which stations provide local populations with access to resources so that their voices can be heard;
- ii. Second, the organizational culture of stations that stress volunteerism over professionalism and promote community participation; and,
- iii. Third, the rejection of market-oriented approaches of operation and ownership with the advocating of a service that is non-profit and owned by a community for its own purposes and control; put more simply the principles of access, participation and ownership.

Banda argues that when considering radio for example, the criteria of access, participation, self-management and ownership (should) be brought to bear on any definition of community radio. These three core principles of community radio have associated sub-categories of classification that include the topologies of democratic organizational and staff structures, local geographical positioning, localized programming and the non-commercialization and non-professionalism on operations. As we already stated in one of the units in this course, the main purpose of community radio is to provide marginalized communities with access to a voice through the broadcasting channel of radio so they can express their concerns, interests and needs, promote



and protect their cultures, traditions and heritages and determine their own development. For a community broadcast station to serve its purpose, members of a community need to be allowed access to participate in the day-today activities of a community radio station and have access to relevant information to better their circumstances. In order to obtain access to these resources, certain operational frameworks must be established and maintained. UNESCO refers to access as the use of the media by the public in terms of opportunities available to the public to use facilities and equipment and to choose to participate in programming and give feedback on programming.

Similarly, Ngugi and Kinyua (2014) stated that there are six principles that are seen as pillars of community broadcasting:

1. **Access:** Community broadcasting promotes proactive voluntary participation in media production rather than passive consumption of media. The sector provides facilities (including skills and training) that ensure access to the media for all parts of the community. At the core of community radio or television is the relationship between the station and the community in which it is situated. Easy access allows local people to focus on local issues, giving voice to groups and individuals who otherwise have no choice but to remain silent.
2. **Diversity:** Community broadcasting fosters innovation, creativity and diversity of content. In both structure and output, community broadcasting reflects a country's cultural diversity and by doing so supports greater tolerance, understanding and social cohesion.
3. **Localism:** Moves by the government to force minimum levels of local programming to all broadcasting illustrates the extent to which private and public Broadcasters opt for networking (in news and entertainment). Community broadcasting by definition relies on programming generated by local communities.

4. **Independence:** Community Broadcasting stations are owned and operated by individual not for profit groups. Each Licensed group has open membership and democratic decision-making practices. All stations must adhere to a sector code of practice that embodies the sector's philosophy and secures their independence.
5. **Training:** Maximum participation is made possible by the existence of extensive training, both in terms of content and radio production and engineering, and in the physical maintenance of the station's equipment. Training is supposed to provide community members with the ability to operate their station, and to allow them to go on the air and express their views, interacting with other members of their community. Most community broadcast stations have a 'community building' or 'educational' mission, and many stations see their training programs as empowering and educating community members.
6. **Community owned:** The ideal of a community broadcast station is that it is initiated, started, operated, and owned by the community, which it serves. Very few community radio stations are totally community owned, and may receive financial support from IGOs, NGOs, local or national governments. One way that the community owns their broadcast stations is through community run non-profits, community-elected boards of directors, and the creation of a membership-subscription service (NFCB, 2013).

### **7.3.3 Models of Community Broadcast Stations**

Two philosophical approaches to community radio exist, although the models are not mutually exclusive. One emphasizes service and community-mindedness, focusing on what the station can do for the community. The other stresses involvement and participation by the listener.

In the service model locality is valued; the community station (radio and television) can provide content focused on a more local or particular community than a larger operation. Sometimes,

though, providing syndicated content not already available within the station's service area is viewed as public service. Within the public stations like Radio Nigeria, for example, syndicated content can be released to community broadcast stations in the absence of their own programme as long as such programmes benefits the locales. In the access (or participatory) model, the participation of community members in producing content is viewed as appropriate. However, there is a remarkable similarity in the way that community broadcast station is theorized around the world, and the way they operationalize what it is to be a community broadcast station.

These include:

- **Level of participation and management:** Some stations are run entirely by volunteers, some have paid staff, and some have professional journalists. The range of management setups for community broadcast stations is rather large, from being run by member elected boards, community foundations, paid staff, all-volunteer staff and management, to being run by NGOs or by church groups or church central committees.
- **Level of community ownership:** The goal of most community radio stations is to be self-supporting, although few reach that goal entirely. Other sources of funding include governments, non-governmental organizations, churches, international governmental organizations, and community funds. Depending on the kind of funding source, community broadcast stations are understood as more or less independent, and more or less community owned.
- **Origins:** Some according to Gray (2002), started as development projects, some as grassroots political, social, or religious groups who see the need to get their message out, and some are started by community radio activists and supporters, seeing a need for community discussion and participation in political communication in their communities.

Although most community radio stations follow this model, there is always some mixed programming. Such as the once created as development projects by development organizations. This development content runs the gamut from dramatic soap-operas to public service announcements on topics including public health (AIDS, Malaria, etc.), anti-violence programs, gender issues, children's rights, notices of development projects in the area, etc.

- **Size:** There are a number of ways that the size of a community broadcast station could be measured: in terms of listenership, volunteer membership, subscriber base, range of signal, or in terms of the power of their station's signal.

So, how small community broadcast stations can contribute to programmes that will reach the larger public? Also, issues around a small radio stations for instance lobbying for regulatory protections, non-profit community broadcasting licenses and the expansion of community broadcasting as a form of political and development communication are serious issues required to be addressed.

#### **7.4 Self Assessment Exercise(s)**

Attempt the following exercises by choosing the right option of either True or False:

1. The history of broadcasting, specifically radio in Nigeria dates back to 1932.
  - a) True
  - b) False
2. The colonial administration's radio broadcast was more of a re-diffusion of content on issues and events in Nigeria.
  - a) True
  - b) False
3. In 1952, the Nigerian Broadcasting Service (NBS) came on board to replace the re-diffusion system.
  - a) False

b) True

4. The Federal Radio Corporation of Nigeria (FRCN) was formerly known as the Nigerian Broadcasting Corporation.

a) False

b) True

5. Nigeria Television Authority (NTA), was established in 1970 to centralize all federal and state television stations.

a) True

b) False

Fill in the blanks with appropriate word/s:

i. The \_\_\_\_\_ (2011), refer to community broadcast as being a third tier of broadcasting

ii. The core three principles of community radio are \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_

iii. According to Ngugi and Kinyua (2014), \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_ are also core principles of community broadcasting.

iv. There are two philosophical approaches to community radio: One focuses on what the station can do for the community, the other stresses \_\_\_\_\_ and \_\_\_\_\_ by the listener.

v. The then regional governments in Nigeria established regional broadcast stations accordingly. First, in the \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_

## 7.5 Summary

The unit featured brief historical overview of broadcasting in Nigeria and linked it to the beginning of deregulation which granted licenses and open up the broadcast spectrum for private individual to own and operate both radio and television stations. The unit also x-rayed issues around community broadcasting by looking at the principles and models of community broadcast stations.

## 7.6 Conclusion

It may crucial to state here that the absence of community broadcasting, especially radio stations in Nigeria is a serious drawback to the nation's overall development aspirations. With the high

rate of trained but unemployed manpower in Nigeria, an initiative to promote community broadcast stations could help to create employment opportunities while promoting grassroots development. The initiative could emerge from communities, the organized private sector, the government, the non-governmental organisations or other stakeholders, but ultimately, it is the vision, government willingness and cooperation that will help community broadcasting to take its firm root. If nations like India, Zambia and other smaller African countries can take the advantage of community broadcasting to democratize communication at grassroots level and promote development, with Nigeria's ever growing population, expansive land and the quest to develop and fully democratize, community broadcasting can be an important fortress to expedite progress in Nigeria, particularly in rural communities.

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## 7.8 Possible Answers to Self-Assessment Exercise

Answers to the self-assessment exercises are provided below.

1. The history of broadcasting, specifically radio in Nigeria dates back to 1932.  
**True**
2. The colonial administration's radio broadcast was more of a re-diffusion of content on issues and events in Nigeria.  
**False**
3. In 1952, the Nigerian Broadcasting Service (NBS) came on board to replace the re-diffusion system.  
**True**

4. The Federal Radio Corporation of Nigeria (FRCN) was formerly known as the Nigerian Broadcasting Corporation.

**True**

5. Nigeria Television Authority (NTA) was established in 1970 to centralize all federal and state television stations.

**True**

Fill in the blanks with appropriate word/s:

- i. The UNESCO manual (2011), refer to community broadcast as being a third tier of broadcasting
- ii. The core three principles of community radio are access, participation, self-management and ownership
- iii. According to Ngugi and Kinyua (2014), diversity, independence, localism and training are also core principles of community broadcasting.
- iv. There are two philosophical approaches to community radio: One focuses on what the station can do for the community, the other stresses involvement and participation by the listener.
- v. The then regional governments in Nigeria established regional broadcast stations accordingly. First, in the West in 1959, East in 1960 and North in 1962



