

COMMUNITY RADIO AND THE PRODUCTION OF
LOCAL CULTURAL ENTERTAINMENT PRODUCTS.
A CASE STUDY OF THREE COMMUNITY RADIO STATIONS

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DECLARATION

This Research Project is my original work and has not been presented to any other University

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This research project has been submitted with the approval of the University Supervisor

Signed Date

Dr. Hezron Mogambi

DEDICATION

To My Beloved Mum

ACKNOWLEDGEMENT

I have profound gratitude to God for the blessings and favours He has shown me in my life; especially during the time when I have been working on this project. I am very grateful for the help and support which I have received from Dominican Friars in Eastern Africa. I give special thanks to Br. Daniel Thomas and Fr. Maury Schepers who proofread my work. I also give thanks to my brothers at St. Catherine of Siena Parish, Kihingo for their moral, spiritual and material support to ensure that I could finish my academic endeavours.

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ABSTRACT

With its many characteristics, community radio is arguably the best avenue for local cultural production. In the Kenyan situation and indeed, in many African countries, community radio stations are owned by the organizations or NGOs representing the community. These organizations and NGOs are often viewed as foreign to the locals given that they often operate without necessarily encouraging local participation in the production of local cultural contents.

The research, used questionnaires to collect quantitative and qualitative data in three operating community radio stations namely; Radio Mang'elele FM, Koch FM and Hundhwe FM. The study found out that community radio stations are contributing to the production of local cultural contents. However, more need be make to ensure that they optimise these peculiar characteristic of community radio. The study further revealed that community radio stations are among the most popular radio stations with local audience. The study can therefore conclude that community radio stations can be useful tool to rejuvenate local culture aesthetic industry in the country.

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ACRONYMS

AA	Alcoholic Anonymous
ACP	Accelerated Coverage Plan
ACPO	Accion Cultural Popular
AFRICOG	Africa Centre for Open Governance
AM.	Amplitude Modulation
AMARC	Association Mondiale es Radio Diffuseurs Communautaires, (World Association of Community Broadcasters)
CBC	Canada Broadcasting Corporation
CBF	The Community Broadcasting Foundation
CCK	Communication Council of Kenya
CDF	Constituent Development Fund
CMN	Community Media Network
CRTC	Canadian Radio – Television & Telecommunication Commission
DANIDA	Danish International Development Agency
DJ	Disc Jockey
EU	European Union
FAO	Food and Agriculture Organization
FM	Frequency Modulation
ICASA	The Independent Communications Authority of South Africa
ICT	Information and Communication Technology
IMF	International Monetary Fund
KBC	Kenya Broadcasting Corporation

KTN	Kenya Television Network
MDG	Millennium Development Goals
MP	Members of Parliament
NCP	Native Communication Program
NEPAD	The New Partnership for African Development
NFCB	National Federation of Community Broadcasters
NGO	Non Government Organization
OLON	Organisatie van Lokale Omroepen in Nederland
SABC	South African Broadcasting Cooperation
SAP	Structural Adjustment Programs
SMS	Short Message Service
SN	Serial Number
SPSS	Statistical Package for Social Sciences
TV	Television
UNDP	United Nation Development Program
UNEP	United Nation Environment Program
UNESCO	The United Nation Educational, Scientific and Cultural Organization
UNICEF	United Nation International Children Emergence Fund
UV	Ultraviolet

OPERATIONAL DEFINITIONS

Commercial radio stations – private owned radio stations whose form and contents reflect the profit – seeking goals.

Community – an idealized form of human association in which the members share boundaries of space, interests, identity and interaction.

Community radio broadcasting – the transmission of radio signal over air to a particular group of people for non – profit purpose.

Local content – content that reflects the day to day life of the local people in different formats such as comedy, news, music, talk shows, features, documentaries, dramas etc.

Local audience – all those who are targeted and are reached by a particular community radio airwaves.

Local culture – Everyday experience in specific, identifiable localities. It reflects ordinary people’s feelings of appropriateness, comfort, and correctness. (a day – to – experience)

Local cultural entertainment products – aesthetic local cultural goods such as music, talk shows, dramas, comedy, stories, jokes etc.

Mainstream radio stations – commercial radio stations or public radios station whose form and contents are structured to attract a large audience for political or commercial purposes.

Vernacular radio station - a purely commercial radio station broadcasting in a vernacular language, such as Kass FM and Kameme FM.

Chapter One: Introduction

The relationship between community and communication is primordial. Humans habitually interact with one another in a shared space. This interaction necessitates the exchange of ideas, thoughts, skills, messages, or information as by a word of mouth, a written word, a drawing, a visual signal or overt behaviour. Communication, for that reason, is the heart of communal living as it plays a major role to reinforce the bonds of community, cooperation, mutual esteem and incorporation of all community members (Des Wilson, 2008:51).

Environmental and circumstantial communication challenges triggered creativity such as blowing animal horns or biting animal skins as a way to pass a specific message to a dispersed population. Traditional ways of communication were overtaken by technological advancement as well as modern lifestyles. However, technological advancement and modern lifestyle do not support traditional ways of communication such as gathering under a tree for cultural celebrations and learning cultural ties. In absence of traditional means of communal communication, communities can use community radio broadcasts to deliberate on issues of concern to the community's shared history.

1.1.0 The Background to the Problem

Rapid technological advancement is constantly reshaping the mode and means of communication. The two dominant media organizations in the broadcasting industry namely; public broadcasting and commercial broadcasting have interests different from that of the specific community. Neither public nor commercial models provide real

access to communication in the African context, (Alumuku, 2006:32). While the former focuses on a larger national interest, the later focuses on profit maximization, leaving the community's need to communicate locally unintended. Community radio tends to bridge the gap left by dominant media organization by creating a platform in which community members enter into dialogue and analytical discussions among themselves, incorporating fundamental cultural values (White, 2008:17).

Community radio is one of the community media. The concept emerged in the broadcasting industry as an effort to enable communities to actively participate in communication processes. Different from public radio stations which are often inclined to whitewash government's achievements and commercial radios which are profit driven, community radio is a form of broadcasting not for profit, owned and controlled by a particular community under an association, trust or foundation, (Alumuku, 2006). Their primary goal is to meet community communication needs that go unmet or ignored by commercial and public service media. Alumuku identified these needs as; informational, educational and entertainment (Alumuku, 2006). Furthermore, a community radio enhances the community's capacity to dialogue, debate and exchange ideas on community issues. They form a formidable tool to boost the capacity of local communities to organize themselves and participate in political processes.

Additionally, community radios enable communal participation in the broadcasting processes as well as providing a forum for local arts and cultural production. Fraser and Estrada (2002), viewed community radio as the platform for the public dialogue through

which people can define who they are, what they want, and how to get it. At the same time, community radio builds a long term capacity to solve problems in ways that lead to sustainable social change and development. Since community radio broadcasting is free from political interference and commercial interests, it can promote an enabling environment for freedom of expression and information.

1.2.0 The Problem Statement

Community radio is ascribed to contribute in local production, consumption and preservation of cultural products. This is so because; one of the essential characteristics of a community radio is to promote local participation in program production, offering encouragement to the articulation of local cultural expression. Consequently, it provides a platform for the less powerful and minorities to express their cultural traditions. Additionally, community radio supports cultural industries by providing a platform for artistic expression through local music, dance, poetry, theatre and storytelling (Fraser & Estrada, 2002). Local amateur artists are given an opportunity to express their artistic talents in a local radio station. This is an immense responsibility shouldered on the community radio which distinguishes it from the mainstream radio stations and vernacular stations. Both mainstream and vernacular radio stations emphasize on professionalism and popular culture and their primary purpose, is to gain as much audience's attention possible for the longest time possible (Ang, 1991).

Community radio broadcasting, on the other hand, is obliged to be an enabler to the downward locals. It aims at fulfilling communication needs of a particular community

and does not create superficial communication needs as commercial radio stations. Because of this, it becomes a dynamic source of cultural power. Given the immensity of this responsibility, this study seeks to establish the extent, to which the community radio broadcasting, is contributing or has failed to contribute to the production; consumption and promotion of cultural industry in Kenya. The study will, particularly, focus on creation of local cultural products through community participation.

1.3.0 Justification and Significance of the Study

In the modern world where the world is virtually interconnected through high speed fibre optic cables and satellite technology, the study of a small community based radio station may seem irrelevant and antiquated. On the other hand, other people's events, communication products and cultural icons located or originating far away (Sanchez, 2006), from the local people cannot satisfy the needs to communicate locally, to dialogue on local issues and to give a local perspective and interpretation of local events. It is, therefore, important that when we think globally, we act locally, Levitt (1993). When we think of internet and digital migration, we also think of poor and marginalized communities who do not have electricity but can afford a small battery – powered radio or a cheap mobile phone integrated with FM receiver probably charged by a low voltage solar charger.

Local cultural values are best expressed in community broadcasting and in this case, community radios. This study assesses the state of community radios in relation to the production, consumption and promotion of those cultural values and products which are essential elements in cultivating solidarity and the sense of community. These values are

essential in a democratic society. As White puts it, out of our communication comes our cultures and in our construction of culture we find a common meaning (White, 2008). A common meaning is a fabric that holds the community together fostering local identity, character and living in harmony.

It is important to assess the state of community radio broadcasting in Kenya and its contribution to local cultural industry. The current world trend favours standardized messages and meanings so that they are mediated from national and international media channels. However, these messages and meanings often favour the mighty, the popular and the many and they are driven by commoditization ideology. As a result, local cultural attributes which distinguish cultures from each other may be lost leading to culture standardization and diminution of local cultural practices. This, however, is in contravention with section 11 (1) (a) of the constitution of Kenya 2010. It states that one of the objectives of national government is to promote all forms of national and cultural expression through literature, the arts, traditional celebrations, science, communication, information, mass media, publications, libraries and other cultural heritage. Therefore, broader understanding of form, contents and advantages of community radio will boost this crucial and yet under-utilized communication sector in the country.

This study, therefore, is a humble contribution to community radio sector in Kenya. Its findings can serve as an input into policy formation; a reference for communities intending to own and run a community radio station; an academic reference to communication students and an informative reading for populace who come across it.

1.4.0 The Purpose of the Study

The purpose of this study is to examine whether community radio stations in Kenya are contributing to the production and promotion of local entertainment cultural products. And to assess the popularity of community radio stations with local audience.

1.5.0 Specific Objectives

- 1.5.1.** To assess community participation in the production of the local entertainment products;
- 1.5.2.** To assess community consumption of local entertainment products;
- 1.5.3.** To assess whether community radio programs are actually increasing cultural knowledge;
- 1.5.4.** To assess the popularity of the community radio stations with local audience

1.6.0 Research Questions

- 1.6.1. Do locals participate in the production of local entertainment products?
- 1.6.2. To what extent do the community consume local entertainment products?
- 1.6.3. Do community radio programs increase local cultural knowledge?
- 1.6.4. What is the popularity of the community radio stations with local audience?

1.7.0 The Scope and the Limitation of the Study

1.7.1. The Scope

The Study sought to establish whether community radio stations are actually enhancing participatory production of local entertainment products in the three community radio stations namely; Radio Mang'etele, Koch FM and Hundhwe FM. The study relied entirely on the questionnaires from the local audience.

1.7.2. The Limitation of the Study

The study was carried out under constraints of time and finance. The researcher tried to carry out the study within the scheduled time and allocated budget. Due to this constraint, the researcher did not manage to identify local artists and find from them how accessible their local community radio stations are. Such information would be of great value to this study since the local artists would have got an opportunity to give their side of the story.

Furthermore, the study sought to establish whether community radio stations are among the most popular radio stations with the local audience. This finding may lead the readers to conclude that community radio stations are popular because they air more of local cultural contents. However, due to the constraint of resources did not find out why the community radio stations are popular with local audience.

Chapter Two: Literature Review and Theoretical Framework

2.0 Community and Communication

Community is not just an aggregate of individuals but a group of people sharing common interests, values or specific geographical locality. The essence of community is a shared experience, a shared space or a common history. Community, in relation to communication, is closely linked to interaction and transmission of meaning. However, meaning cannot be transmitted in a vacuum. Ability to interpret other people's meaning requires either a common field of experience, enculturation or complementary ways of understanding such as use of an interpreter to help an individual to understand other peoples' meaning and intentions. When common experience is lacking or cultural values are misinterpreted, it is likely that people begin to distrust or suspect each other and harmonious community coexistence is threatened.

When individual members of the community, mutually, interact with one another, one person's personal idea is transmitted to the rest of the community. It becomes a common idea among members of that particular community. Thus, forming a common community history based on shared memories and experiences. These experiences and memories are further handed down to successive generations through oral traditions such as traditional music, folklore, language or poems. But they can also be taught to successive generations forming a common identity within a group of people who share common cultural heritage. Herms refer to it as a process of meaning making whereby individual identities are formed as a result of social interaction based on or making use of cultural sources of meaning production (Hermes, 1999:71).

Group formation and survival depend on an ongoing process of communication in which individuals come to share the same cognitive, constitutive and effective meaning (Lonergan, 1973). Using communication sources, a community articulates grievances on local problems as it celebrates a common cultural heritage.

2.1.0 Community Broadcasting

Community broadcasting provides an exceptional vehicle in the process of community building and maintenance. When the vast number of people get the chance to share in the life and progress of community there is mutual understanding and cooperative creativity which is crucial for social life. Likewise, community broadcasting plays an indispensable role in mediating social, political and cultural differences of one community with another and with individuals within the community. It encourages civic engagement, enhances community solidarity and participation in the communication process. These are just but a few of the important roles which effective community broadcasting can play in a particular community. In order to fulfil this important community building and maintenance role, a community broadcasting must have the interest of the community at heart; it is, indeed, a form of broadcast not for profit and owned and controlled by a particular community under association, trust, or foundation (Fraser & Estrada, 2001).

Community broadcasting is part of a larger community communication media. In its entirety, the definition of community media is tilted toward ownership, control and the purpose rather than the medium used to communicate. Scholars tend to argue its case, in

relation to public media whose primary purpose is to transmit message to the entire nation. And to commercial media, whose primary purpose is to gain the attention of as large a number of audience as possible for the purposes of audience rating, Hellman (1999) which is necessary for good advertisement revenues. In a sense, both public and commercial media do not have the interest of a particular local community as a primary goal of their operations.

The central idea guiding community media, therefore, is the interest and communication needs of a local community as articulated and addressed by the community itself. In this understanding, community becomes a producer, controller and consumer of its own communication products. Regardless of its form, contents and its geographical locality, community media is characterized by community's involvement in generating, processing, disseminating and utilizing its own media products. It is free from both market driven commercial media and the principle of universal service practiced in public media.

Despite the fact that community media scholars agree on the basic characteristics of a community media, namely, community participation in information and entertainment production, ownership and control, and non profitability of a community media, they differ on theoretical and practical aspects of community media. This is so because different scholars focus different aspects of the community media. Hence, Carpentier, Lie and Servaes (2003) argue that there is no single theoretical approach to community media that can be considered sufficient when applied independently. Consequently, community

media theories fall into four major theoretical approaches which are based on the role on which community media is expected to play in its respective community.

2.2.0 Major Theoretical Approaches to Community Media

Different theoretical approaches are applied when dealing with community media in order to fit specific communities in which a researcher is interested. As a matter of fact, definition of the term “community” itself, is elusive adding to the tension between the diversity and specificity of the community and the role in which community media is expected to play in that community. Consequently grouping theoretical approaches becomes an equally elusive affair.

2.2.1. Community Media as a Community Communication Service

Community media tends to address community needs alongside their interests. It does this by creating a two way communication avenue by enabling the community to access and participate in the communication process. This is a crucial and distinct role of a community media as it extends media practices to local people who would, otherwise, not have an opportunity to participate in media production. Consequently, it opens up channels of communication to ordinary people, “*mwananchi*” and disadvantaged groups, giving them opportunity to have their voices heard and valued. As Carpentier, Lie and Servaes (2003) put it, societal groups that are misrepresented, disadvantaged, stigmatised, or even repressed can especially benefit from using the channels of communication opened by community media. It can be used to strengthen internal identity which can be manifested to the outside world and thus supporting social change and/or development.

2.2.2. Community Media as an Alternative to Mainstream Media

This theoretical approach sees community media as a third tier in media industry. It tends to fill the gap often left by mainstream media. In mainstream media professionalism is an indispensable requirement. Non-professionals have no place but in community media. Amateur artists, laypeople and all community are encouraged to participate in media production regardless of their media training or background hence widening the source of media product which is normally narrow in mainstream media.

Furthermore, community media differ both in structure and contents. While public media aims at protecting and guiding the majority by transmitting values, habits and tastes deemed desirable by the enlightened minority (Helman, 1999:106), community media produce their own products reflecting their own values, habits and taste which are desirable by themselves. It is not what few individuals think that the community needs but what community itself needs. It is a horizontal mode of communication different from the “top down communication mode” which is often practiced in the mainstream media. The ownership of communication instruments is in the hand of the community and they benefit all people in the community and not just a few individuals, thus giving a voice to the voiceless (AMARC, 2007).

2.2.3. Community Media Linking Community to Civic Societies and Social Movement Groups

Community media, civic societies and Social movement groups have a lot in common. All of them are supposed to operate independently from the influence of a sitting government and commercial incentives. They are understood to stand for the interests

and benefits of their particular groups, societies or communities. Community media can serve as the community liaison with the civic societies and the social movement groups. The role of community media in linking the community to these groups cannot be underestimated, because most of these groups and movements have regional, continental or worldwide networks, which can benefit the community.

Worldwide issues such as environmental conservation, xenophobia, tribalism, peace and justice are often underestimated by local communities but they are of great importance to civic societies and social movement groups. Tan (1985) emphasizes that civic societies are an integral agent for political socialization. Moreover, Alumuku sees civic societies being able to create standards and values for individual and group behaviour in the society raising awareness about their obligations to live in harmonious co-existence which is crucial for social progress (Alumuku, 2006). Community radio, civic societies and social movement can work together to enlarge the spectrum of civic encounter for the benefit of communities and the whole nation.

2.2.4. Community Media as a Community Rhizome

The term “rhizome” is used to describe theory and research that allows for multiple, non-hierarchical entry and exit points in data representation and interpretation. This approach builds on the ability of community media to build a multi-dimensional platform from many different groups, individuals, organizations, clubs etc. All players in community media relate on the same level bases i.e. discussing or sharing information and education as peer and not as few individuals trying to push down their own agenda into the community. This approach extends community public sphere to include socio-economic

and cultural needs of the community which may have their sources outside the community itself.

This approach allows government and business partnership to play a role in community media as long as they (government & business people) are collaborating on an equal base. And they are not pushing their political or commercial agenda to the community. Indeed, community media functions as a crossroads where people from different types of movements and struggles meet, dialogue with each other and collaborate to deepen democracy and freedom and questioning the rigidities and certainties of public and commercial media organization as well (Carpentier, Lie & Servaes, 2003).

2.3.0 Form and Contents of Community Media

The term, “community media,” refers to a diverse range of mediated forms of communication: print media such as newspapers and magazines, electronic media such as radio and television (Jankowski, 2008). However, in modern days, old and new communication technologies have converged. Newspapers are slowly finding a space in the internet, still maintaining a name ‘newspaper’ but without paper. Letter writing is being replaced by writing e-mails; internet radio broadcast and online teleconferencing are but a few examples showing technological convergence and replacement.

Technological advancement has enlarged the spectrum of understanding community media. Communities are no longer confined in a particular geographical region either can they specifically be indentified with one particular interest. Therefore, factors such as

individual interest, financial and social status are some of the determinants of form and contents of the community media. Online or virtual communities for example, are individuals who may be living in different corners of the world, might have not even seen each other face to face but they are brought together by shared interests. However, interest alone is not enough to form a community; other factors such as ability to afford the use of a certain technology (i.e. financial status), language barriers and exposure to issues of interest, are contributing factors which aid to determine form and contents of a community media.

Radio broadcasting was traditionally bound into a specific geographic locality. But now, a community radio station in a remote village in Kenya can be listened online, from any corner of the world as long as it broadcasts online. The same trend, apply to print media and television broadcast. Local newspapers and television broadcasts can be accessed worldwide. On the other hand, despite this technological advancement, the rationale for community radio is, indeed, reinforced and further validated given that most of the modern ways of communication are for the elites.

Community media aims at providing media content which is relevant, valuable, beneficial and specific to the community. Given that community media encourages local participation its contents are fundamentally local, they reflect cultural values and beliefs of the community. Unlike commercial media contents which are designed to cultivate idealist person, i.e. a kind of person one would like to be, community medias' contents are the reflection of true and practical life in the community. For example, if an

agriculture expert, talk in the community radio, his or her information is relevant and precise to a particular community there and then. The information should reflect what is exactly going on the community at that particular time. He or she would know if there is rain or there is no rain in that particular area, if he or she suggests a type of fertilizer to be used he will also be able to tell where can that fertilizer be available and the possible price.

Perhaps one can argue that one of the most important axes of the community radio is the relevance of information. This is so because the principal originator of the community media messages is the community itself. When news such as the collapse of a bridge is aired in the community media, people in the community would immediately know where the bridge is and the possible alternative routes. It is, therefore, important to note that community media does not create need for contents as commercial media do but they broadcast a content which is needed in the community.

2.4.0 Community Radio

Community radio is a non-profit radio broadcasting service that is owned and managed by a particular community, usually through a trust or foundation (Fraser & Estrada, 2001). It is the only cheap and easy medium of communication for illiterate poor, women, youth and ethnic linguistics minority which can help them know what is going on around them. It also gives them an opportunity to make their voice be heard. It is, as Fraser & Estrada (2001) often referred to it, a voice of the voiceless.

Furthermore, there are those who have argued community radio should be seen as an explicit communication medium for the poor and illiterate in the community. They argue that community radio should be a crossroad in the community communication process where peoples from all walks of life, meet and cooperate so as to build and strengthen civic virtues. If community radio is seen in this way, it becomes a platform where rich, poor, literates and illiterates can encounter each other for the common good of a community. It will open, broaden and facilitate horizontal communication within and between the communities.

There are many varying definitions of the concept community media. Different scholars define community media differently, everyone leaning on the element(s) of the community media she or he wants to focus on. Some scholars such as Partridge (1982), tend to emphasize ownership and profitability of the media. Therefore, defining community media as a non profit organization, governed by a board of directors that is generally part of the community and part of station workers including volunteers. Servaes (1999) on the other hand, emphasizes the role and the functions of community media. He therefore, defines community media as media that responds to the needs of community which it serves and contributes to its development in a progressive manner, favouring social change while promoting the expression and participation of the community.

Scholars who view community radio in relation to public and commercial broadcasting tend to emphasize the role of community media as a voice of the voiceless. They see community media as giving opportunity to the group of people who would otherwise not

have an access to mainstream media. They see community media as an alternative to public and commercial media or a third tier in the broadcasting industry.

In conclusion, there is no single unifying definition of the term, “community media.” However, there are unifying characteristics for all definitions. Some of those characteristics are editorial independence, emphasis on community, media which is not for profit and community participation. All communication researchers and scholars agree that these characteristics are indispensable aspects of a community media.

2.5.0 Types of Community Radio

Community radios are grouped into two main categories. The first category is known as geographical community radios and the second is known as community of interest radios. Despite of the fact that they are grouped differently, they are not mutually exclusive. A geographic community radio can also be a community of interest radio. For example, community radio broadcasting in Maasai language in Ongata Rongai, is both a community radio of interest and geographical community radio. It is a community of interest radio station because the radio can only be listened by those who understand Kimaasai. Furthermore, it is the geographical community radio because, it only cover Ongata Rongai. The programmes of that radio will be addressing a particular group of people in a particular region or area. In short, community radio whether geographical community or community of interests are characterized by interactions and some communality and shared values identifiable and categorizable as interests and geographical proximity.

2.5.1. Geographical Community Radio

This is a type of community radio with its audience in a specific locality who share common values, collective identity and aspirations. They construct meaning from a common language and cultural symbols within their geographical locality, Alumuku (2006). In a geographical community, community radio station becomes a platform for identifying and analysing community problems and their solutions locally.

A large geographic area, such as Nairobi may entail a network of distinct communities such as Asians living in Parklands, Kibera slum dwellers or a Luhya community in Westlands. Despite the fact that all these individuals live in the same proximity may identified themselves in different communities due to their different background, language and different interpretation of symbols to construct meaning. On the other hand, there can be a Nairobi Community Radio Station. Such a community radio station can address all Nairobians despite of their different background. For example, such a community radio can be addressing city challenges such as harassment from city council *askaris*, insecurity in the city, etc which can form a common identity for most of the city dwellers. In short, multiple communities can co-exist in the same geographic locality, and can all have their communicative needs served by different community radios. Individuals in a geographical proximity can also be served collectively by a community radio station as long as the communality among them can be identified and their challenges, therefore, addressed.

2.5.2. Community of interest radio

The second type of community radio entails a community of interest radio. Alumuku holds that communities of interests are not defined by where people live geographically but, rather by what they are interested in (Alumuku, 2006:34). Individuals living far from each other geographically may be brought together by shared values, aspirations, religious beliefs, love of football or love of music genre etc, forming a community of interest. A good example of community of interest radio is a community radio called “Radio Maria.” This community radio in Tanzania serves the interests of Catholics all over the country. It is organized under a community of Catholics who donate funds to run the stations, volunteer to produce programs and repair machinery (Mpehongwa, 2011).

The main distinction between a community of interest radio and the geographical community radio lies on radio programming (Alumuku, 2006:34). Different community of interest radio can coexist in the same geographical locality. For example, in Parklands Nairobi, Kenya; can be a Hindu Community Radio, a Moslem Community Radio, Christian Community radio or Classical Music Community Radio all in the same locality.

2.6.0 The Genesis of Community Radio around the world

2.6.1. Latin America

Miners’ Radios in Bolivia and Radio Sutatenza in Colombia are the earliest modes of the modern community radio around the world. In Bolivia, for example, a community radio service began with a radio called “The Voice of the Miner” in 1947. The station grew to a network of radio stations serving tin mining communities in Bolivia. Their aim was to respond to the appalling conditions of miners in Bolivia. This network united the miners

in their struggle and provided them with news and information that countered the negative propaganda against their interests that was being aired by most of the mainstream media. Apart from defending and promoting miners' rights, they were also central to a wide range of cultural education (Fraser & Estrada, 2001).

In Colombia, Radio Sutatenza was founded in the same year by a Catholic priest, Fr. Joaquin Salcedo, with the idea of Radio Schools or educational radio stations; it grew into Colombia's most powerful broadcasting network called, "Acción Cultural Popular (ACPO)." The network was dedicated to helping the Colombian peasants to develop their minds, knowledge and life skills.

2.6.2. North America

Community radio in US and Canada originated from diverse sources and took different growth routes thus presenting a rich variety of contemporary forms of community media. In the US, Pacifica radio was licensed in 1948. It created a network of radio stations that survived and grew through a combination of grant, public money and listeners' support. It allowed volunteers to attain the same status as paid employees and to have significant voice in station operations (Fairchild, 2011: 237). Operational policies of Pacifica Radio Network such as volunteerism, financial support from local listeners, non-profitability and listeners' significant voice in the operations of the stations, became inspirational to many other stations in the US and have become perhaps the central and defining feature of what is community radio in the US. However, community radio stations in the US received its "institutional expression" with the founding of the National Federation of Community Broadcasters (NFCB) in 1975 (Quoted in FairChild, 2001:260).

In Canada, the radio production efforts of “The First Nation’s Communications Societies” in the north were the precursor for the community radio in the country. These societies, with the backing of central and provincial government, aimed at creating radio services or programming for remote northern communities. The effort grew out of two related policy initiatives unique to Canada; first, the attempted integration of strong regional differences, exaggerated by geography and language, within a central notion of Canadian identity. Second, the goal of total geographical coverage, that is, making sure that all citizens of Canada have access to the central conduits of public culture as carried by Canadian Broadcasting Corporation (CBC) television and radio regardless of the desire for either Canadian culture or citizenship on the part of the community in question (Fairchild, 2001).

Therefore, many community radio stations in Canada began as central or provincial government initiatives. For example, the ministry of communication began the first community radio in Quebec in 1975 and with increased assistance and other help from the ministry; the community radio stations had grown to 22 stations in the year 2000. Given that most of community radio stations are government initiatives, they do not present a good model. Some argue that community radio stations which are government initiatives are decentralized public radio stations and not community media. They argue that community media initiated by the government cannot antagonize the same government that initiated and subsidizes them. Thus, they cannot be truly free from government interference.

As it has been stated above, Canadian community is a complex society. In absence of government support, most of the Northern Canadian Communities cannot be able to meet the costs of running community radio stations. It is the same case that can be applied to some remote communities in Africa such as *Barabayiiga* tribe in Manyara, Tanzania that still live archaically without government support; such communities cannot afford to run a community radio station.

The Canadian government designed a plan in 1973 known as Accelerated Coverage Plan (ACP) covering over 500 communities to enhance official government policies aimed at assimilating the aboriginal population into mainstream Canadian society. For that reason, community radios in Canada present a different mode in which government sponsored their beginning and supported their survival. But still, ensuring that they are not for profit, they allow community participation and rely heavily on volunteers for their operations. The Canadian Radio – Television and Telecommunication Commission (CRTC) is entitled to regulate broadcasting and can establish licence classes and issue the term of those licences. According to CRTC, community radio stations should provide community access to the airwaves and offer diverse programmes reflecting the needs of the community. They are also supposed to reflect cultural diversity and to promote amateur artists in their communities.

Despite national and local governments efforts to assimilate the aboriginal population into mainstream Canadian society, efforts were made by some communities to set up their own small radio system used for sending messages between communities,

broadcasting news, important public information and music (Quoted in FairChild, 2011: 240). In 1966, a small radio system was set up in Pond Inlet which was independent from government funding and programming. In Longlac, Ontario a group of university students set up a radio called Kenomadiwin in 1969 intending to teach the basic radio programs and productions to the aboriginal communities. These organizations were partly a reaction to the explicitly assimilation intentions of the government. At some point, unlicensed stations had spread and were becoming popular in the local communities. The Canadian government, through Accelerated Coverage Plan, founded Native Communication Program (NCP) which aimed at supporting community radio technically and financially without interfering with the programming. Therefore, community radio in Canada emerged in three prototypes; first, community radios that were initiated by the government. Second, community radios which were founded by the communities independently, and in contravention of the law and third, the community radios founded and managed by universities.

In short, over the last four decades, there has been a massive increase in the number of community radio in North and Latin America. These include educational radio stations within and outside the formal education structures; indigenous people's radio stations that take account of local languages and traditions; radio stations run by social movement organisations, such as women's groups, churches and trade unions.

2.6.3. Europe

Community radio in Europe emerged in the 1960s-70s challenging state monopolies in radio broadcasting. European countries introduced Radio broadcasting in the 1930s-40s

as states monopoly based on the principle of universality of service and diversity of programming. Governments' monopolies on the means of communication were based on the magic bullet theoretical convictions that media has powerful, uniform and immediate effects on the audience. Therefore, allowing alternative broadcasts would alter if not challenge government assertion of national and social responsibilities of their citizens. However, in most cases, the state owned-public broadcasters were dissatisfying the public since they became a political mouthpiece for whichever government was in power. Furthermore, the state monopolized broadcasting was also facing financial constraint and it was increasingly becoming hard for these broadcasters to finance themselves (Alumuku, 2006). On the contrary, the advertising industry was growing, thus, opening up the possibility to sustain commercial broadcasting.

As a challenge to state public service broadcasting, the pirates parked on offshore ships boarded the airwaves illegally and seized as much audience as they could carry away from the monopoly control of the state (Fraser & Estrada, 2001). Unlike public radio which was conceived and chartered as national often biased in favour of the national capital, pirate radio stations were more entertaining and focused on the needs of local communities. As a result, the governments were compelled not only to end state monopoly and release airwaves to commercial and local broadcasters but also to introduce legislation and to officially institutionalise decentralized broadcasting systems.

The legitimised devolved system was supported by the national or local governments and targeted segments of a society which was underserved by national broadcasting stations.

This new approach to broadcasting obligated the programming tailored for special groups such as youths, immigrants and religious groups. The target group programming paved the way for community radio broadcasting in Europe. Community radio in Europe is usually considered complementary to traditional media operations and as a participatory model for media management and production. Community radio stations are required to air some local programmes, encourage community participation in radio communication process; as well as participating in management, control and station ownership.

Legitimation and institutionalisation of community media in 1970s and early 1980s in Europe led to the formation of lobbying groups such as Association *Mondiale es Radio Diffuseurs Communautaires*, (AMARC) founded in Quebec Canada; Community Media Network (CMN) in Ireland: *Organisatie van Lokale Omroepen in Nederland* (OLON) and other activist groups which advocate for community radios in their respective member countries.

2.6.4. Asia and Australia

In South Asia, like in Africa, broadcasting was a state monopoly until the early 1990s when most of the governments, gradually, relaxed the state monopoly laws allowing private and community broadcasting. Nepal was the first country in South Asia to open up its airwaves in 1997 for community and commercial broadcasters. In the year 2011, there were about 150 community radio stations in Nepal which exist in three different structures; the cooperative model, village development committee (or local government model) and the NGO model. In India, the first community radio was licensed in

November 2006 after many years of untiring effort of activists and community members asking for liberalization of airwaves to the communities. Six years later, there were about 135 operational community radio stations in India.

In Sri Lanka, the government decentralized broadcasting services in the early 1980s. In 1983, the government in collaboration with UNESCO initiated, Mahaweli Community Radio, the first community radio in Sri Lanka and the second UNESCO community radio initiative after the Homabay, Kenya initiative in 1982. The Mahaweli community project was begun in a context of a large multi-purpose irrigation scheme, the Mahaweli Development Project (Fraser & Estrada, 2001). The government wanted to involve locals to participate in that massive irrigation scheme thus community radio was a logical solution. In Sri Lanka, all community radio stations are the state initiatives in collaboration with international agencies. There are no community-owned radio stations and all community participatory radio stations are owned by a state-run Sri Lanka broadcasting corporation. International Organizations such as DANIDA, UNESCO in coordination with AMARC are making inroads in South Asian regions implementing developmental paradigm of community radio stations.

Efforts to have community broadcasting legalized in Asia Pacific, particularly in Australia, began in 1960s. These efforts were spearheaded by educational institutes conjoins with lobby groups for ethnic programming, special music and groups which were lobbying for more space to express their political opinions (Saba: 2004). A decade later, their efforts bore a fruit in a new range of radio services. And by 1972 a third tier

was finally created. It was Radio Adelaide, a university of Adelaide based radio, (5UV-AM), which opened up the doors for community radios in Australia (Fraser & Estrada, 2001). A milestone was reached in Australian community media sector in 1984 by establishing, The Community Broadcasting Foundation (CBF), an independent non-profit funding agency that solicits and distributes funds for the maintenance and development of community broadcasting in Australia. Currently, community media sector in Australia, is flourishing. According to CBF website, there are over 360 community radio stations in the country in four categories namely; aboriginal, ethnic community, radio for the print handicapped and general community broadcasting (Alumuku 2006:130) which get their income from, as Saba says, government funding, sponsorship and subscription.

2.6.5. Africa

State broadcasting monopolies in African countries began to crumble in the early 1990s due to continued social mobilization efforts demanding more political space. The era of a single party governance democracy was waning and the new era of multipartyism was ushering in. Most of the governments, in the continent, were giving into a wave of political freedom and a more inclusive, plural and democratic media. The movement towards greater democratisation and freedom of expression gave media a powerful voice, leading to the expansion of both private commercial and community radio stations.

In Mali, for example, broadcasting was opened up after the revolution of 1991. It was, however, unstructured and anyone could apply for and obtain a licence. The transitional government and the elected government that followed, with the help of United Nation Development Program (UNDP) and FAO, formulated a policy of using communication

systematically for development, making Mali the first country in the world to do so. Furthermore, Mali took a lead in media liberalization in Africa and organized a “Freedom for African Radios Conference” in Bamako in 1993 (Fraser & Estrada, 2001). Despite Mali being the first country in Africa to liberalize the airwaves, Zambia and Tanzania became the first countries, in the continent, to introduce some form of legislation in support of community radios. They were closely followed by South Africa in 1994 and Ghana in 1995.

It was South Africa, however, which emerged with the most comprehensive piece of legislation, in support of community broadcasting, in the continent. The demise of apartheid and the rigorous civil societies’ campaigns shattered state monopoly of the South African Broadcasting Cooperation (SABC). In 1999 a new broadcasting act was introduced to replace the 1994 Act. The South African Broadcasting Act of 1999 is the most comprehensive piece of legislation in support of community broadcasting in Africa. It provides for community broadcasting as one of the three tiers, along with public and private broadcasting. Furthermore, the licensing of community broadcasting was prioritised over commercial broadcasting as a means to serve the needs of historically disadvantaged communities. Independent Communication Authority of South Africa (ICASA) is mandated to issue licences and to regulate community broadcasting in South Africa. The determined efforts, by the government of South Africa, to establish community radios are bearing fruit. According to South Africa information website, there are more than 165 radio stations in the country most of them broadcasting on FM with only a few on AM.

Efforts are being made by some governments, development partners and local and international NGOs, to promote the spread of community radio sector in the continent. There are countries in the continent where the legal, regulatory and policy environments have made it impossible for community radio to take off. However, there are some African governments which are still hostile to the idea of community radios because, as White (2007) asserts, they fear a form of communication that they cannot control. Most authoritarian governments such as Mugabe's government in Zimbabwe and Isaias Afewerki's in Eritrea are not only hostile to community radio stations but they prohibit their existence.

Furthermore, Africa is a late entrant in the community radio communication sector. This concept has not been understood well in the continent. Still as Costa asserts, community radio has grown exponentially as communities see radio as providing them with the space to assert and safeguard local cultures, providing a platform through which their rights can be advocated for and claimed, as a means of holding those who govern them to account, and as an agent for social change (da Costa 2012:135). There are gradual efforts being made by national and international NGOs, development partners and international organizations throughout the continent to implement legislations that support and encourage the proliferation of community radios in the continent.

2.7.0 The World Association of Community Broadcasters- AMARC

The world association of community broadcasters is known by its French acronym AMARC. About 600 community radio broadcasters from 36 countries, assembled in

Montreal Canada in 1983 forming a world movement for community radio broadcasters. Its goal is to support and contribute to the development of community and participatory radio using the principals of solidarity and international cooperation. According to current AMARC website, the organization has 4000 members from 130 countries worldwide.

AMARC advocates for the right to communicate at the international, national, local and neighbourhood levels and defends and promotes the interest of the community radio movement through solidarity, network and cooperation. AMARC conferences are held every two to four years in different parts of the world. In a conference held in Milan in 1998, AMARC consolidated the links to UNESCO, UNICEF, European Union (EU) and other major world organizations. This move enabled the organization to cross three important frontiers: first, AMARC could now advocate for international laws recognising community media. Second, the organization could help her members meet technological challenges as community radio collaborated with other media and organizations with similar vocations. Third, it was easier, for AMARC to break into hard-to-penetrate countries in Asia with the help of UNESCO, and other international organizations.

In a charter held in Ljubljana, Slovenia in 1994, the organization adopted a set of objectives which every community radio station should aspire to achieve. And they are:

- To promote the right to communicate, assist the free flow of information and opinions, encourage creative expression and contribute to the democratic process and a pluralist society;
- To provide access to training, production and distribution facilities; encourage local creative talent and foster local traditions; provide programmes for the benefit, entertainment, education and development of their listeners;

- To seek to have their ownership representative of local geographically recognizable communities or of community of common interest;
- To be editorially independent of government, commercial, sectarian institutions and political parties in determining their programme policy;
- To provide a right to access to minority and marginalized groups and promote and protect cultural and linguistic diversity;
- To seek to honestly inform their listeners on the basis of information drawn from a diversity of sources and provide a right of reply to any person or organization subject to serious misinterpretation;
- To ensure that the stations are established as organizations which are not run for profit and ensure their independence by being financed from a variety of sources;
- To recognize and respect the contribution of volunteers, recognize the right of paid workers to join trade unions and provide satisfactory working conditions for both;
- To operate management, programming and employment practices which oppose discriminations and which are open and accountable to all supporters, staff and volunteers; foster exchange between community radio broadcasters using communication to develop greater understanding in support of peace, tolerance, democracy and development. (Alumuku 2006:115)

These objectives and the connection, which AMARC was able to establish with other international organizations, shed a brighter light to the people, organizations and groups or communities who are interested in setting up a community radio. Other existing radio stations were also helped to focus on the objectives of community radio as stipulated in AMARC objectives. As a result, AMARC has helped them to better their services. Furthermore, AMARC acted not only as a reliable information resource throughout the world but as a link that can help interested members understand what the possibilities of resource mobilization and legal redress are available in different regions of the world.

2.7.1. AMARC - Africa

The efforts to popularise the concept of community radio are at top gear in the continent. Pressure and lobby groups spearheaded by AMARC African region with the support of local and international development partners such as UNESCO, Millennium

Development Goals (MDG), NEPAD and World Bank are working tirelessly to promote the advancement of community radio in Africa. These organizations recognize the role which community radio can play in social change, sustainable development, cultural preservation and promotion, democratisation of media sector and democracy building from the grass roots. AMARC-Africa as an advocate for community radio broadcasting, and in collaboration with national and international development partners, is in the forefront training community radio broadcasters to place the issues of poverty, health, agriculture, democracy, ethnicity, xenophobia, corruption, peace and justice at the forefront of their broadcasting agenda.

AMARC-Africa's main objectives are not only to enable local people access to information and communication tools through community radios but also to strengthen links across the continent and to promote the circulation of information sharing. AMARC believes that strong country, continental and worldwide community radio networks strengthen the community radio concept and lessen the challenges involved in setting-up and running the station. This is so because the members from different corners of the world can share their experiences, challenges and success. Furthermore, they can express solidarity with one another when difficulties arise in political and economical arena.

2.8.0 Characteristics of Community Radio

Community radio has particular characteristics which set it apart from public and commercial radio. First, a community radio presents a particular community distinguished by common interest or geographical demarcation. Second, a community

radio represents the interest of the community which it serves. The researchers on community media have defined community media differently depending on which aspect of the community media a particular research emphasizes on. However, across many different definitions of community media, there is common dimension on ownership and management, none profitability, accessibility, participation and the social agenda theme.

2.8.1. Ownership and Management

Ownership and control are some of the major constitutive elements of a community radio and, indeed, all community media. There has been rising interest on the role and the implications of media control and ownership in the corridors of media research. Given that media influences the way people think, it plays a vital role in shaping public opinion. It follows, therefore, that those who own and control the means of communication shape public opinion by disseminating information, selectively, in favour of their own interests. It is on the background of this understanding that community radio is supposed to be owned and controlled by the community in order to safeguard the editorial independence and ensuring that the information which is been broadcast in the station is for the interest of the community.

Additionally, when a community owns and manages the station, people in the community are motivated that they feel themselves as part of the station. Lack of these feelings may instigate reluctance to cooperate with the station's activities thus undermining the whole idea of community participation. In an extreme situation, the station can experience hostility from the community. For example, in the year 2007 Radio *Maendeleo*, a

community radio in Rarieda, Bondo, faced hostility from the community. Some of station's properties were damaged because the station was perceived to belong to a former member of parliament who was no longer had the support of the community (Majiwa, 2008). Consequently, the station was closed down some years later.

In the above instances, the facilities of the community radio station were, previously owned by an individual or a legal person. UNESCO suggests that the facilities must be given exclusive and independent use by the community ensuring that the community is exclusively in charge of station policies, management and programming for it to be considered a true community radio (Fraser & Estrada, 2001). It is, therefore, necessary that the community not only own the station but also perceive that they manage the station at all levels. UNESCO further suggests that the facilities of the community radio are to be owned by the community through a trust, foundation, corporative or any other legally recognized organ that belongs or represents the community. For that reason, the community is given the right to own and manage the medium of communication, consequently, enabling the downwards in the society to participate actively in ownership and management of communication tools at all levels of radio communication process.

2.8.2. Not for profit

A community radio station is run for interests other than profit and expression of political power. Political power and financial interests are served by public and commercial radios respectively but a community radio station is a third voice in between. It is an act of participation in the process of community creation resulting in a profound sense of

dissatisfaction with form and contents of mainstream media. Different from mainstream media, community media is dedicated to the free expression and participatory democracy and committed to enhancing community relations and promoting community solidarity, (Howley, 2005:34). It is, indeed, not expression of power politics or capital but an expression of population. Therefore, the success or failure of a community radio station cannot be evaluated on the scale of how much money the station makes or fails to make but rather on purely social change scales.

Despite the facts that community radio is not for profit making, it has, however, to have some money to facilitate its operations. Different community radio stations around the world, have implored different means of generating funds to enable the stations to remain on air. Some of those means are; donations, grants, membership fees, sponsorship, fundraising and advertisings. Furthermore, there are other community radio stations which get government subsidies whereas others have money generating projects which support the operations of the station. Alumuku (2006) suggests that a combination of different means of obtaining funds for the radio station is the most desirable option to ensure independence of the station.

Community radio is intended to, primarily, serve community rather than to generate profit. As a result, it has community development as one of the top agenda. Community development, on the other hand attracts financial and nonfinancial support from local and foreign development agencies such as UNESCO, UNEP and World Bank etc. Some national governments also support community radios through training, equipment or

financial aid (Alumuku 2006, italicized added). The aid from the government or foreign agencies is not supposed to determine the station's operations. The station is supposed to be able to survive with or without the aid of foreign bodies including the government. This is so because, if the station depends on the government or on the foreign aid, entirely, the station's independence is likely to be compromised. It should be the objective of the community station's managements to tap local resources and devise means of funding the station's operations without necessarily relying too much on resources foreign to the community.

In concrete terms, community radio is a non-profit enterprise whose ethos consists of independence and responsibility to serve the community and not the advertisers or government. And since the community owns and manages the stations the community has responsibility to fund the operations of the station or to device the means of sustaining the station. In this case, a community radio is not supposed to employ marketing techniques such as audience segmentation in order to build up a large audience for the advertisers or to engage in political priming. It is, indeed, supposed to provide an unbiased opportunity to every interested member of the community to actively participate in community communication process.

2.8.3. Community Access and Participation

Access to community radio stations and participation in the production process of community radio's programs are indispensable characteristics of community radio. In 1977, UNESCO had a meeting in Belgrade, Yugoslavia. In that meeting, UNESCO

defined the term 'access' as the use of media for public service. This implies availing to the public opportunities to choose relevant programs and to have the means of feedback to transmit reactions and demands to production unit. Participation, on the other hand, was defined as a higher level of public involvement in the communication systems. It includes the involvement of the public in the production process, and also in the management and planning of communication systems (Berrigan, 1979).

Community radio is a tool to enable local communities to communicate horizontally to each other and upwards to the regional and national service organizations (White, 2008). It provides a site for all groups, which had no effective voice in the mainstream media, to have a full opportunity to participate and broadcast their messages. McQuail argues that there are expectations that media will make channels available for society-wide communication, especially 'downwards' from leaders or elites to the base of society (McQuail, 1994: 220). While these expectations are futile in mainstream media they are realizable in the community media since it hands communication tools to the downwards people and gives them a space for self expression.

The main idea behind community radio is to make its audience the main protagonists, by their involvement in all aspects of the stations ownership, management, and programme production as well as financing the operations of the station. The stations management must ensure that there are unrestricted opportunities for members of the community, as individuals or groups, to produce programmes, and be helped by the radio station staff, to use the technical production facilities available (Fraser & Estrada, 2001). It is, therefore,

a combined effort of the community through volunteerism to ensure that the community owns runs, produces and indeed consumes its own local communication products.

Community participation can also be seen in the form of volunteerism. Community radios use the support of volunteers to reduce the expenses of running the station. Given that these stations are not for profit, paying everyone salaries would be difficult. Furthermore, having people from the community volunteer is a form of getting people to participate in the running of the station. Volunteers, on the other hand, benefit from the experience and exposure they get working in the station. They are empowered with skills and jobs such as being news reporters, news readers, programme producers, presenters, DJs, marketing agents etc. Opportunity to volunteer for a community station gives them experience, popularity and exposure if they hope to become professionals in various fields in communication sector.

2.8.4. Social Change Agenda

As a social change agent, community radio serves as a platform for sharing knowledge aimed at reaching a consensus for action that takes into account the interests, the needs and the capacities of all concerned. It accommodates people's ideas and satisfies their spiritual and psychological well-being because it focuses on local issues, presented by local people who know and experience what they are discussing with respect for local structures, taboos while preserving community cultural heritage and language.

Additionally, community radio provides space where local individuals can interrogate, question or hold their local leaders accountable on community projects, promises or

communal decisions. It is next to impossible to call leaders to account for local development projects in the mainstream radio, since it deals with the entire nation. Some claims made on national radio do not reflect the reality on the ground. For example, some members of parliament (MP) claim in national public radio interviews that the constituent development fund (CDF) projects have been completed but in reality those projects are half done or they are just beginning. If such claims are made on community radio, the MP would easily be taken to task by those who know what s/he talking about. The feedback will be prompt. It is, therefore, a viable accountability tool for local leadership.

In summary, community radio has enormous potential for participatory communication. It focuses on a broad range of community development issues, from education to land use and management systems (Wanyeki, 2008). Furthermore, it plays the role of traditional cultural forms of communication. It preserves indigenous knowledge as well as enabling the locals to achieve universal access to the means of information production and dissemination so as to close the information gaps. These are just a few functions which community radio is able to provide in the social process. It is, therefore, a tool for identifying, analysing and solving problems at the grassroots level and of stimulating communities to become more proactive in the pursuit of their own betterment (Fraser & Estrada, 2001).

2.9.0 Community radio as a Local Culture Powerhouse

The heart of Community radio broadcast lies in the production, preservation, consumption and exportation of local cultural products. This is so because; community

radio relies on local contents which are produced and consumed by local people. Cultural products are not depleted by use but, rather, they are preserved by it. When cultural products such as songs, genre, poems, prose and fables are consumed, memories of these products are reawakened and therefore preserved.

Apart from preservation, local consumption of products aids enculturation, i.e. a newer generation consciously or unconsciously learns to consume cultural products from an earlier generation. For example, the genre, “The African Twist” was popular in 1960s but it is still popular to many youngsters who socialize with the older generation. These days, one can still find youths joining their parents and grandparents to dance the “Twist” in family celebrations. It can, therefore, be argued that since community participation in program production is one of the constitutive characteristics of a community radio, it follows that community radio is also a powerhouse for local culture production, consumption and preservation.

It has been expressed earlier in this paper that community radio provides a platform for those who could otherwise not get an opportunity to express themselves in the mainstream radio stations. It should also be said that community radio provides a platform for local cultural production, consumption and preservation which otherwise might not have an opportunity in the mainstream radio stations. Community radio operates in a small population which is often insignificant in mainstream radio stations. Public radio stations serve nation-wide interests focusing on a national culture or groups which are larger and therefore politically significant. Given that in democratic society,

governments are elected with majority votes, it naturally follows that, small groups are often marginalized in national coverage. For example, how often do we hear coverage from Ogiek tribe in mainstream radio stations? (Mute, 2008). The answer is very rarely and if they are covered they are covered by presenters who do not belong to that community, and therefore, giving a professional outlook to the coverage. In doing so, a community's identity is dimmed and misrepresented because presenters from outside are not familiar with the Ogiek traditions. According to Alumuku, programming that is true and honest reflects local life and happenings in the community produced and interpreted by the locals themselves (Alumuku, 2001). Given that Ogiek people and, indeed, many other small communities are sparsely populated, they do not attract the interest of mainstream radio stations.

Furthermore, commercial radio stations concentrate on a large audience segment to ensure that they raise stations' audience rating. Large population coverage to influence political support for the sitting government is a primary goal for a public radio station. Similarly high audience rating is a primary goal for a commercial radio station. High audience rating implies that the station is popular and can reach many people thus becoming attractive to advertisers who want to lure many customers their products. It can therefore be concluded that both public and commercial radio stations are interested in large populations. Whereas a large population is important for political survival of the sitting government, it is also very important for profit maximization which is the main interest of the commercial radio stations. Given that local cultural products can neither attract public radio stations nor commercial radio stations due to their sparse population,

community radio stations remain the viable option for local cultural production consumption and preservation.

2.9.1. Local Language

Local contents are best produced, consumed and preserved in a local language. Although people use national or official language when they interact with people who do not speak their language, they use local languages for everyday life. This is important because, language itself is a vehicle of culture. It serves as manifestation of several cultural aspects such as local dialect, family names and their meanings or history, important events in the community history embodied in the names of people or places.

Furthermore, local language is useful in the consumption and preservation of idioms, proverbs and local music. Members of a community that speak the same local language would understand them the same way than when idioms or proverbs are translated in another language. For example, the Swahili proverb, “*Baniani mbaya, kiatu chake ni dawa*” literally translates as, “an evil Indian, his shoes are medicinal”; meaning that, even though Indians were perceived to be unfriendly, their business was beneficial. The proverb is used to encourage people who suffer from difficult employers or unfavourable working environment to persevere for the sake of the benefit they get from that hardship. Idioms, sayings and proverbs often lose meaning when they are expressed in a different language from the original language. Community radio therefore can be used to preserve these important oral traditional genres.

2.9.2. Artistic Expression

Community radio provides a platform for local performers. Given that community radio encourages community participation, it also provides a platform for amateur artists who would otherwise not get the opportunity to perform in mainstream radio stations. Community radio stations value community participation more than professional presentation. Therefore, the value of contents and localness usually outweighs formal quality and professionalism in community radio productions and presentations (Alumuku, 2001:36).

When an amateur local artist gets regional, nation or international recognition from local exposure, a cultural product is exported. For example, when Saida Karoli, a traditional Tanzanian musician and performer, sang “*Maria Salome*.” The song was featured in the top ten in one of the commercial radio station consequently; she was recognized in national and regional level. Despite her singing talent, Saida took a very long time to be featured in mainstream radio stations because she could not compete with professional singers who are not only rich but have professional producers. When Saida penetrated the airwaves of mainstream radio, she did not only come as Saida but she introduced her local community genre (Haya) rhythm to the mainstream radio. Her songs are consumed in Uganda, Burundi, Rwanda, Tanzania and Kenya and she has performed in these countries. Therefore, community radio provides a forum for local arts; support and encourage local cultural production, consumption and exportation.

2.10.0 Community radio in Kenya

Kenya is accredited as the pioneer of community radio in Africa. It was in May, 1982 when the first community radio in Africa was launched in Homabay – Western Kenya. The project was the initiative of UNESCO in collaboration with the government of Kenya. In the 1980s, there was growing awareness of the limitations of centrally planned economics. World trends were changing in favour of democratisation, decentralization and neo-liberal policies. UNESCO's initiative to initiate community radio in Kenya was not only to experiment with the possibility of using low voltage broadcasting hardware in a low technological environment (Fraser & Estrada, 2001) but also, to test the effectiveness of the then changing trend in the world favouring democratic and decentralized broadcasting systems. Experimental community radio in Homabay was a success for UNESCO since it was able to prove that low voltage radio transmitters can be used in a low technological environment without encountering technological problems. Using the Homabay experience, UNESCO, in collaboration with Sri Lanka government which was on the process of decentralizing nation broadcasting systems in their country, initiated Mahaweli community radio in 1983.

But on the Kenyan government side, the experiment was irksome. The station's live interviews in the market places, on the streets and even in the studio did not go well with the then sitting government. Ordinary local citizens were given an opportunity to discuss and even criticize government policies in their locality. This newly availed democratic platform for grass roots people to discuss issues concerning their lives and air their daily frustrations, contravened unwritten but well known policy of the then ruling government

which was to use national broadcasting (KBC) as the government's propaganda tool. Given that the community radio in Homabay did not trail along with unwritten government broadcasting policy, it was closed in 1984, after two and a half years of broadcasting. The government cited two reasons for the closure of the station. First, the government claimed that the station was working contrary to the official policy of making Swahili and English the national languages and secondly, the government accused the station of exacerbating tensions between different tribes (Fraser & Estrada, 2001).

After Homabay community radio's failure, community radio was not heard again in Africa until after the end of Cold War in the 1990s (Mpehogwa, 2011:12). The collapse of Russian socialism in 1991 and the dissolution of Soviet Union that followed left most of the African countries with no choice but to implement Structural Adjustment Programs (SAPs). These programs, among other things, required the developing countries to remove excess government controls and to promote market competition. As part of this neo-liberal agenda adopted by western developed nations, developing nations were required to liberalize media industry in order to qualify for any cooperation with International Monetary Fund (IMF) and the World Bank.

In the 1990s many Africa countries were implementing SAPs in compliance with the new world trend. In Kenya it was a repeal of section 2A of the Constitution in 1991 which had until then ensured one party rule. The repeal of section 2A did not only allow multiparty politics in the country but it also expanded the scope of press freedom. The airwaves

which were until then a state monopoly were liberalized leading to the proliferation of commercial media houses. According to the statistics of the Communication Council of Kenya (CCK) there are 99 licensed radio stations broadcasting countrywide in 306 different frequencies already on-air and 80 allocated frequencies that are not yet broadcasting, confirming to Oriare's (2010) assertion that media industry in Kenya is thriving.

Despite of the liberalization of airwaves in the year 1991 and categorization of community broadcasting in the Kenya Communication (Amendment) Bill, 2008 section (46B), as one of the three broadcasting sectors in Kenya, community radio has, as Stahlhut (2008) puts it, consistently struggled to gain a foothold in Kenya. This is so because governments in the past have hesitated to promote community radio amidst concerns it could exacerbate social and ethnic tension. However, the research conducted by Ismail "The 2007 General Election in Kenya and its Aftermath: The role of Local Language Media," concludes that the non-commercial community radio stations played a more positive role during the post election crisis than the commercial vernacular radio stations (Ismail and Diane, 2008).

Furthermore, the concept and hence the practice of community broadcasting is ill-understood or not understood at all and, therefore, unappreciated. It is often confused with vernacular FM radio broadcasting (Githaiga, 2008). Nonetheless, vernacular FM radio stations are commercial privately owned radio and they operate on a purely

commercial bases and their only difference from mainstream media is that they broadcast in vernacular and they focus on specific market segmentation and not the community.

There is also lack of clarity and definition around community media when it comes to the provision of the law. Many media professionals feel that Kenya’s ICT policy does not define community media as clearly as required to promote the positive role of community media and prevent its misuse (Stahlhut, 2008).

Table 2:0 Community Radio Stations in Kenya

Sn	Name	Location	County
1	Mang’etele	Kibwezi	Makueni
2	Koch FM	Korogocho	Nairobi
3	Pamoja FM	Kibera	Nairobi
4	Gheto FM	Mukuru	Nairobi
5	Radio Maendeleo	Bondo	Kisumu
6	Maseno University	Maseno	Kisumu
7	Daystar University	Athi River	Machakos
8	St. Pauls University	Limuru	Kiambu
9	Baraton University	Eldoret	Wasingishu
10	Masinde Muliro University	Kakamega	Kakamega
11	Kenyatta University	Thika Road	Kiambu
12	KIMC	Nairobi	Nairobi
13	Hundhwe FM	Rarieda	Siaya

2.11.0 Studies of Community Radio Stations in Kenya

Since the concept of community radio is new and still evolving in Kenya, there is very little research in the area. Available studies exhibit both methodological and analytical

weaknesses as they generalize social impact of community radio programs without empirical evidence to back up claims.

Mucheke (2009) in his research, “Trends in Community Radio Broadcasting in Nairobi Slums” studied three community radio stations in three Nairobi slums namely; Radio Ghetto FM in Pumwani, Radio Pamoja FM in Kibera and Koch Radio FM in Korogocho. He found out that in all three radio stations he studied, there was none which was either owned or managed by the community or bodies representing the community the radio intends to serve. Worse still, the community did not participate in programming; therefore, these stations did not provide a platform for community to air their concerns. He, therefore, concluded that the stations are actually privately owned and only masquerade as community radios. He went further and concluded the same for all community radio in the country. In my opinion, the study made a hasty generalization given that the research was conducted in Nairobi slums, all in one region with almost the same condition and cannot represent the entire country.

2.12.0 Theoretical Framework

The concept of community radio, and indeed, community communication is still new, particularly in Africa and Asia, and therefore it has not developed its own distinct theories. Moreover, community radio broadcasting is not a field in and of itself (Banda, 2003), thus, it borrows and shares theories from a larger mass communication research. There are however, a few theories which attempt to capture the concept of community broadcasting. Some of these theories are ‘Emancipatory Media Theory’ whose guiding

principles are, as McQuail (2010:183) summarizes them; ideas of participation, interaction, smallness of scale, locatedness, cultural autonomy and variety in emancipation and self help.

Another theory is ‘Democratic Participant Theory’ which advocates for small-scale, multiple, local, committed and horizontal pattern of communication (McQuail, 2005). Furthermore, there is a Normative Theory of Media and Society. This is a collection of theories ranging from Authoritarian Media Theory, the Free Press or Libertarian Theory, the Social Responsibility Theory, the Soviet Media Theory and the Development Media Theory as summarized by McQuail (2005). These are but some of the theories which purport that media have certain objective effects on society to serve a social purpose (McQuail, 2010), which can and have been used to anchor community media studies.

However, this study employs traditional Uses and Gratification Theory for a simple reason that local cultural needs are best served by the community radio broadcasting. Given that the theory places the needs or interests of media consumers or community in our case, above the interests of media owners and program producers. This consideration raises an important and yet often unaddressed question, are community local cultural communicative needs met by media? Surely, they cannot be met by the mainstream media but how about the community radio?

2.12.1. Uses and Gratification Theory

This theory emphasizes the personal media choices consumers make to fulfil different purposes at different times. It addresses an important theoretical question as to why

audiences deliberately seek out some kinds of media contents and completely ignore others. The theory was introduced by Elihu Katz in 1959 in order to redeem the field of mass communication from another scholar, Bernard Berelson, who in his influential article, "The State of Communication Research," had argued that the mass communication research had hit a dead end. Berelson argued so because, he and two other media scholars, Lazarsfeld and Gaudet, had proved, in the 1940 presidential campaign research, "The People's Choice" that "media had no influence on voters." This was a shocking revelation to media scholars who until then had focused on the effect of media on people or in question form as, "What do media do to people?" The research had just answered, "Media does nothing to people." The implication of this finding was serious and fatal to the field of communication research which would simply fade away.

Katz flipped the question around by urging communication scholars to research on, "What do people do with media" instead of "What do media do to people" (Sparks, 2012:358). Katz came to this conclusion after realizing that individuals use media contents to achieve their own goals (Littlejohn and Foss, 2011). Individuals choose different media contents and forms. Some individuals like watching TVs while others prefer to read books or newspapers or listen to radio. And even in the same medium such as TV or radio, there are preferences as to which programs to watch or to listen to. These goal-oriented forms of behaviour indicate clearly that audiences are actively searching the information in some way or to obtain satisfactions that they anticipate (Lowery and DeFleur, 1994:400). Therefore, people were no longer viewed as passive consumers of whatever media product came their way but active consumers of media products who

have needs they seek to gratify through media use. This new approach to mass communication research marked the end of the uniform-effect model which viewed the exposure to a media message which affects everyone in the same way; often referred to as “magic bullet” or “hypodermic needle model of mass communication” (Sparks, 2012: 359). This theory, as Lowery and DeFleur (1994) suggests, focuses on psychological factors, individual structures of interests, needs, attitudes, and values that play a part in shaping selections from the media.

According to Infante, Rancer and Wormack (2003), the analysis of how an audience member uses the media is best explained by Uses and Gratification Theory as it attempts to explain the uses and functions of the media for individuals, groups and society.

The theory makes five assumptions:

- i. Audience actively seek out the mass media to satisfy individual needs;
- ii. Audience use media to fulfill expectations
- iii. Audience actively select media and media contents to satisfy their needs
- iv. Audience is aware of and can state their own motives for using the mass communication
- v. The underlying motives and gratifications of media use must be more fully understood before attempts are made to address the cultural significance of media contents (quoted in Infante et al,2003:354)

Chapter Three: Methodology

3.0 Study Design

This study applied descriptive research method. The descriptive method is used for frequencies, averages and other statistical calculations. Its major purpose is to describe the state of affairs as it exists. Moreover, the study was designed to use quantitative analytical technique, for the reason that most of the findings were quantifiable. Additionally, qualitative analytical technique was also used to gather information that could not be quantified numerically.

3.1.0 The Study Area

The study was conducted in three community radio stations; namely, Radio Mang'elele, Koch FM and Hundhwe FM. The three community radio stations are purposely selected to represent regional diversity as well as the duration on which the radio has been on air. Radio Mang'elele is the oldest broadcasting community radio in Kenya whereas Hundhwe FM represents the latest entry to community broadcasting in the country.

3.1.1. Radio Mang'elele

Mang'elele community radio is situated at Nthongoni town, Mtito Andei, Makueni County. It was launched in 2004 with a coverage area of about 150km radius. It is owned by 33 women's groups and it is a pioneer in the community broadcasting in Kenya.

3.1.2. Hundhwe FM

Hundhwe FM broadcasts at a frequency of 98.1 FM. It is located in Asembo Bay, Rarieda Siaya County in western Kenya. It has coverage area of about 75km radius.

3.1.3. Koch FM

Koch FM is a community radio station located in Korogocho slums in Nairobi County. It has coverage area of about 5km radius. It broadcasts at a frequency of 99.9 FM. It was founded in 2007.

3.2.0 Sampling Procedure

The correspondents who were included in the sample were selected purposefully on condition that they either reside or work in community broadcasting coverage areas which were studied. Purposive sampling is a sampling technique that allows a researcher to use cases that have the required information with respect to the objectives of his or her study (Mugenda & Mugenda, 2003:50). The criteria, for choosing these three areas, was that there are operational community radio stations. This ensured that the sample presents basic characteristics of the interest to the researcher.

Furthermore, multi stage sampling procedure was used to ensure that the respondents were not only within community radio broadcasting area of the coverage, i.e. airwaves coverage radius but also the reception signal was reasonably good. This ensured that the correspondents had free choice to tune or not to tune into their respective community radio stations. This aspect was important in order to ensure that the unit of observation had the required characteristics i.e. free choice to tune or not to tune to the community radio broadcast. Within the selected locations random sampling was then applied to obtain the actual sample cases.

3.3.0 Data Collection Methods

The study employed primary data. The data was collected using questionnaires. According to Kombo and Trompt (2006), questionnaire is a research instrument that helps a researcher to gather data over a large sample. It has several advantages such as confidentiality. It also eliminates interviews bias given that the questions are written on the paper format. These questionnaires were structured (closed ended) questions in compliance to Mugenda & Muganda (2003) suggestions that structured questions are easy to analyse and they are economical in terms of time and money. They can, as Muganda & Mugenda suggest, capture both qualitative and quantitative data.

Furthermore, the questionnaires were administered either face to face i.e. an interviewer presenting the items orally, or giving a questionnaire to an interviewee to fill in by oneself. Administering questionnaire in either way enabled those without formal education to be part of the research. To ensure effectiveness of the questionnaires, a pre-test was carried out as a pilot questionnaire with a small representative sample of 18 respondents who were not part of research sample. In short, a total of 270 questionnaires were administered in three community radio broadcasting areas.

3.4.0 Data Analysis

Data gathered through questionnaires was analyzed using Statistical Package for Social Sciences (SPSS). Descriptive statistic technique was used to compute frequencies, percentages and cross tabulation of responses. This enabled the researcher to meaningfully describe a measurement, or distribution of series using a few indices or statistics. A researcher concentrated on major topics and subjects that come up in the

questionnaires by identifying and categorizing them. Furthermore, the researcher analysed the collected data to identify the important themes and classified them. This technique enabled the researcher to develop a summary report identifying major themes and the association between them in the light of the topic of the study Kombo & Tromp (2006). The findings were then presented in direct quotations whenever the researcher found helpful to do so.

Chapter Four: Data Presentation, Analysis and Interpretation

4.0 Introduction

This chapter presents a general description of the data and the results of the statistical survey. The data collected from the respondents was analyzed and computed into percentages, frequency tables, bar graphs and pie charts. Each graphical presentation is followed by a description and an explanation of the analyzed data. The research included demographics description such as gender, age and education level of the respondents in the three community radio stations namely, Radio Mang'elele in Mtito Andei, Makueni County, Koch FM in Korogocho Nairobi County and Hundhwe FM in Asembo Bay, Siaya County.

4.1.0 Demographic Statistics of the Respondents:

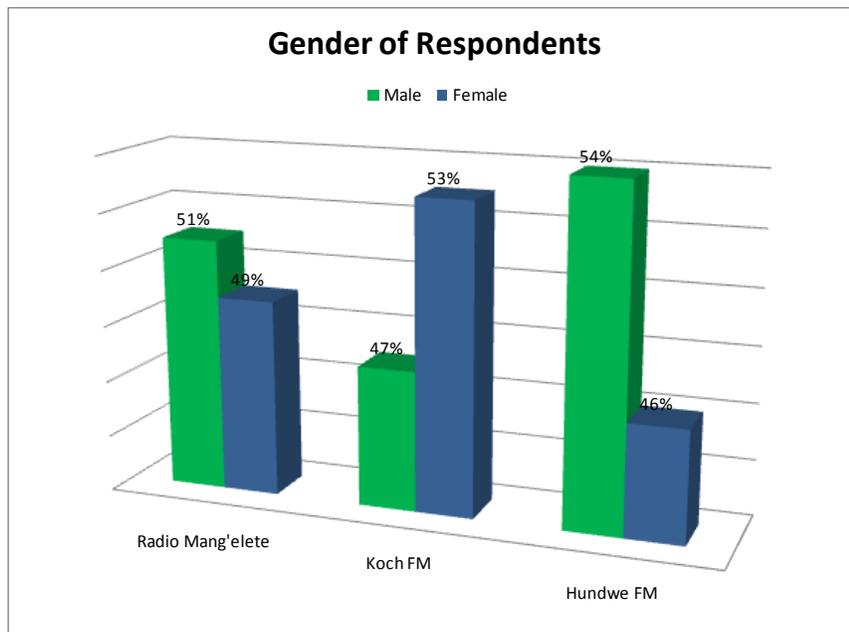
The respondents were asked to indicate their gender, age bracket and their level of education. The study intended to seek opinion from both female and male participants over issues related to community participation in cultural production and consumption through community radio. The researcher is of the opinion that gender, age and the level of education are important demographics. They are instrumental in the determination of power of accessibility of the instruments of communication such as ownership of phones, radios etc.

4.1.1. Gender:

Figure 4.1 below shows the gender of the participants of the three studied community radio stations. In Radio Mang'elele listenership, women who participated in the study

were 51% while men comprised the remaining 49%. In Koch FM listenership, women participants were 47% while men comprised the remaining 53%. In Hundwe FM listenership, women constituted 46% of the participants while men were 54%.

Figure 4.1: Gender of Respondents

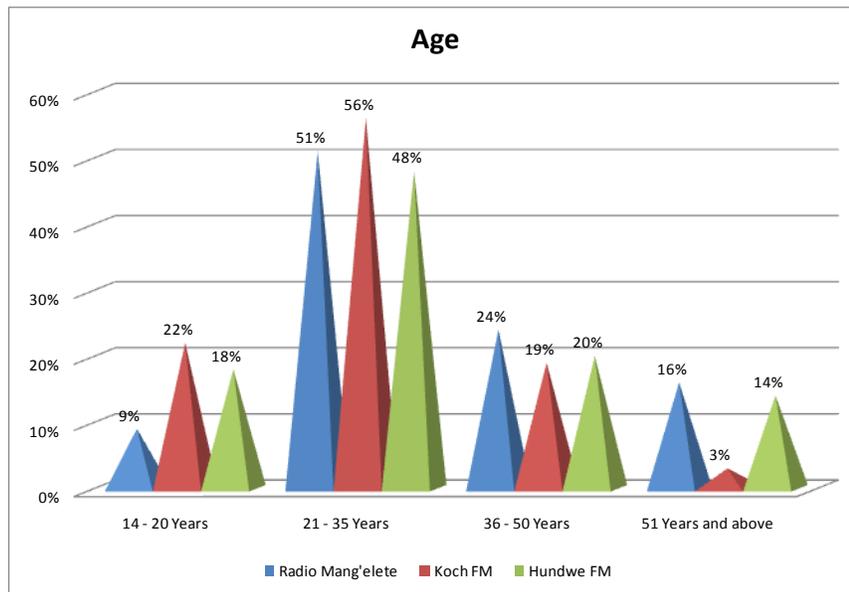


Source: Field data, 2013

4.2.0 Age of Respondents

Figure 4.2 below shows the age of those who participated in the study of the three community radio stations. The respondents were asked to indicate their age brackets. The first age bracket was 14-20 years of age; the second was 21-25 years old; the third bracket was 26-50 years of age and the final bracket was comprised those who are 52 years and above.

Figure 4.2: Age of the Respondents

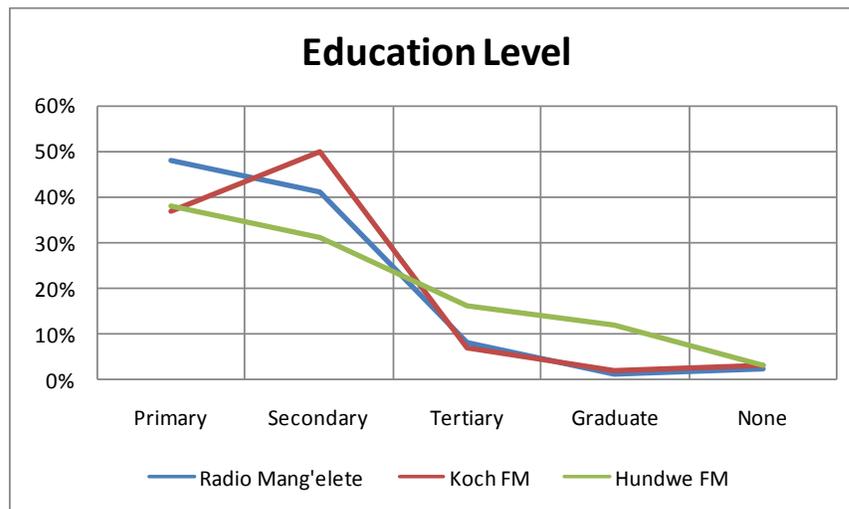


Source: Field data, 2013

4.3.0 Education Levels of the respondents

From figure 4.3 below, the study shows that majority of the respondents in Radio Mang'elele and Hundhwe FM listenership had attained primary education with 48% and 38% respectively while 37% of participants from Koch FM attained primary education. The respondents who attained secondary education are as follows; Mang'elele 41%, Koch FM 50% and Hundhwe FM 31%. Those with tertiary education are as follows, Mang'elele 8%, Koch FM 7% and Hundhwe FM 16%. The graduates were as follow, Mang'elele 1%, Koch FM 2% and Hundhwe FM 12%. Those without formal education comprised 2% from Radio Mang'elele, 2% from Koch FM and 3% from Hundhwe FM.

Figure 4.3 Education Status of the respondents.

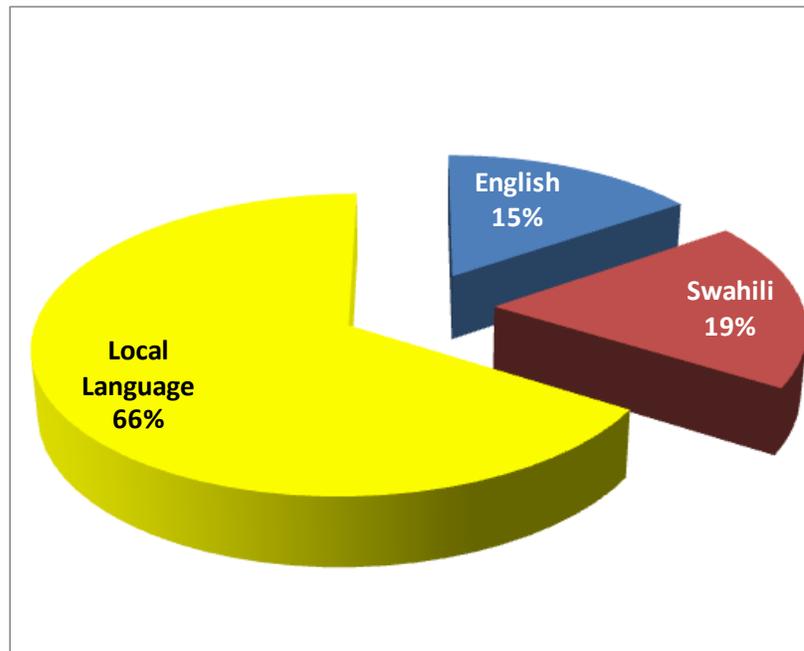


Source: Field data, 2013

4.4.0 Language Preferences of the respondents

Concerning the most preferred language(s) of radio broadcasting the respondents, in the three community radio listenership, were asked to list three most preferred broadcasting languages in the order of preferences. 66% of respondents listed the local ethnic language as the most preferred language. 19% of the respondents listed Kiswahili as their most preferred broadcasting language whereas 15% of all respondents listed English as their most preferred broadcasting language. See the figure 4.4 below.

Figure 4.4 Language Preferences of the Respondents.



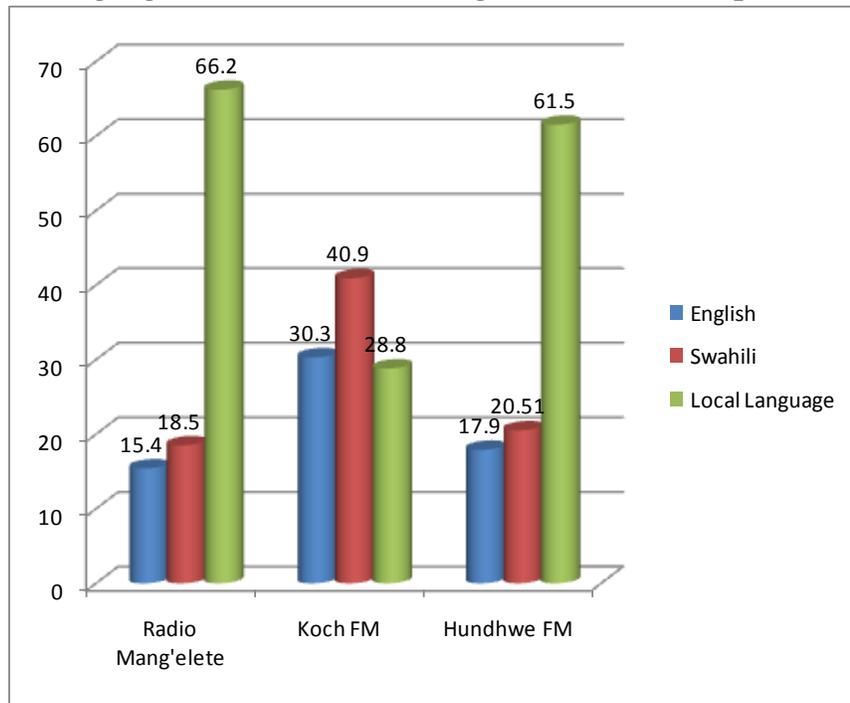
Source: Field data, 2013

When the data was further analyzed according to the community radio listenership zones, the study found out, by a strange coincidence, that 40.9% of the respondents in Koch FM listenership listed Kiswahili as the most preferred language for radio broadcasting. 30% of the respondents listed English as their first choice language of broadcast, whereas local language was trailing with about 29%. The fact that Korogocho slums and its environs prefer Kiswahili and English broadcast to ethnic language may perhaps be explained by the fact that the residents of Korogocho, come from a diverse ethnical background. In such a diverse ethnic background Kiswahili and English language can play a unifying role and easy local community interaction.

On the other hand, 66% of the respondents in Radio Mang'elele listenership zone, preferred local ethnic language as the most preferred language for radio broadcast, 18.5%

said they preferred Kiswahili as a broadcasting language whereas 15% of the respondents prefer English as a broadcasting language. In Hundhwe FM listenership zone, 61.5% of the respondents listed local ethnic language as the most preferred broadcasting language. 20.5% listed Kiswahili as the most preferred broadcasting language where as about 18% of the respondents preferred English as the broadcasting language. The findings are illustrated in 4.5 figure below.

Figure 4.5 Language Preferences According to the Listenership Zones



Source: Field data, 2013

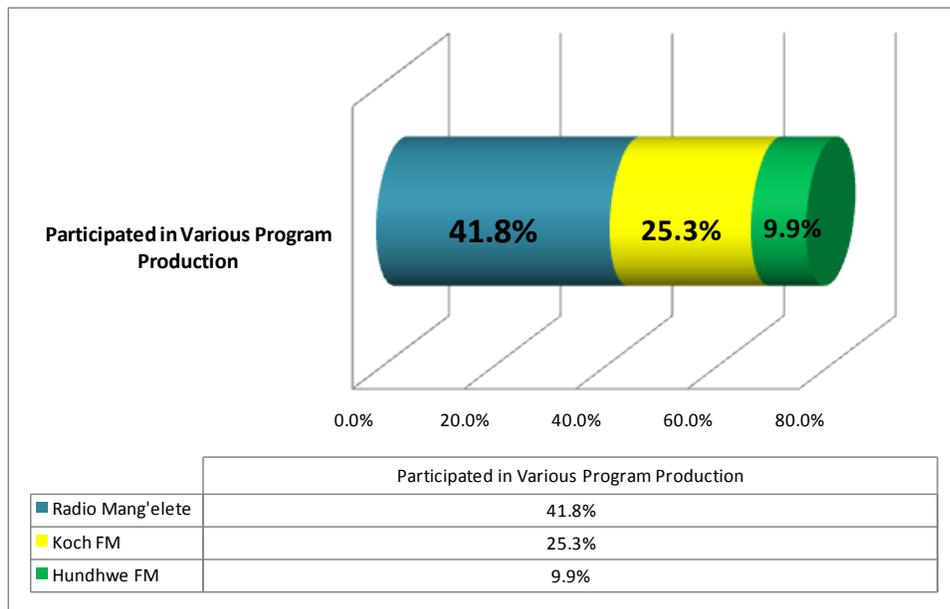
4.5.0 Production of Cultural Entertainment Programs

This section analyzes the findings about the indicators of the production of local cultural entertainment programs which includes; community participation in the production of local entertainment programs, participation of local artists in the entertainment programs of their community radio station and community indirect participation in the production and improvement of entertainment programs through giving feedback. According to the researcher community participation is an essential ingredient in local cultural production. Local cultural programs are those programs which present values and practices recognized and shared by members of that particular local community. Furthermore, the researcher believes that feedback is an essential component in the programs production given that the program producers incorporate the listeners' feedbacks when they are designing programs.

4.5.1. Local Culture Production: Community Participation.

The respondents were asked if they listen to the community radio stations in their areas. Those who agree to listening to the community radio programs were further asked whether they had ever participated in any way in the production of programs in their respective community radio stations. 41.8% of respondents in Radio Mang'elele listenership, agreed that they had participated in program production. In Koch FM listenership, 25.3% of respondents agreed to have participated in program production, whereas 9.9% of the respondents in Hundhwe FM listenership, agreed to have participated in the program production in their radio station. Figure 4.6 below reports these findings.

Figure 4.6: Community Participation: Program Production



Source: Field data, 2013

Those who agreed to have participated in the program production, in their respective community radio stations were further asked to mention which program(s) they had produced or participated in their production. The findings were categorized into the following themes and frequencies as illustrated in table 4.1 below.

Table 4:1 Theme and Frequencies of Program Produced by the Respondents

PROGRAMS PRODUCED		Radio Mang'elele		Koch FM		Hundhwe FM	
		Freq	%	Freq	%	Freq	%
LOCAL CULTURAL PROGRAMS	Radio Play & Drama	5	13	3	14	0	0
	Music Festival	8	21	2	10	3	27
	Story telling, Myth & Jokes	9	23	1	5	1	9
	Traditions & Morals	1	3	3	14	1	9
	Religious talks, Music & Preaching (church choir), groups etc	5	13	4	19	3	27
Cultural Programs Total		28	72	13	62	8	73
OTHER PROGRAMS		11	28	8	38	3	27
Total		39	100	21	100	11	100

Source: Field data, 2013

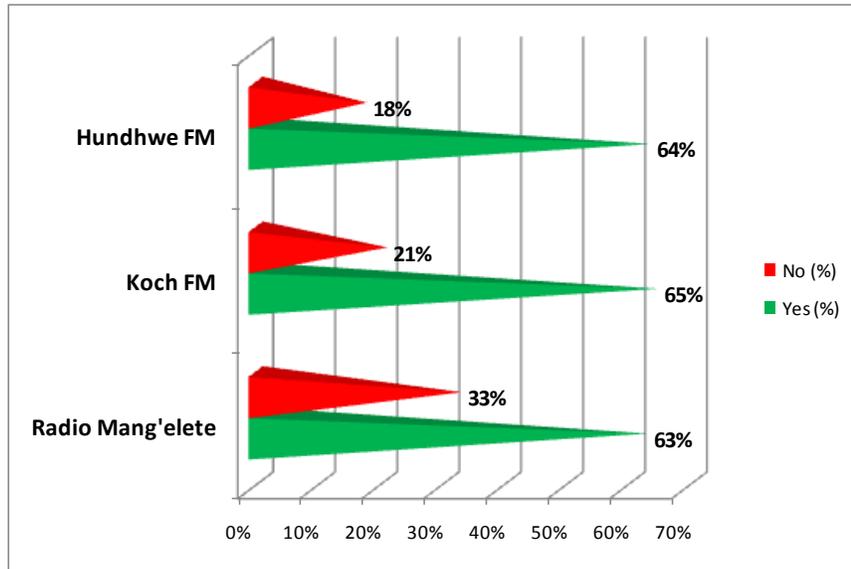
The table above shows that 72% of those who agreed to have participated in the program production in Radio Mang'elele participated in the programs which follow under the category of local cultural programs. 62% of the total programs produced by the respondents in Koch FM fall under local cultural program category whereas 73% of the program produced by the respondents in Hundhwe FM listenership fall under cultural programs.

4.5.2. Local Culture Production: Local Artists Participation.

The researcher sought to find out whether local artists utilizes community radio stations as a platform to express their artistic work. The respondents were asked whether they

have heard any artist from their community presenting his/her artistic work in their community radio. The result are analyzed in figure 4.7 below.

Figure 4.7 Local Cultural Production: Local Artists Participation



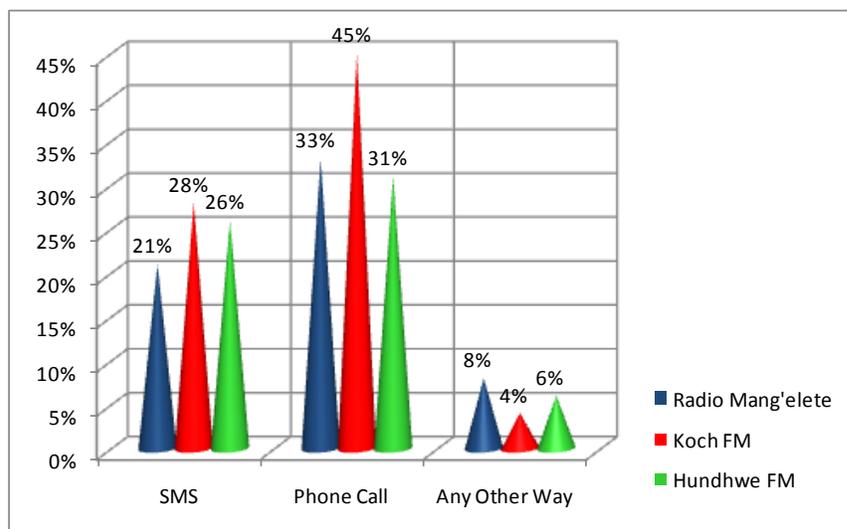
Source: Field data, 2013

The research shows that 63% of respondents from Radio Mang'elete listenership agreed that they have heard artists from their community performs in their community radio station. 33% of the respondents did not remember to have heard local artists perform in their community radio station. 65% of respondents from Koch FM agreed to have heard local artist perform in their community radio station whereas 21% declined to have heard any local artist perform in their community radio station. In Hundhwe FM listenership, 64% of the respondents said that they have heard local artists perform in their community radio station whereas 18% said that they have heard no local artist perform in their community radio station. The average result to these findings indicate majority of the responded have heard their local artists perform in their community radio stations.

4.5.3. Local Culture Production: Listeners' Feedback.

The researcher is of the opinion that feedbacks from the listeners influence the way in which radio programs are produced. So he sought to find out which means are being employed by the community to give feedback to the program producers in the community radio stations. The results show that majority of the respondents made phone calls to their community radio stations. In Mang'elete Radio listenership, 33% of the respondents made phone calls to the station, 45% and 31% of the respondents made phone calls to Koch FM and Hundhwe FM respectively. 21% of the respondents in Mang'elete listenership sent SMSs to the station. 28% of the respondents from Koch FM listenership sent SMSs to the station whereas 26% of the respondents from Hundhwe FM listenership sent SMSs to the station.

Figure 4.8 Means of Feedback to the Community Radio Program Producers



Source: Field data, 2013

Other respondents said that they had sent the feedback to the stations by sending greeting postcards and letters. There are those from Koch FM listenership who said that they participated in a meeting with the officials of Koch. Also other respondents from the same listenership said they participated in Miss Koch contest at Koch FM radio station premise. In Radio Mang'elele listenership, one respondent said that she participated in a campaign to sensitize community to listen to their community where audience was asked to give their opinion. Additionally, there were three respondents from Koch FM listenership zone who said that they use Face-book to give their feedback to the station.

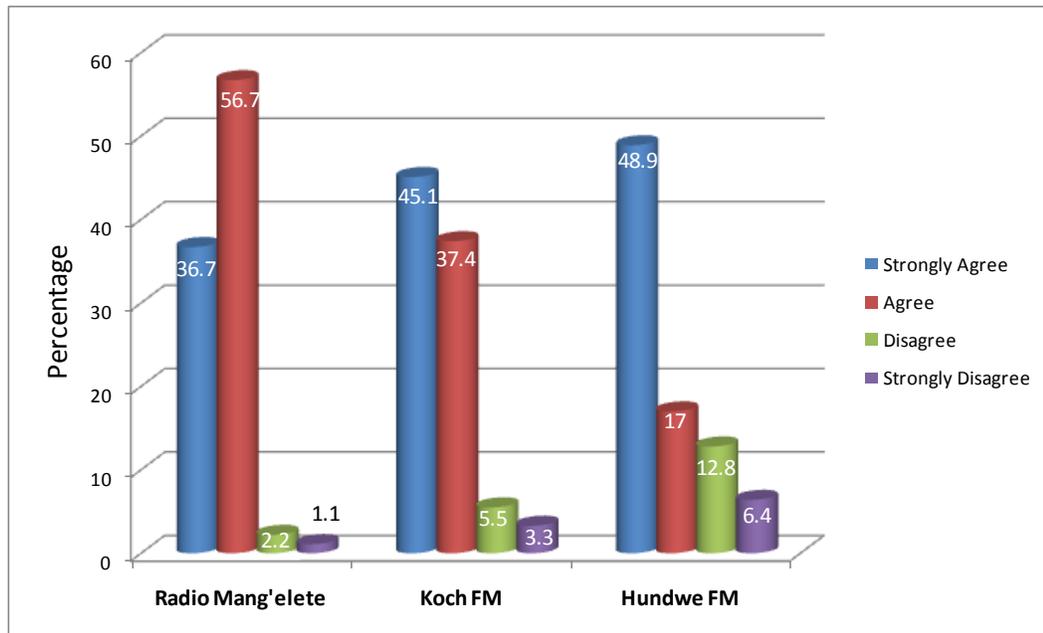
4.6.0 Community Radio Broadcast Reflecting Local Community Life.

The study investigated the extent to which community radio programs reflect day –to-day life of the community. Community radio stations are accredited for providing contents which are relevant, valuable and specific to the community. Consequently, the research sought to find out whether the programs produced in the community radio stations, indeed, reflect day – to - day life experience of the community. In short, the researcher opted to find out if community radio programs are community tailored or are foreign to the dynamic life of the community.

In order to establish this, the respondents were asked whether community radio stations, in their areas, reflected their life more than other radio stations broadcasting in their area.

The results of these findings are illustrated in the bar chart below, figure 4.9

Figure 4.9 Community Radio Reflects Community Life



Source: Field data, 2013

There is an undoubted agreement in all three community radio stations that community radio broadcasting in their areas reflected their lives more than mainstream radio broadcasting. From figure 4.9 above, 36.7% of respondents in Radio Mang'elete coverage, strongly agreed that Radio Mang'elete reflected their lives more than other radio stations. Furthermore, 56.7% of the respondents agreed with the statement whereas 2.2% disagree and 1.1% strongly disagreed. 45.1% of the respondents, in Koch FM broadcasting coverage, strongly agreed that Koch FM reflected their lives in Korogocho slum more than other radio stations, 37.4% agreed with the statement whereas 5.5% disagreed and 3.3% strongly disagreed. Some of the reasons cited for disagreeing that Koch FM reflect life in the community than other radio stations was the fact that Koch FM broadcasts all her programs in Kiswahili. These respondents felt that the station should broadcast in their vernacular language.

In Hundhwe FM broadcasting coverage, 48.9% of respondents strongly agreed that Hundhwe FM reflect their lives. 17% agreed that Hundhwe FM reflect their life, whereas 12.8% disagreed and 6.4% of the respondents strongly disagreed that Hundhwe FM reflected their lives. Respondents who disagree and those who strongly disagreed cited the following reasons for disagreeing; Some complained that the station keeps on changing broadcasters all the time, others complained that the station goes off air so often due to electricity and equipment failure. They also said that the station does not have enough staffs or volunteers to gather local news, thus, leaving newsworthy community events pass uncovered.

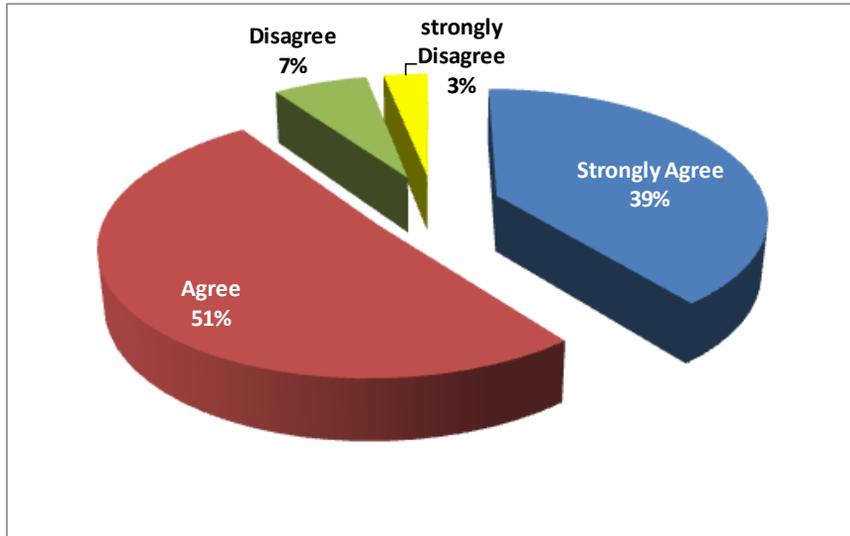
4.7.0 Community Broadcasting: Increasing Local Cultural Knowledge:

The researcher wanted to know whether community broadcasting had any contribution to cultural education. The researcher was of the opinion that entertainment programs are one of the effective tool to impart local cultural knowledge in the community. The researcher sought to find out community's view on this matter. For that reason, the respondent were asked to answer whether, according to their view, community radio programs were, indeed, increasing cultural knowledge.

39% of respondents in Radio Mang'elete listenership, strongly agreed that Radio Mang'elete increases cultural knowledge. 51% agreed with the statement. 7% of the respondents disagreed whereas 3% of the respondents strongly disagree that Radio

Mang'etele increases cultural knowledge. The findings are illustrated in figures 4.10 below.

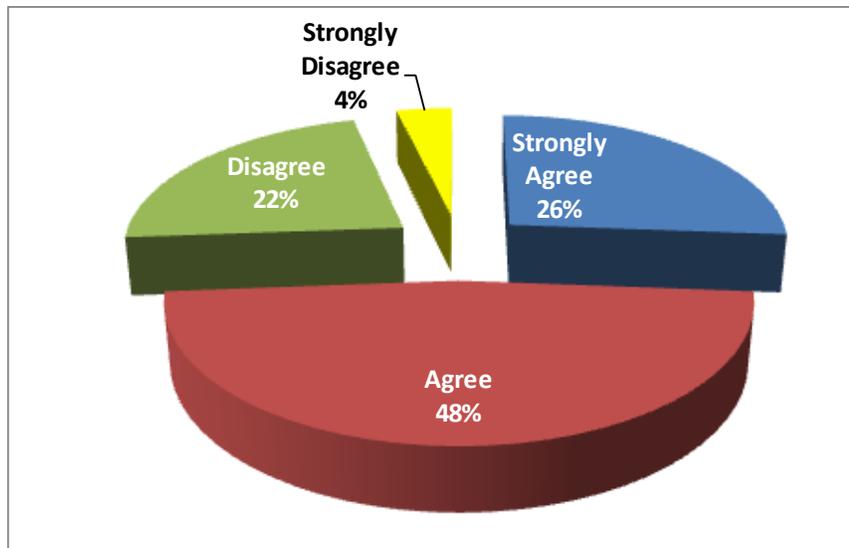
Figure 4.10 Radio Mang'etele Increasing Local Cultural Knowledge



Source: Field data, 2013

In Koch FM listenership, 26% of the respondents strongly agreed with that Koch FM is increasing their local cultural knowledge, 48% agreed whereas 22% disagreed and 4% of the respondent strongly disagreed. The findings are illustrated in figure 4.6 below.

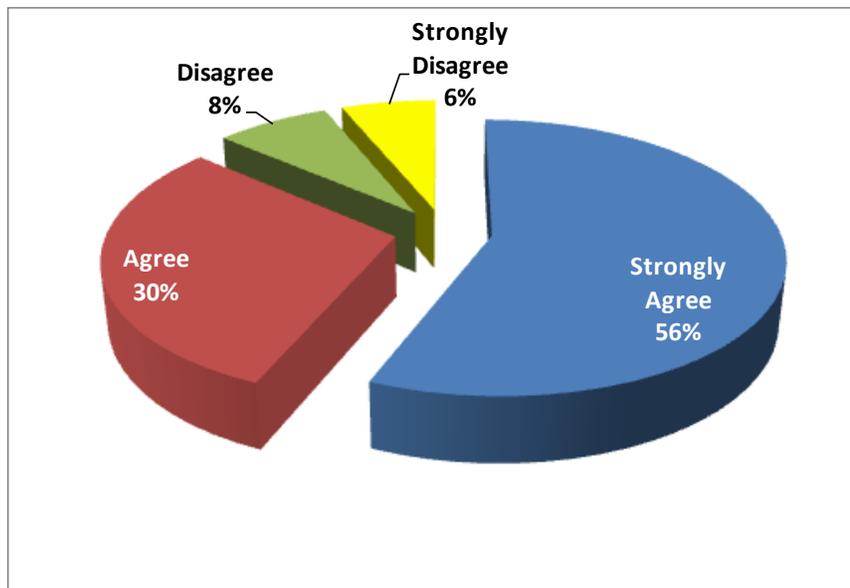
Figure 4.11 Koch FM Increasing Local Cultural Knowledge



Source: Field data, 2013

In Hundhwe listenership, 56% of the respondents strongly agreed that Hundhwe FM was truly increasing cultural knowledge, 30% agreed, 8% disagreed and 6% of the respondents strongly disagreed that Hundhwe FM was increasing cultural knowledge. The findings are illustrated in figure 4.12 below.

Figure 4.12 Hundhwe FM Increasing Local Cultural Knowledge



Source: Field data, 2013

The study further investigated the perception of the respondents, on the contribution of community radio programs, on other local cultural elements. Various cultural issues were summarized on four questions. Majority of the respondents in all three community radio stations, agreed that community radio stations, in their community, have contributed positively on cultural knowledge. The results are illustrated in table 4.2 below.

Table 4.2 Community radios' contribution to local culture

Sn	Contribution to culture as perceived by the respondents	Radio Mang'elete		Koch FM		Hundwe FM		Average	
		freq.	%	freq.	%	freq	%	freq	%
1	Listening to community radio has made you feel proud of your culture	68	78	61	73	72	90	67	80
2	Community radio has helped you to learn some cultural issues	70	80	64	77	70	87.5	68	82
3	Community radio has reinforced your culture identity	74	85	62	75	68	85	68	82
4	Community radio has helped you to respect other cultures	76	87	78	94	54	67.5	69.3	83
Population: Mang'elete 87; Koch FM 83, Hundwe FM 80									

Source: Field data, 2013

The above results indicate that the majority of the respondents were in agreement that community radio broadcastings have enhanced their cultural knowledge. Radio Mang'elete and Hundhwe FM have 78% and 90% respectively where as Koch FM has 73% (Sn. 1). In learning culture, Radio Mang'elete and Hundhwe FM have 80% and 87.5% respectively whereas Koch FM has 77% (Sn. 2). In reinforcing cultural identity, both Radio Mang'elete and Hundhwe FM score 85% acceptance whereas Koch scores 75% (Sn. 3). However, on the issue of respect to people of other cultures, Koch FM leads with 94% acceptances whereas Radio Mang'elete and Hundhwe FM lag behind with 87% and 67.5% respectively, (Sn. 4). The results show that there are efforts being made by the community radio stations not only to reinforce their own cultural identity but also to reach out to helping their community to know about other communities around them.

4.8.0 Community Consumption of Local Cultural Products:

In order to find out community consumption of local entertainment products, themes were presented to the respondents. The respondents were asked to mark all themes which they might have heard in their respective community radio stations. The results were analyzed and tabularized in table 4.3 below.

Table 4.3 Community Consumption of Local Entertainment Products

Themes	Radio Mang'elete		Koch FM		Hundwe FM		Average		
	freq	%	freq	%	freq	%	freq	%	
Jokes	47	54	34	41	59	74	47	56	
Local Music	68	78	71	86	60	75	66	80	
Religious Music	39	45	52	63	49	61	47	56	
Stories	51	59	35	42	75	94	54	65	
Poems	48	55	21	25	50	63	40	48	
	Population Mang'elete 87; Koch FM 83, Hundhwe FM 80								

Source: Field data, 2013

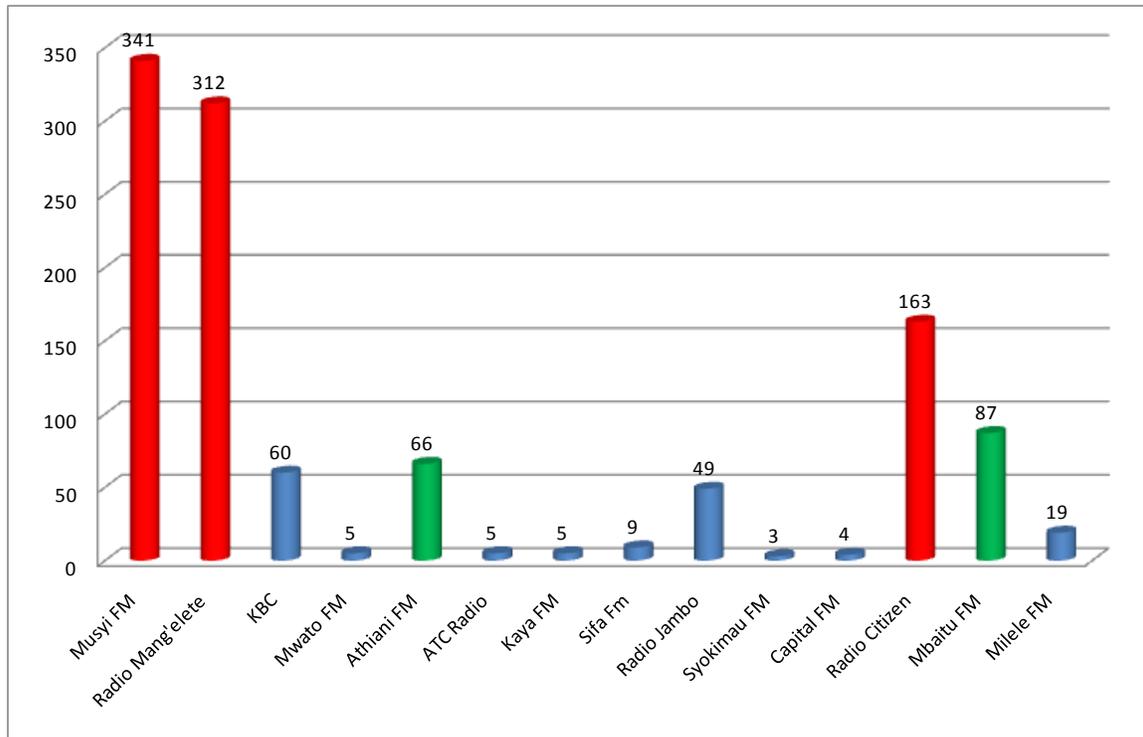
From table 4.3 above, the respondents are positively receiving local cultural entertainment products. In average, each theme listed in the table above was marked by more than half of the respondents except poems which enjoyed an average of 48% slightly less than 50%. Local and religious music were leading with average of 80% and 56% respectively. The results show that community is positively receiving local entertainment products.

4.9.0 The Popularity of Community Radio stations with Local Audience

One of the researcher's assumptions in this study is that communities' are in need of community radio stations. This is so because the researcher believes that there are specific local and cultural entertainment needs which are not met by the mainstream radio stations. On the background of this assumption, the researcher opted to find out if community radio stations are popular with their local audience. The findings would help the researcher to verify or falsify the claim that communities are in need of community radio stations.

In order to find out this fact, the respondents were asked to list down five most preferred radio stations in their area in the order of preference. The first most preferred radio station, was awarded five points, the second was awarded four points, the third was awarded three points, the fourth was awarded two points where as the fifth most preferred was awarded one point. The total points of each radio stations are analyzed in the figures below.

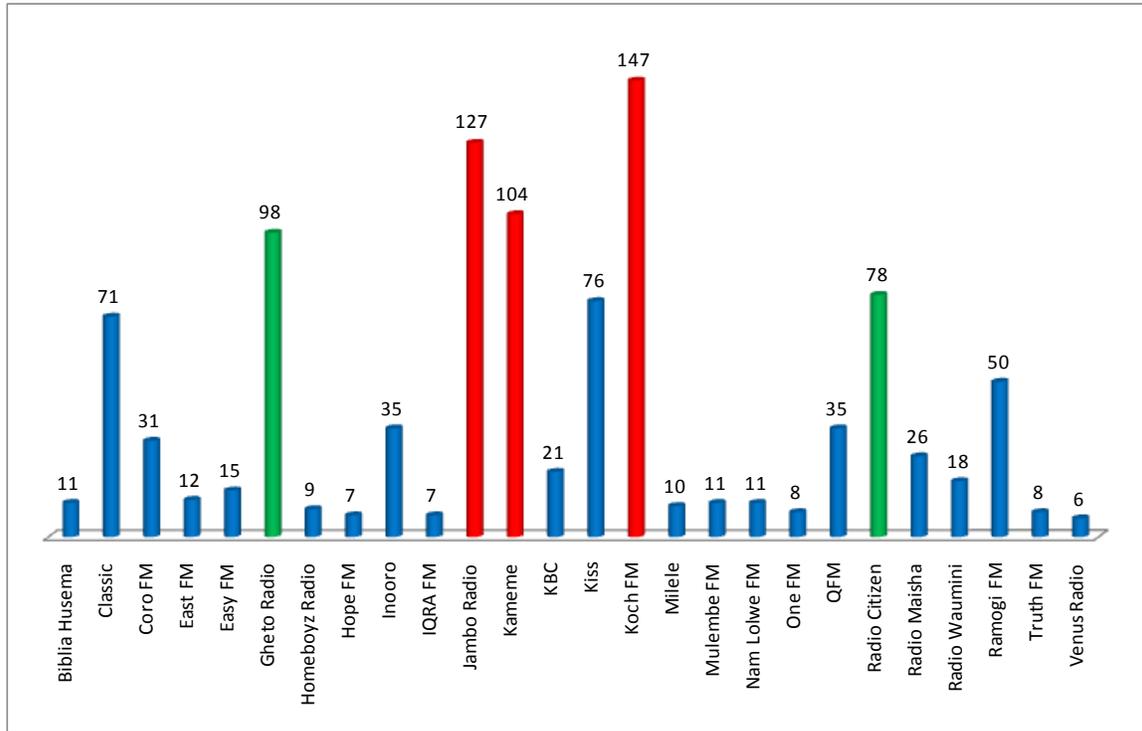
Figure 4.13 The popularity of Radio Mang’elele with Local Audience



Source: Field data, 2013

Figure 4.13 above shows that the respondents awarded Radio Mang’elele 312 points just after Musyi FM which was awarded a total of 341 points. This can be interpreted that Radio Mang’elele is one of the top three most listened to radio stations in that area.

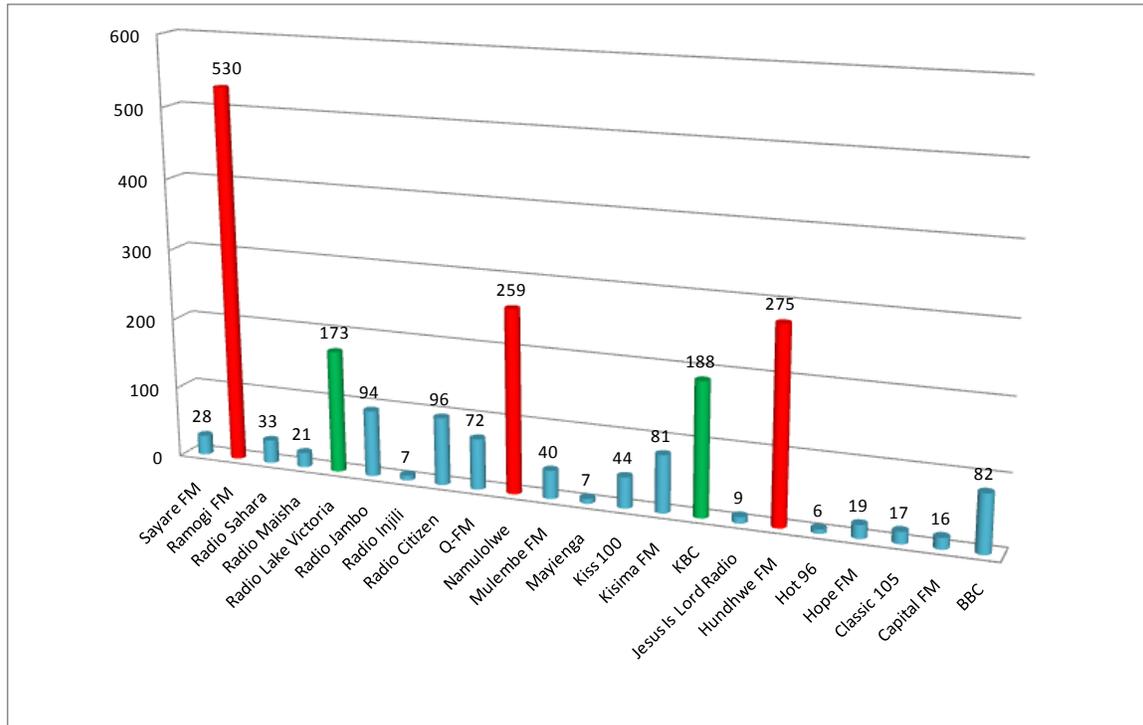
Figure 4.14 Popularity of Koch FM with Local



Source: Field data, 2013

Figure 4.14 above shows that the respondents from Koch FM listenership zone awarded Koch FM 147 points. According to these findings, Koch FM is very popular radio station among its local audience.

Figure 4.15 The popularity of Hundhwe FM with Local Audience.



Source: Field data, 2013

Figure 4.15 above shows that the respondents in Hundhwe FM listenership awarded Ramogi FM 530 points and Hundhwe FM was awarded 275 points, slightly more than a half of the points awarded to Ramogi FM. These findings show that Hundhwe FM is the second most preferred radio station with its local audience despite the fact that Ramogi FM is far ahead of Hundhwe FM.

In short, these results show that community radio stations are popular with their local audience. The audience cannot just tune to the radio stations that do not interest them, it is therefore, to conclude that communities have a communicative need that can be gratified by community radio stations.

Chapter Five: Summary, Conclusion & Recommendations

5.0 Introduction

The study sought to determine whether community radio stations are contributing to the production of local entertainment programs. Particularly, the objectives of the study were; to assess community participation in the production of local entertainment cultural products; to assess community consumption of local entertainment products; to assess whether community radio programs are actually increasing local cultural knowledge and to assess the popularity of the community radio stations with the local audience. This chapter presents, the summary of the major findings and recommendations.

5.1.0 Summary

The study found that community radio programs contribute to the production of local entertainment cultural products. The cultural actor which was put to focus was on community as a producer of intangible cultural entertainment goods. Community radio stations were viewed as cultural intermediaries transferring and spreading aesthetic entertainment cultural products from one member of the community or an individual artist or a group of artists to the entire community. Communities were also viewed as consumers of their own cultural aesthetic entertainment products which instigate gratification of cultural entertainment needs.

On the other hand, as to whether there is reasonable community participation in the production of local entertainment cultural programs, the findings were disparity. Radio Mang'elele for example registered a fairly good results showing that, community was

somehow participating in the production process of local program. However, Hundhwe FM performed poorly in regard to local participation in the production of local entertainment programs. From these findings, the study can only conclude that community radio stations managements are aware of the need to incorporate locals in the production of stations' programs but they may not be aware of the extent to which that involvement is important or they do not know how to sensitize locals to participate in the process of program production.

Furthermore, community consumption of local culture and products is an essential element in community's self image. The study found that there is unanimous agreement in all three community radio stations that they broadcast programs that reflect their day – to - day life. The study further revealed that community radio stations which were studied, encompasses local entertainment programs such as jokes, stories, poems, local and cultural songs as well as religious songs.

This implies that community radio stations broadcast valuable and relevant programs to the community. In view of the fact that majority of the respondents in all three community radio stations which were studied, agree that community radio programs in their area, were reflecting their day- to-day life. This assumption can further explain as to why community radio stations are popular with local audience.

Additionally, the study has shown that the majority of respondents in all three radio stations agree that their community radio programs were enhancing their cultural

knowledge. They agreed that some of the community radio programs were educative and beneficial to the community.

Moreover, the study found out that community radio stations are among the most popular radio stations in their broadcasting zones. The majority of the respondents said that community radio station was their first, second or third choice. This could be because community radio stations are close to its audience; provide a platform for local issue and provide a participatory production of local cultural programs including entertainment programs. These findings confirm theoretical assumption that communities have a need for local cultural products that can be gratified by community radio stations.

5.2.0 Conclusion

In this study, I have tried to find out whether community radio stations were contributing to the participatory production of local entertainment cultural goods. In order to achieve this goal, I have investigated a number of local participation aspects in the production and consumption of local cultural entertainment goods. As part of that consumption aspect, the popularity of community radio stations with local audience was examined.

The study, therefore, concludes that community radio stations are contributing to the production of local entertainment cultural goods in their community, albeit the limitation to the extent of their contribution. It should be understood that the concept of community radio is still new in the continent. Community radio stations are often confused with vernacular commercial radio stations. Consequently, the who would be key players in the volunteering to run the community radio stations tend to demand salaries and payment for their services in the stations' operations leveling themselves with the operators of vernacular commercial radio stations.

Community radio stations' performance therefore should not be judged entirely on the professionalism and quality of their programs. Their target is to provide a platform for local amateur artists and to give opportunity for the locals to participate in communion process in all levels. Therefore, their performance should be judged largely on the effort the stations are putting in to mobilize locals to participate in the operations of the station especially in the production of local cultural programs including entertainment programs. On this strength, the study concludes that community radio stations are contributing to the production of local entertainment cultural goods.

5.3.0 Recommendations:

The study recommends that:

- ❖ Community radio station managements should allocate more air time for local cultural entertainment products.
- ❖ Community radio stations should widen the horizon of community participation in the production of local and entertainment programs. This can be done by sensitizing local artists, and the community as a whole, to take active role in promoting their aesthetic products through community radio stations.
- ❖ Community radio stations should organize regular meet the community tours. Such tours will motivate the community to participate in the production of community radio stations' programs and also encourage them to listen to them.
- ❖ Community radio stations should also air programs on positive aspects of different culture than their own local culture.
- ❖ Each community radio station should form a team of non partisan individuals to collect community's views on the programs and running of the station.
- ❖ County governments should support the existing community radio stations in their counties and should promote and support the communities which want to begin a community radio station.

5.4.0 Further Studies

A study should be conducted to investigate the whether the community radio stations are encouraging local amateur artists and the community as a whole to participate in the production of local contents. That is, if there have been campaigns to sensitize the importance of local participation in the production of local contents.

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Appendices:

Questionnaire for one of the three community radio station audience

1. Section 1 : General Information

- i) Serial No. _____
- ii) Name of the Community Radio in the Area: Hundhwe FM
- iii) County: _____
- iv) Location _____
- v) Interviewer _____ Nth Value 4
- vi) Date: *October* _____, 2013

2. Section 2: Demographic

- 1. Gender: (0) Female (1) Male
- 2. Age: (1) 14 to 20 (2) 21 to 35 (3) 36 to 50 (4) 50 +
- 3. Education Level
 - i. None
 - ii. Primary Level
 - iii. Secondary Level
 - iv. Tertiary level
 - v. Graduate
- 4. Do you listen to the radio? (0) Yes (1)
- 5. If no why? _____
- 6. If Yes, Which device (s) do you listen to the radio from? (tick all applicable answers)
 - i. Radio Set
 - ii. A mobile phone
 - iii. Online (internet)
 - iv. Any other device _____ (Mention)
- 7. How often do you listen to the radio?
 - i. Daily
 - ii. Twice a week
 - iii. Once a week
 - iv. Once a month
- 8. In a typical day when do you listen to the radio? (check all applicable answers)
 - i. Whole day
 - ii. Morning
 - iii. During the day
 - iv. Evening
 - v. At night

9. Which are the five radio stations do you listen to most? (where (i) is the most Preferable)

- i. _____
- ii. _____
- iii. _____
- iv. _____
- v. _____

10. Languages Preferred to listen to the radio

English	
Swahili	
Ethnic Language (Luo)	
Any Other	

List 1 to 4 Where 1 is the most preferred language.

Section 3: Popularity of the Community Radio

1. Have you ever listened to Hundhwe FM? (0) Yes? [___], (1) No? [___]
 - i. If the above answer is No, why? _____
2. Would you say that you listen to Hundhwe FM
 - i. Most days, [___]
 - ii. Weekly, [___]
 - iii. Occasionally, [___]
 - iv. Only certain show, [___]
3. Would you say that you listen to Hundhwe FM more than any other radio station?

[1] Strongly Agree [___], [2] Agree [___], [3] Disagree [___], [3] Strongly Disagree [___],

Section 4: Assessing Participation in Culture Production

1. Have you ever contributed/participated to the programs of Hundhwe FM? Yes [___], No [___]
 - a. If the above answer is yes, how? SMS[___] , Call in[___], visiting the studio[___], street interview[___], Any other way (mention) [___]_____
 - b. If the above answer is No, why? _____
2. Have you aired your views on Hundhwe FM community radio?

Once [___], Twice or Thrice [___], Occasionally [___], Often [___], So often [___], Never [___],
3. Hundhwe FM gives community an opportunity to speak on day to day life in the community.

[1] Strongly Agree [___], [2] Agree [___], [3] Disagree [___], [3] Strongly Disagree [___],

4. Have you heard any local artist (s) on Hundhwe FM? 1. Yes [__] 2. No [__]
5. Hundhwe FM give amateur artists an opportunity to show their talents
[1] Strongly Agree [___], [2] Agree [___], [3] Disagree [___], [3] Strongly Disagree [___],
6. Hundhwe FM inspires (encourage) young people to nurture their talents.
[1] Strongly Agree [___], [2] Agree [___], [3] Disagree [___], [3] Strongly Disagree [___],
7. Have you heard local group (s) participate in the community radio? 1. Yes [__] 2. No [__]
8. Hundhwe FM reflects our lives than any other radio station.
9. [1] Strongly Agree [___], [2] Agree [___], [3] Disagree [___], [3] Strongly Disagree [___],

Section 5: Assessing Community Consumption of Local Cultural Products:

1. Below are cultural themes: check all themes which you have heard on Hundhwe FM
 - 1) **Local art:** drama[___], stories[___], poems[___], music[___], jokes[___], dance[___],
 - 2) **Behavior:** dressing[___], manners[___], greetings [___], relations [___],
 - 3) **History:** myth[___], tale [___], ancestry[___], rite of passage
 - 4) **Cultural Practices:** circumcision[___], wife inheritance[___], naming[___]
 - 5) **Religion:** talks[___], religious songs[___], holidays[___], morals[___], preaching[___],
 - 6) **Any other lesson** _____

Section 6: Hundhwe FM Increasing Cultural Knowledge

1. Hundhwe FM has helped me to know my culture better.
[1] Strongly Agree [___], [2] Agree [___], [3] Disagree [___], [3] Strongly Disagree [___],
2. Since listening to Hundhwe FM you feel more proud of your culture.
[1] Strongly Agree [___], [2] Agree [___], [3] Disagree [___], [3] Strongly Disagree [___],
3. Hundhwe FM has helped me learn important cultural issues.
[1] Strongly Agree [___], [2] Agree [___], [3] Disagree [___], [3] Strongly Disagree [___],
4. Since listening to Hundhwe FM, I have leant a lot of my cultural identity.
[1] Strongly Agree [___], [2] Agree [___], [3] Disagree [___], [3] Strongly Disagree [___],
5. Hundhwe FM has helped me learn about other tribes in the area and respect/love them.
[1] Strongly Agree [___], [2] Agree [___], [3] Disagree [___], [3] Strongly Disagree [___],