

UNIVERSITY OF NAIROBI

School of Journalism & Mass Communication

**Agenda setting in development programmes
broadcasting: The case of Mangelete Community radio
station in Kibwezi District**

By

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**A research Project submitted in partial fulfillment for a
Masters Degree in Communication studies in the School
of Journalism and Mass Communication, University of
Nairobi.**



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DECLARATION

This research project is my original work and has not been presented for a degree award in any other university.

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DEDICATION

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LIST OF ABBREVIATIONS AND ACRONYMS

APIBD	Asia Pacific Institute for Broadcasting Development
C C K	Communication Commission of Kenya
C D F	Constituency Development Fund
F.M	Frequency Modulation
KIMC	Kenya Institute of Mass Communication
VOK	Voice of Kenya
KBC	Kenya Broadcasting Corporation
K I I	Key informant interviews
O C R	Ohangwena Community Radio
MCIDP,	Mangelete Community Integrated Development Project
UNESCO	United Nations Educational, Scientific & Cultural Organization

Definition of Key Terms

Agenda Setting-The media capability through repeated news coverage, of raising the importance of an issue in the public mind. It is used in the context of this study to mean the choice of source, voice and any other material the producer deems fit to use on air.

Development- The improvement of the well being of the individual and the betterment of the quality of his or her life.

Development as used in this study will mean speech based programme information on issues like health, agriculture, environment, and economics that aid the community in making better choices or informed decisions.

Producer- A person in charge of a programme and responsible for it. He/she can have ideas and create a fresh approach in old programmes. It is used here to denote one who writes, interviews, gathers news and presents at a radio station.

Programming- It refers to the selection and arrangement of music, speech and other basic radio elements in a way that appeals to the station listeners. It is used in this study to mean all kinds of radio formats, news, talks, features, drama and interviews.

The community- Those people who live within 20 km radius of the station and eke out a living around it. They are also stakeholders at the station and the major audience.

Target Audience: A specified group of individuals a radio station or programme is trying to reach and influence or affect.

ABSTRACT

This study looks at Agenda setting in development programmes broadcasting, through the eyes of the producers. How is agenda set at a community radio station where the stakeholders are a women group, and the community that neighbours the station? Mangelete community radio is situated in Nthogoni, Mtito Andei, Kibwezi District.

The objective of the study is to look at how the producers set agenda in development programmes broadcasting, the types of programmes aired at the station and what is the process of having this programmes on air, and who is the 'final gatekeeper' on what goes on air. A survey design was used in this study; a questionnaire was administered to the 7 producers at the station and an in-depth face-to-face interview with the station manager and heads of departments.

Some of the development programmes aired at the station include programmes on Agriculture, Health, Hiv/Aids, Human Rights, Women's Affairs and Environment, News and CDF projects.

Most of the respondents have secondary school certificate. As producers, they often seek listeners' opinion when compiling their programmes, but only do it when they feel it's necessary. This is the first community radio station owned by women, to advance their social agenda. When the respondents were asked how often they targeted women in their development programmes, majority of them target the general public. The response of the station manager, and the heads of departments was that women are the primary target audience.

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From the response, we find that majority of the producers are male, even though women own the station and they are also the primary target audience. It is also evident that, despite the producers consulting a cross-section of their listeners and other stakeholders, they seem to be the 'gate keepers' on the programme content.

The producers heavily influence development programming at the community level. Despite their secondary level of education, they seem to make major decisions. It's ironic that the station managers also seem to agree that the producers have the ultimate hand in programme decisions.

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CHAPTER ONE

1.0 INTRODUCTION

1.1.1. The Role of Radio in development

The power of radio cannot be overemphasized, it brings the latest news and information to a populace, depending on the person who wields control over it. It can be used for propaganda purposes to fulfil a group or an individual's agenda. Many stations hire people with skills and know-how to create content for them, it is this content which keeps people listening.

Radio is one of the mass media widely available and affordable to most rural dwellers in Africa. It is their first source of news, information and entertainment. It has the potential to influence and shape opinions in a rural setup. 'By drawing attention to some issues over others, the media plays a powerful role in shaping public opinion (Iyenger & Kinder - 1987).

Many emerging developing countries have used radio over the years to spur development, especially in the rural areas, Kenya being one of them. Right after independence to the 90s, regular programmes at the then Voice of Kenya were used as development communication materials to the mass audience. These were programmes such as Young Farmers, Feed the Nation, A Healthy Nation among others. Presently, Broadcast to Schools on KBC continues to supplement school syllabus. 'Radio speeds up the dissemination of information so that everyone - the leaders and the led - know of the same news event, the same political idea, declaration or threat, if knowledge is power, radio gives power to us all whether we exercise authority or not' (Robert Mc Leish 1999).

Recently, many countries have licensed community radio stations to give the marginalized in the rural areas a voice. In South Africa there are over 150 Community Broadcasting Stations. Community broadcast licenses have been

issued on the basis of addressing the needs of geographical communities (Aida Opoku - Mensah).

In Namibia, Ohangwena Community Radio (OCR) was launched as part of the government's poverty reduction programme in the rural Ohangwena region, which is home to about 90,000 people, mostly subsistence farmers.

An investigation into the impact of radio O-Y-O, (a mobile rural radio) in western Nigeria provided evidence to support the usefulness of the localized mass media method. Not only did many members of the rural community participate in the radios activities but their participatory acts radiated to non participants, leading to wider acceptance of the radio messages and the consequent changes in behaviour, according to the demands of the messages. (Moemeka 1987)

1.1.2 Background to the study

Perhaps Africa's first form of community radio was the Homa Bay community radio established in Nyanza Province of Kenya in 1982. It was not only an experiment in decentralization of structures and programming but also to gain experience in the utilization of low cost technology for broadcasting (Birgitte & Charles Lwanga - 2006). It was closed down in 1984 by the government when it felt jittery about its uncontrolled content.

Currently there are over 70 licensed stations by the Communication Commission of Kenya (CCK). Among them is the Mangelete community radio situated at Mtitoni Andei. Mangelete community radio is a special one meant to give a voice to marginalized people especially women.

1.1.3 Profile of Radio Mangelete

In Kenya, Radio Mangelete is a pioneer in community broadcasting. It went on air in February 2004, coming about 10 years after the Homa Bay community radio

station was closed. Situated in Nthongoni Location, Mtito Andei Division of Makueni District, The station broadcasts in Kikamba, with intervals of Kiswahili.

The station has a 73M-transmission mast, which enables it to reach 100km (around Sultan Hamud and around Caltex, Voi). It covers the whole of Makueni and Kitui Districts, as well as parts of Mwingi, Machakos, Kajiado and Taita Taveta Districts. The radio serves as the voice of the people, which means it is for, by and about the community, and it pursues a social development agenda. Though the radio reaches a wide area because of the flat terrain which enables the waves to be carried much further, its area of concentration is within the Mtito Andei Division a 20km radius.

The radio was born by the Mangelete Community Integrated Development Project (MCIDP), which brings together 33 women groups. The problem of communication is still apparent in this area, poor roads and no proper means of transport. Originally, the women groups started as a radio listening groups and were exchanging information on reproductive health, agriculture and other developmental issues. They thought it wise to look for a medium that would reach more people and radio was the best option.

1.1.4 Station Agenda

As much as radio can be effectively used as a development tool, what finally counts is the content and how it's packaged. To instil some professionalism, the group over the years hired producers and a station manager, who oversee the day to day running of the station. There is a management structure in place, with a project management team as the top most body. At the ground level in Nthongoni there is the local management team headed by a woman from one of the groups.

Earlier on, the women set their own agenda on issues which impact on them. After the start of the radio station, with the producers and station manager in place, do they still determine what to say and hear? Who sets the station agenda?

Many studies have been done concerning the media agenda and its possible effects on the public's agenda. Part of the answer lies in events occurring in reality. 'To some extent the media are simply passing on issues and events that are occurring in society, however studies show that news media coverage often does not correspond well to events in reality' (Funkhouse 1973 & Zucker 1978).

What does determine the media agenda? "In some cases pressure groups or special interest groups are able to boost an issue onto the media agenda (Westley 1976). The women as a group have acted as pressure groups, able to pass their agenda to other group members through group meetings. The challenge here is that who decides the programming agenda or what goes on air? Is it the producers or the audience (women groups) as they've always have done?

Organogram for Radio Mangelete



1.2 Problem Statement

The overall research problem addressed in this study is that despite the many development programmes broadcasts on radio station over the years, no tangible impact can be discerned from all these campaigns. This raises the question as to who determines what is to be listened to at the station.

The person who has the final decision on what goes on air determines the development pace of the area. In Kibwezi District, Nthogoni Division where this research took place, is a very hot area and lack of water (river or rain) culminates in a very dry region. The problem of drought and malnutrition therefore brought people together, especially the women, who formed the 33 groups. The Radio station became their mouth piece, to share and exchange ideas.

About 73% of the population are considered among the absolute poor. Many of the residents are peasant farmers who are vulnerable to the weather (Institute of Economic Affairs - 2002). The radio within the community serve as a development tool, as a source of news and information. The first goal of a community radio is to address social issues. The radio becomes a tool in the hands of the community, a tool for expression of information and of education (Jean Michael Broseen 1998).

The process of coming up with a programme should therefore have a strong component of the women or the audience contribution. Generally, people in the rural areas are more marginalized, more so women, this station is a perfect chance to make them feel they belong by articulating their issues and involving them.

Report indicates that majority of the licensed stations take the easy option in their programme content, programming music to the detriment of information content. "Private commercial stations are unlikely to address the information

needs of rural communities than community radio would" (Lynee Muthoni Wanyeki).

Communication can be about development or for development. "It is generally agreed that for Communication to be for development, the means of communication should be locally owned and Community - controlled (Heloise Henning and Eric Louw DBSA, Some Perspective on Communication & Development, January 1996).

This proposed study is therefore a humble attempt to find out who controls and sets the agenda at Mangelete radio station, how do they go about selecting their items, are the women involved, considering that it evolved from a listening group.

Other stations or start ups which want to incorporate the community and still remain relevant as the voice of the people would learn from this research, note what not to do to incorporate the outsiders as producers and how they work in such a way without alienating the community.

Radio is still the most widely used medium. Among Kenyans 86.4% listen to radio. (Baseline survey of media in Kenya - 2003).

1.3 Objectives of the study

1.3.1 General objective

To find out how the radio producers set programme agenda at Mangelete community radio.

1.3.2 Specific objectives

To determine the process of having a program on air

To establish the types of development programmes aired

To find out the final 'gate keeper' before a programme goes on air

1.4 Justification and significance of the research

Radio Mangelete is based in Nthongoni, Kibwezi District in south-eastern Kenya. It was founded by 33 women's group in order to further "an informed community through participation for development" as radio Mangelete vision says.

Before the radio station was set up, the women groups set their own agenda by sharing their issues among themselves. The station was to be a continuation of their 'barazas' where each voice could be heard with the issue of concern.

After the station was launched they hired producers working as volunteers. Do the women and the community continue to determine their agenda? It would mean they drive their own development. The finding would give other upcoming community stations a formula to use in coming up with development programmes at the community level. It would also avoid wastage in pitching development programmes.

Radio is still the most widely used medium. "Radio is cheap, affordable, the first luxury of entertainment to the Poor" (Robert McCleish 1999).

“By encouraging participation, community radio can play a key role in shaping development outcomes in Africa. The fast growth of the community radio sector is based on the relevance of its response to local needs and its fulfilment of African realities and aspirations...the growth needs to be based on high quality content that is set within its proper context that is relevant and that can benefit from effective distribution channels, target different groups of communities (Tor Alumuku).

Radio remains the most available source for news and other information for communities staying around the area. It is cheap and affordable - with 200 Kenya shillings you can own a radio.

The findings of this study should add to the research knowledge of community radio in Kenya and the relation between the producer and the community in determining the programme agenda and content.

Communicators and policy makers especially in government and other organizations needing to pass development communication messages, will know and understand who has the influence in setting a station agenda and send their messages through them.

1.5 Hypotheses

The following hypothesis will be tested in the study:

- 1) Producers solely determine the programme agenda at Mangelete community radio station without consultation with the stakeholders

1.6 Scope and Limitations of the study

The research is limited to the Mangelete community radio, which covers Kibwezi and its environs. It uses the native language Kikamba, with intervals of Kiswahili. The study will take place within 20 km radius of Nthogoni area.

The anticipated limitations of the study are summarized as follows:

- 1) Data inaccessibility - the station Mangelete is situated in a remote area and up to February 2007 they were using generator to run the station. So some of their data are not well documented such as the programme schedule so it will be a challenge to collect pieces of information and analyze them to arrive at a conclusion.
- 2) The time for research is short and may not be possible to cover the entire scope and depth of the study.
- 3) There are instance when the station is off air for even a week. Recently their transmitter has been breaking down; the inconsistency in the station might not give the right results.
- 4) The researcher anticipates encountering some management and organization politics therefore information might not be freely released.
- 5) The researcher anticipates encountering resource constraints, as the study is self-sponsored.

CHAPTER TWO

LITERATURE REVIEW

2.1 The radio producer

The person who works behind the scene so that a piece of Audio can be heard on radio is known as a producer, 'he/she is a person in charge of a programme and responsible for it or a person who manipulates radio equipment to construct a programme and achieve an effect'. (Mc Leish-1999). With the title, he can play different roles to deliver a message. He can be a writer, a presenter, a reporter, a technical operator or even the director of the programme.

The producer is a crucial person in the radio production process and generally at the station. 'An output of a programme could be his reflection; he might have hired the presenter, the writer and even the technical operator. At times the output of the station reflect him, therefore he has the power to shape the content of the station'. (APIBD-1982).

First and foremost, the producer has ideas for programmes, or items, people to interview, pieces of music or subjects for discussion, new ways of treating old ideas, or creating fresh approach to the use of radio. New ideas are not simply for the sake of being different, they stimulate interest and fresh thought.

At the Mangelete community radio the producer can have the role of being in charge of the programme content, doubles in the technical operations and counsellor in the community where he collects the programme inserts.

'To a producer the fairly superficial news/information and current affairs plus music type of continuous programme where all the items are kept short, may be suitable for the general audience at times, while other things are happening - such as meal times or at work. But the timing of more demanding documentary, drama

or discussion programmes can be critical and will depend on individual circumstances. Factors to be considered when assessing audience availability may include weekday/weekend work and leisure patterns'. (APIBD-1982).

'The producer therefore must not stay simply within the confines of his world of broadcasting, but must involve himself physically and mentally in the community he is attempting to serve'. (Mc liesh). Ideas for programmes must be rooted firmly in the needs and language of those they serve. In a community station like Mangelete, which broadcast in Kamba, its needs are very different from that of a city commercial station. It is the producer who brings out these needs by the way they select the content and prioritize what goes out to the public.

The producer is also a researcher, researching the material for the programme - some interview material, music selected from the library and his own crisply written and well presented links. This could be wide from all the pieces which are going to be involved in the production to the talents who are going to narrate or be part of his programme. But the producer has also been accused of being over bearing to the audience 'radio producers are no longer conducting a conversation with the audience; they are broadcasting at an audience that is the object of a design. (radio waves newspaper-2003).

In the studio, the producer must combine his talent for shrewd business with his yearning for artistic creativity. He has limited resources particularly of time and he has people wanting to give of their best. Whatever the attitude and approach of the producer, it will find it's way into the end product. Producers should remember however that their role is not to create in their contributors' imitation of themselves.

In modern radio, an increasingly important area of radio station operation is promotion. Today's climate of intense competition among all forms of media for audience attention means that stations must work harder than ever to make

themselves stand out. Production plays a key role in these processes. Audience promotion takes many forms - on air contest, bumper stickers and other premiums bearing the station's identifying graphics; billboards, television advertising and the like. But a key resource for audience building is the station's airtime production people; they play a major role in helping the station promote itself by creating imaginative use of sound to create clear identity.

The producer at any level may be called on to create and execute a commercial that sells a product for an advertiser, to put together a newscast introduction that arrests the attention of the listener, or to combine a number of previously recorded elements with live vocal delivery in a distinctive package known as an air shift. All these functions and more create the radio product in small, medium sized and large markets.

2.2 What is agenda setting?

The principal that members of the press do not tell people what to think, but tell the people what and whom to think about.

The agenda setting function of the media refers to the media capability through repeated news coverage, of raising the importance of an issue in the public's mind. Agenda setting works in such a way that an issue is drawn to the public's attention in such a way that an issue is elevated in importance to the public. The power of the press: "it may not be successful much of the time in telling people what to think, but it is stunningly successful in telling its readers what to think about". (Bernard Cohen 1963).

Radio producers are decision makers in that they can influence what people listen to by their mode of selection and prioritizing. At the Mangelete community station the process in which the producers go about having their programme on air put them in a position to determine the agenda probably at the exclusion of the community. The other question we need to ask is, do they set agenda through

the current events or the station management? 'The editors in their role as gatekeepers decide which issues receive attention, often at the expense of other issues and can heavily influence the public agenda' (Weaver et al 1981).

Recent works on agenda setting suggests that agenda setting works not only at the level of issues but also at the level of attributes of issues or sub issues. New direction in agenda setting suggests that the old statement that "the news media may not tell us what to think, but they tell us what to think about needs to be revised. The newer version says that "the news not only tell us what to think; it also tell us how to think about it" (McCombs, 1992)

Much of the research on agenda setting suggests that the "press is not a mirror that reflects the realities of society as they are". (Shoemaker and Mayfield, 1984). The media as suggested many years ago, "is more like a searchlight, and where the searchlight is shining can be affected by groups with special interest in an issue, by pseudo events created to get attention, and by certain habits and rituals of journalists" (Walter Lippmann 1922 - 1985). The producer at a radio station could be said to be guiding the searchlight and might determine what someone sees.

"The study of agenda setting needs to advanced beyond furnishing better measures of the media's current effects. We need to understand agenda setting well enough to suggest what the media might do improve the publics' capability to think together about its common problem" (Carter, Stamm and Heintz Knowles 1992).

In their book *News that Matters: Television and American opinion*, Iyenger and Kinder (1987) succeeded in reviewing conventional wisdom, concerning the minimal effects model of media studies. They recognized a media effect termed priming and noted its relationship with agenda setting. The priming effect recognizes that by drawing attention to some issues over others, the media plays a powerful role in shaping public opinion.

Shaw and Martin (1992) have suggested that the media, through agenda setting function provide just enough agreement on public issues to permit a dialogue between groups with conflicting views. In this sense, agenda setting serves as a consensus-building device that permits democracy to work. In a small community radio like Mangelete F.M., who really has the influence on what is to go on? Is it the producers who work at the station or the audience?

“Media can be used in a planned way to bring about change by applying them in large scale programmes of development. Their task is to extend public education and promote innovation in agriculture, health practice, population control, and other social and economic matters” (Denis McQuail). When Mangelete community radio was started its strength was to enhance the capacity of the women groups who are the main target group as well as owners of the station.

The development issues they used to discuss as women groups such as food security, health and environment could now reach them in their homes in terms of recorded programmes - the difficult terrain has been overcome by radio. Media has been known to set the agenda for their audience. The idea behind setting up Mangelete was quite different. It was even to be run by women volunteers trained in basic radio production, but the crux of the matter for them was to spread development among themselves. Is their earlier agenda what is driving the station?

Producers are known to come up with their own ideas and programme treatment. Are the programmes aired based on the audience taste (women) as they used.

2.3 Community Radio

A Community radio station operates differently and satisfies a niche audience... It refers to a radio station owned and controlled by a community; the term community refers to a collective or a group of people sharing common characters and interest defined either geographically or as a community of interest... In an

ideal world, community radio would allow members of a community to gain access to information, education and entertainment. In its purest sense, it is a media in which the community participate as planners, producers and performers and it is the means of expression of the community, rather than for the community.

'Their transmitters may reach only a few miles, but community radio stations are enabling isolated communities across Africa to voice their own concerns. On air, ordinary citizens discuss issues that are central to them, such as gender relations and combating HIV/AIDS. They share farming tips and income generation ideas and explore ways to improve education' (Itai Madamombe - Voice for the Poor - 2006).

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Perhaps Africa's first form of community radio was the Homa Bay community radio established in the western part of Kenya in may 1982. This station in essence was not only an experiment in decentralization of structures and programming but also an effect to gain experience in the utilization of low cost technology for broadcasting. The Homa Bay project was an initiative by the Kenyan government and UNESCO. It was closed down in 1984 by the Kenyan government because of fear of its influence. Mangelete community radio is therefore the first community radio to be licensed, owned by a women group.

According to AMARC, the broadcasters' association, community media should have a social agenda, and not be driven by purely commercial motivations. They should involve community decision-making and participation. While the impact of local radio stations varies, they often give isolated villages - many of which are not reached by public broadcasting - a means of education, self-expression and communication, while also promoting the community's history, music and oral traditions.

In the current context of liberalization of the airwaves, there is real danger of a plurality of channels broadcasting the same content. The tendency has been to go for popular music, sports...drama imports and to avoid production of local programmes in local languages. Nevertheless, there are ideological, moral and economic imperatives for promoting local content (Nixon Kariithi-Issues in local content of broadcast media). Radio Mangelete as a community has a different content.

The emphasis of community communication is participation. Kasoma argues that for a community newspaper for example, to be truly effective within the community, its stories, features articles and editorials have to be put together by the people themselves. Through that process, members of the community are able to identify the major issues and problems of their community, analyze them to find what options there are towards solving them and take a decision for action. (A. Escobar, "imagining a post-Development, Era" power of development 1995).

Community communication and for our purpose, community radio is the oil which helps the community development machine to keep running without breaking down. It provides new ideas and it facilitates relationships and promotes collaboration, which is necessary for the process of change and development. (Patrick Tor Alumuku 2006).

Radio as a medium is cheap, can create pictures in the mind of the listener with proper choice of words, not forgetting the speed of spreading the information and radio is no barrier to the illiterate. Nthogoni area has an illiteracy rate of 40% for adults and 50% for children, which is considerably lower than the national average of 85% (2002). Radio is the correct medium to enter this set of challenges.

The goal of the Mangelete radio was from the onset to bring education, information and entertainment and to utilize programming to raise the standards of living in the region to improve Agriculture, to promote HIV awareness and protection and to preserve Kamba culture.

Community broadcasting is fast becoming a tool for empowerment and mobilization. The countries studied reveal that it has been accepted as platform for development, and is set to become an increasingly important sector of the broadcasting industry in years to come.

A community radio should allow access and community participation although this has not been so with all such stations. Voice of Soweto, a community radio was shut down by the authorities - South Africa's Independent Broadcasting Authority (IBA). For apart from being too commercial, it had too little community participation because they were operating from Auckland Park, in down town Johannesburg, rather than being in Soweto itself. (Aida Opoku-Mensah- Broadcasting in southern Africa: an overview)

Questions of access and community participation remain problematic, however even in South Africa., Radio Islam for instance, was closed down for excluding women from its broadcasting contrary to the constitution.

What this reveals is that community radio is not the panacea to the community developmental problems and there's a possibility of some of its deserving members being excluded, or it does not turn out as originally envisioned.

Katatura community radio in Namibia went on air in 1995. The NGOs consortium which set it up had hoped to use the station to promote their respective development programmes, but it proved unworkable and the station's direction was determined instead by the young volunteers who flocked to it. Inspired by the

chance of being on air, they stamped their culture and values on the station which quickly gained an enthusiastic youth audience. (David Lush and Kandjii Kaitira-1998). The same could befall Mangelete, it is being controlled by young volunteers while its audience are older family people.

The approach taken by such government can be seen as top down approach, where it decides that radio could serve the community better in bringing development by the relevant programmes it puts on air. But we should also remember that radio is a lazy mans medium and that people do not listen to the radio with all their concentration, at best its only 50% of their attention.

2.4 The Target Audience

The target audience is the individuals a producer through the broadcast wants to reach with the message he/she is putting out. Broadcasting once existed because equipment was available to broadcast. Then later on the classic purpose of broadcasting was "to make programmes" (Fick DA training kit in radio production). Then it became our goal to entertain, educate and inform but inform who? At this stage we realized we were doing something, which was to have specific effect on people.

A producer organizes his programme around the target audience for it to be effective. Radio is a special means of communication, you are addressing anonymous individual with who you hope to establish a relationship. For the radio producer it is important to know the audience because,

- a) It's an important part of planning
- b) It identifies problems and suggests solutions
- c) Knowledge of audience leads to the building of relations
- d) It increases the chance of being heard and effectiveness
- e) Identifies media preferences

What should we know about the audience? A simple acrostic "LISTEN" can help the producer with relevant information about the audience.

L-lifestyle of the individual we are targeting, is he urban, rural, affluent - further to that we can look at the audience demographics - who are the listeners, are they young or old, male or female? Where do they fit in the population? We look at the age, gender, education and occupation.

I-influences - what influences their lives - is it the media, church, culture etc. What are their attitudes how do they feel? What's high on their agenda? What are their expectations? How are they coping?

S-securities - how secure are they in terms of finances? Do they have enough to spend on their needs, relationships with those they are close to, with others religion job.

T-tensions - what are their economic tensions, social relationships and internal tensions? Are they grappling with certain issues which make them uncomfortable?

E-expectations - what do they expect from the local government or from the community

N-needs - what are their emotional needs? Are there certain issues which brings certain memories and emotions in their life or personal needs things which are not fulfilled in their lives?

When working on a radio programme targeted to a particular audience the question is who sets the agenda? When a producer decides to find out so much about the target audience by learning all these about him or her is it not the audience who sets the agenda? We try to find out the process the producers go through to have a programme on air. We try to study them as much as possible and bring them the programme at the most convenient moment and time.

2.5 Development Programming

“The concept of development is a multi-dimensional process. It includes social, political, economic, cultural, technological, educational and other dimensions. All these factors should be integrated with the process of development. (Dr Baldev Raj Gupta). The modern developments scientists have also laid emphasis on tradition and culture. Adequate care ought to be taken to protect moral, traditional and cultural norm of the society. “Development springs from the heart of each society, relying on its own strength and resources as far as possible”. (Keval J Kumar).

The station is situated within an area with only 40% literacy of the adult population and 50% among the children and the young. On the other hand 80% of the population speaks only Kikamba at the level sufficient to understand a news programme. Then radio is the only effective medium as well as being the only Kikamba based radio, covering local news in an adequate manner within the Radio Mangelete area.

“Development work at times can be like sleepwalking in fog,” Ms. Denise Gray-Felder, president of the Communication for Social Change Consortium. “You know you’re not where you are supposed to be, and you can sense motion ... but it is unclear exactly where you’re headed. A frequently missing ‘guidepost’ in development work is local voice. Community radios provide profound new opportunities for more inclusive sustainable development.”

Local voice is what is being tried at Mangelete radio station. Their development programmes include discussions, drama, call-in, vox-pop, dialogue, straight talk (such as the human rights programme and interviews). The specific content of broadcasts carried weekly include prayers, music, specific programmes on youth, human rights, agriculture, health, *imanyilile* (HIV/AIDS) family life which target married people, stay alive focusing on children (discouraging them from early sex

activities), culture programmes (e.g. on circumcision, marriage, etc), women in development, environment, business, drama, audience views, religious programmes (including Sunday School), water, sports, law and crime, children's rights, debates on topical issues, newspaper analysis, CDF progress, leaders and leadership, current affairs, schools programmes, adult education, adverts, announcements and news. These are pertinent issues within the community, and such programmes try to enlighten the more informed and able to put arising issues in their community in perspective.

Editorial meetings are undertaken daily on weekdays and include the following;

- Reviews of the previous day broadcast: this includes quick review of the mode and quality as well as continuity in the presentation of the previous day's programme. The content of the presentation is also reviewed in this meeting.
- Other things reviewed here are news - the type and outcomes of fieldwork which may have been carried out by staff, information brought in by any members of the community and other information with implication on the days programming.

The programmes have been conceived with a vision to reducing the hardships and problems within the Kambaland area, especially the poor and the illiterate who lack adequate information. The programmes have also drawn a lot of listener-ship within the Mangelete area because the programmes address issues which touch on people's daily struggles for livelihood and survival.

Content on rural development are said to be more complicated in being put together. This is because the producers have to strike a balance between what the technical and political leaders are saying, including policies and programmes being implemented and the approaches they use.

Sometimes the discussion on rural development is informed by what other development organizations especially NGOs are doing in the region. In all instances the approach is to encourage the participation of the poor themselves by discussing issues arising from real life situations, using local approaches and skills and making suggestions on what they think could work better.

Women groups have also been provided with digital recorders, they record skits and other issues which interest them.

Weekly Programme Schedule for Radio Mang'elet 89.1FM

Ratiba ya vipindi vya Radio Mang'elele kwa wiki

Day	6.00	6.05	6.55	7.00	8.15	8.30	9.30	9.45
Wedn	Opening	Gospel	Public &	Benga	Uchambuzi	Kinze Pt1	News	Kinze
Tues Total mins per week = 3465	Opening	Gospel	Public &	Benga	Uchambuzi	Dot com	News	Dotcom
Thurs	Opening	Gospel	Public &	Benga	Uchambuzi	Lele Mama	News	Lele Mama
Sun	Opening	Gospel	Public & Public	Benga	Uthanthi	Uchambuzi Sunday Sch.	News	Blessed
Saturd	Opening	Gospel	Public & Public	Benga	Uchambuzi	Uchambuzi Sunday Sch.	News	Kinze Lele Mama
Mon	Opening	Gospel	Public & Public	Benga	Uchambuzi	Lele Mama	News	Lele Mama
Frid & Time	Opening 6.05 Prayer	Gospel 6.55 Music	Public & 7.00 Death Ann.	Benga 8.15 Music	Uchambuzi 8.30	Dot com 9.30 Pt1 Greetings	News 9.45	Dotcom 10.00 Pt 2
	Prayer	Music	Death Ann.	Music		Pt1 greetings		Pt 2
	Prayer	Music	Death Ann.	Music		Greetings		Pt 2
	Prayer	Music	Death Ann.	Music		Pt1 greetings		Pt 2
	Prayer	Music	Death Ann.	Music		Pt1 greetings		Pt 2
	Prayer	Music	Death Ann.	Music	wa kiokoni	Prog.		Service

Programme	Duration in minutes	Percentage
Educative	110	3.17%
Informative	210	6.10%
News (Swahili/Kikamba)	350	10.10%
Greetings/Music	1430	41%
Drama	10	0.30%

Abbreviations

Announc./ Ann.- Announcements

Pt 1 - Part

Sch. - School
 Prog. - Programme

1
 Pt 2 - Part 2
 Stat. reopn. - Station reopening

Greetgs - Greetings

6.00 Stat.reopn	6.05 Aikiia Family	7.00 Reggae	7.50 Mashabiki	8.00 News	8.15 Public &	8.20 Nikukee	8.30 Ngomelelye
Stat.reopn	Aikiia Family	Reggae	Mashabiki	News	Public &	Drama	Ikinya &
Stat.reopn	Aikiia Family	Reggae	Mashabiki	News	Public &	Imanjilike	Ikinya &
Stat.reopn	Grace be with you School prog			News	Public &	Barikiwa na thayu witu	
Stat.reopn	Aikiia Family	Reggae	Mashabiki	News	Public &	Weekend Show	
Stat.reopn	Aikiia	Reggae	Mashabiki	News	Public &	Business	Ngomelelye
Stat.reopn 6.05	Aikiia Family 7.00	Reggae 7.50 & greetg s	Mashabiki 8.00 (Audience Views)	News 8.15	Public & 8.20	Human 8.30	Mjadala 10.00 & Greetngs
News	Family Life				Death	Prog	
Briefs		& greetg s	Views)		Annonc.		
News Briefs	Life		(Audience Views)		Death Annonc.		Greetings
News Briefs	Life	& greetg s	(Audience Views)		Death Annonc.	Catholic prog	& Greetings
News	Life	& greetg s	(Audience Views)		Death		& Topical issues
Briefs		& greetg s	Views)		Annonc.		
News Briefs	Life		Audience Views		Death Annonc.	Rights	& Phone-ins
News Briefs	Life	& greetg s	Audience Views		Death Annonc.	Topical Issues	
News	at Mangelete				Death	Catholic programme	

Briefs

Annonc.

Programme	Duration in minutes	Percentage
Debates	85	2.40%
Religious	510	14.70%
Swahili	105	3.03%
Foreign Music	585	16.80%
Announcements	70	2.00%

The programme schedule above show weekly programme line-ups at radio Mangelete, including development programmes.

2.6 Theoretical Frameworks

This study is guided by agenda setting theory - 'the media's capability, through repeated news coverage of raising the importance of an issue in the public's mind'. (McComb & Show). This theory suggests that the mass media can have an impact on society that is an alternative to attitude change. Furthermore there are indications that the impact could be a significant one. There is evidence that the media are shaping people's views on major problems facing society and that the problems emphasized in the media may not be the one that are dominant in reality.

This study intends to find out how the producers set the agenda in development programmes at the Mangelete community radio station. How involved are the community in the processes, and the women groups whom the station is named after. Could the media agenda by the producers drive the whole community?

Media practitioners have been known to set agenda by the way they select, treat and give priority to an issue. When this is done, the public tends to give prominence to those issues, which are common in the news.

A community station like Mangelete, was started and controlled by the Mangelete women groups with an agenda of empowering themselves through sharing vital development information. It means that the women should be setting the station's agenda on what they would want to listen to as they did orally before acquiring the station. Are they satisfied with what is broadcasted from the station? Is it what they asked for? Journalists or producers have been known to work with their own ideas and there is a possibility of this at the radio station.

There is need to guide against the lose of community gains. A very strong process which should be encouraged to continue is that of the community agenda to lead to media agenda, guided by development media theory. "The starting point for a

'separate development theory' of mass media is the fact of some common circumstances of developing countries that limit the application of other theories or that reduce their potential benefits". (Denis McQuail - mass communication theory 1987)

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Research Design

Orodho (2003) define research design as the scheme, outline or plan that is used to generate answers to research problems. According to Kothari (2003) a research design can be regarded as an arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance with the research purpose. It is the conceptual structure within which research is conducted. It constitutes the blue print for the collection, measurement and analysis of data.

The research was carried out both through quantitative and qualitative method. Quantitative research normally wants to know frequency of occurrence of an event/issue; the number of people involved high or low occurrences; the mode of behaviour of the persons or objects. This will help me to find out the frequency with which the producer consults the community of the women groups for their input at the station.

Qualitative research, which has been used in the research, is more geared to getting to the depth of understanding of an issue or idea concerning an individual/group; and why certain views are held; and motivations behind their behaviour. Qualitative research though also exhibits some subjectiveness, but its permissive approach can lead to discovery (areas the research might not have thought about); and again it is more exploratory in the sense of not approaching the research with clear cut ideas of what is likely to occur. The in-depth key informant interviews (KII) I carried out with the station managers corroborate what the producers said on the questionnaires.

3.2 Research Site

The research was focused on Mangelete FM community radio station that covers Kibwezi in Makueni District and its environs. The station broadcasts in the native Kikamba language interspersed with Kiswahili. The intention is to study the station and the 20km coverage area of Nthogoni where it is situated.

3.3 Target Population

The population targeted for the study are the producers who work at the station. A population can be described as an "aggregate of all cases that conform to some designated set of specification". (Isidor Chein - An introduction to sampling). Furthermore the population will be defined in terms of those producers who have worked at the station for at least 3 months and over.

3.4 Sampling Method

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The research has employed non-probability sampling design. "In non-probability there is no way of specifying the probability of each unit's inclusion in the sample, and there is no assurance that each unit has some chance of being included - this implies that the definition of the population must be restricted - that is if the traits of the set of units remain unknown, then the precise nature of the population cannot be known". (Nachmias and Nachmias - 1996).

There are various methods which can be used in non-probability sampling, purposive sampling being one of them. Purposive samples will be used to select sampling units. A researcher selects sampling units subjectively in an attempt to obtain a sample that appears to be representative of the population - the chance that a particular sampling unit will be selected for the sample depends on the subjective judgment of the researcher. It is the best method to employ here.

The station has a total of 10 producers plus a station manager. To draw a representative sample, I used a type of purposive sampling known as Homogeneous sampling - picking up a small sample with similar characteristics to describe some particular sub group in-depth (Kisilu and Delno). Here there are producers of regular programmes and those who work in the news department. To determine the sample, a sample population was drawn from the sampling frame using the departments as the sampling units. Total of 7 producers, 4 producers from regular programmes and 3 from the newsroom took a questionnaire.

3.5 Research Tools

“The main purpose of the survey research was to estimate with significant precision, the percentage of population that has a specific attribute by collecting data from a small portion of the total population. (Dillman, 2000, Wallen & Fraenkel, 2001)

To implement the study, two instruments were used - producers survey questionnaire was designed to help identify the process of programme production, their age and experience at the station - are listeners and women groups involved in this process.

The second instrument developed targeted the heads of departments. This was a face to face qualitative interview, and it targeted the station manager, heads of programmes and the News Editor who happens to be the news department head.

It was used to confirm the process of the producers in coming up with development programmes, where the listeners come in, and to know the final gatekeeper. The interviews gave a deeper insight and better understanding on how the producers determine the station's agenda. This was also used as a measurement tool on whether the variables - the producers, the processes, choice of items - do determine the station's agenda.

The final instrument employed was observation of the producers, their interaction and listening to the programmes on air.

3.6 Pre-testing the survey instrument

The survey instrument was designed by me as the researcher and checked by several referees. It was further pre-tested by a selected number of student-radio station producers at the ECN radio station at KIMC. The intention was to find out if the questions realise what they are supposed to measure.

Through this I tested the wording and appropriateness of the questions, errors were rectified and some of the questions which I felt were skewed towards certain issues more than others were also rectified.

3.7 Data collection

The research methodology consisted of two methods of data collection. Self-administered questionnaires - this was a drop and pick targeted at the producers. The research first explained the objective of the study and I personally gave a questionnaire to each producer.

The closed ended questionnaires were used because they have the advantage that the questions are simple - easy to ask and quick to answer, their analysis is straight forward. One of the drawbacks was that they might have introduced bias, either by forcing the respondent to choose from given alternatives that might not have come to mind. For that reason I also used open ended questions so as to get the advantage of both.

3.8 Data Processing

Quantitative and qualitative analysis have been used in processing the data. In quantitative analysis, numbers and what they stand for are the material of

analysis. By contrast qualitative analysis deals in words and is guided by fewer universal rules and standardized procedures than statistical analysis.

In processing the questionnaires from the producers, I used excel to calculate number of occurrence on a certain issue.

On qualitative analysis, I used thematic analysis, putting certain issues into themes; these are captured in the descriptive quotes.

CHAPTER FOUR

ANALYSES AND PRESENTATION OF RESEARCH FINDINGS

4.1 Introduction

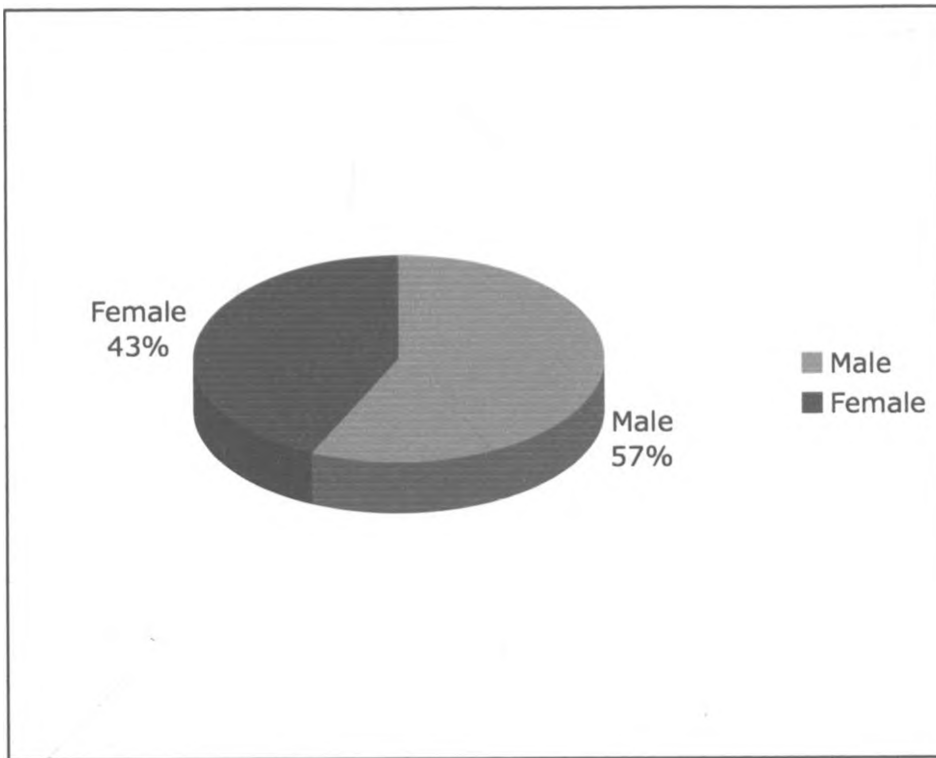
This chapter highlights how the data was analyzed and presented. For easier understanding and display it has been analyzed and presented in the form of frequency tables, percentages and charts. The qualitative method carried out through in-depth face-to-face interviews with the respondents has been presented in thematic form with the description captured in quotes. This report finding covers a survey in Agenda setting in development programmes: A case study of Mangelete community radio.

It has been analyzed in two ways, the questionnaire responses administered to the producers, and the in-depth interviews carried out with the station managers. The result from quantitative and qualitative methods used has finally been triangulated to come up with the findings.

4.2 Demographic characteristics of the producers

The Demographic characteristics was to gauge the age, gender and level of education of the respondents. They responded as in the chart below:-

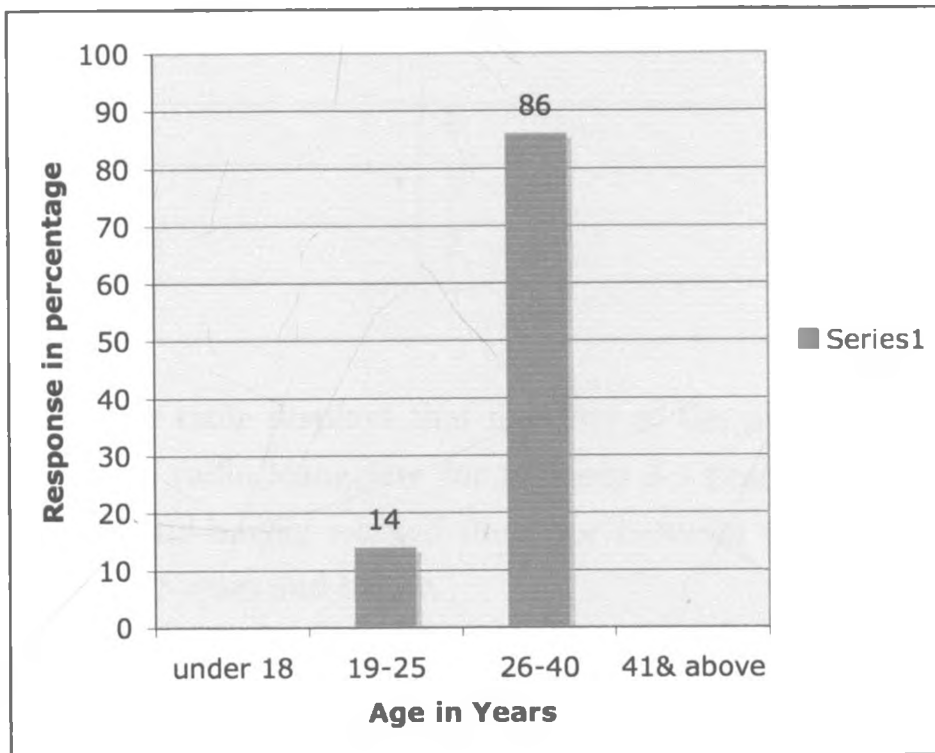
Figure 4.3: Gender of the producers



From the above figure, it shows that 57% of the producers who participated in the research were male while 43% were female. Despite the radio station having evolved from a women group, there are fewer women involved in programme making comparable to men.

When asked about their age, the responses were as in the figure below

Figure 4.4: Age of producers



The above indicate that 86% of the producers interviewed were aged between 26 - 40 years. Only 14% were aged between 19 - 25. None was under 18 or over 41 and above years. Majority of the producers seem to be in the middle age bracket - age is important in a rural setup and some of the older people in the community might not be comfortable giving information to young audiences.

Table 4.5: The period producers' have worked for radio Mangelete

Further, the producers who were interviewed were asked the period they had worked for Mangelete community radio. They responded as in the Table 4.5 below

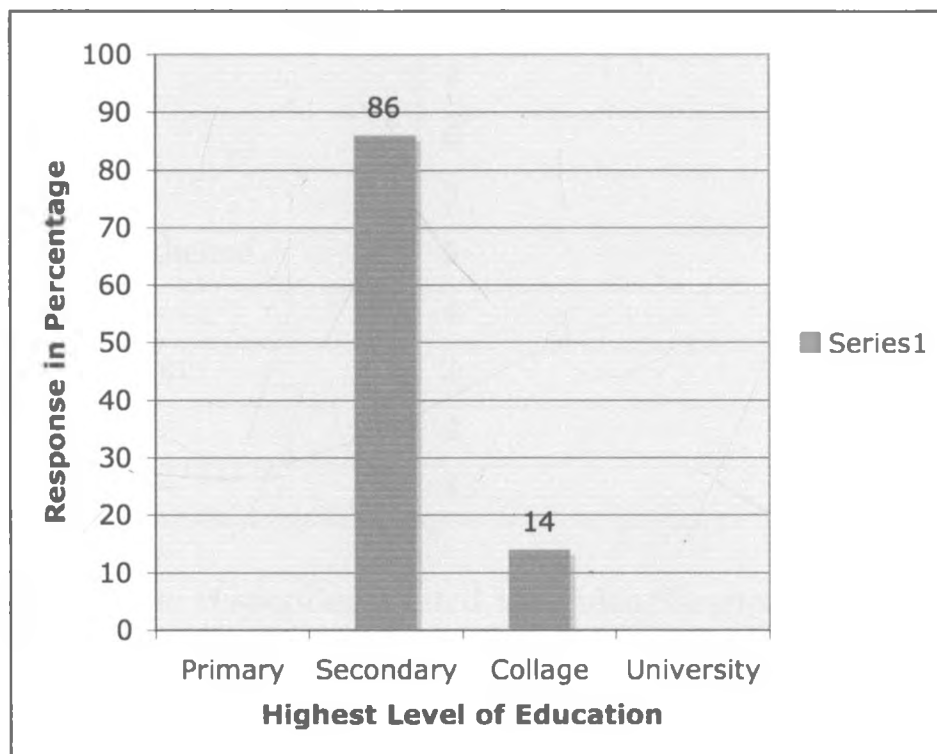
Responses	Frequencies	Frequencies in Percentages
0-2 Years	0	
3-5 Years	5	71.4
6-10 Years	2	28.6
Total	7	100

The above table displays that majority of the producers interviewed, 71.4% have worked in radio Mangelete for between 3-5 years with a significant 28.6% of the respondents having worked there for between 6-10 years. None has worked for less than 2 years and below.

The station has relatively, recent workforce and might not have gained the confidence to determine what materials go on air.

Figure 4.6: Producers level of education

The respondents were further asked to mention their highest level of education. The responses are as in the figure 4.6 below



Majority of the producers who responded had a secondary level of education, (86%) as the highest level of education achieved. Only 14% of the producers interviewed had college level education, while none had university education.

It is clear that the educational level of the producers at the station is secondary school certificate and a few with college level education. They are charged with the responsibility of guiding the community on pertinent issues of development or social. There is doubt that they can critically analyze and interpret meanings of some of the community's or country's policies through their radio programmes.

To find out if there is any standard process in programme making, the respondents were asked to indicate steps they follow in programme making. They responded as in the table below:-

Table 4.7:Steps followed in programme production

Responses	Frequencies	Frequencies in Percent
Idea	7	21.2
Research	6	18.3
Objectives	5	15.2
Target Audience	5	15.2
Need	4	12.2
Justification	2	6.6
Script	4	12.2
Total	33	99.99

Most of the respondents cited idea identification as the most important step in programme production with 21.2%. Research came second with 18.2%. Those interviewed placed objective formulation and identification of the TA as the third important step to them, each with 15.5%, Scripting was placed 5th with 12.2% of the respondents putting it as the most important, and only 6.6% felt that justification of the programme is an important step.

Scripting doesn't seem to be of importance for the majority of the producers though it's a critical component of the production circle. Development programmes need good ideas and well structured content, which is in the script.

The respondents were asked whether they have attended any programme making training in the last 2 years. Their responses are recorded in the Table below:-

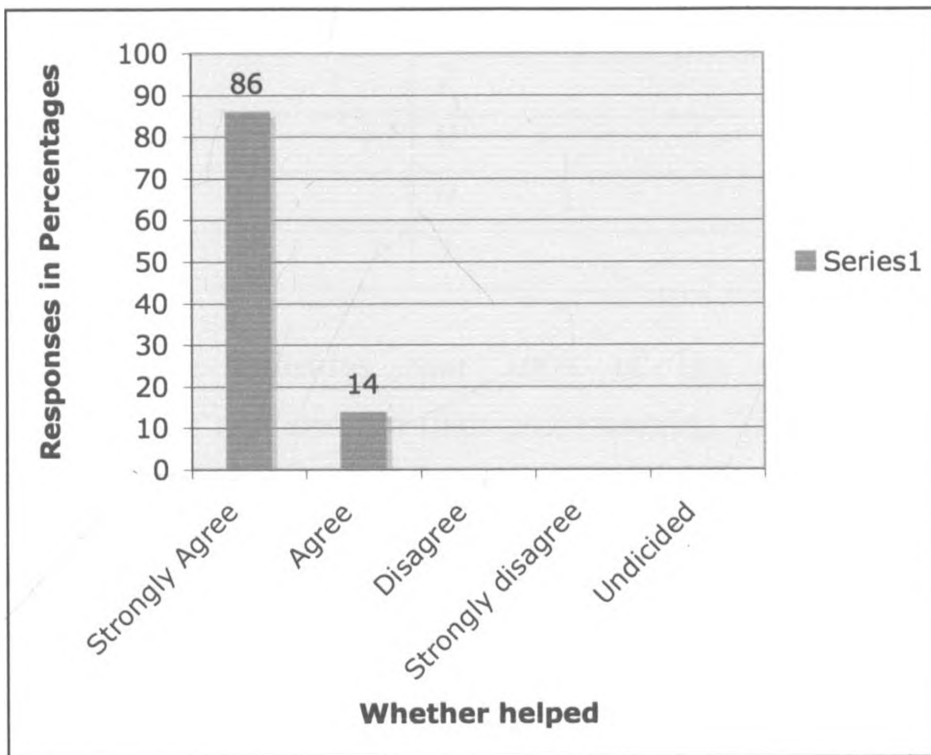
Table 4.8: Attended any training in the last 2 years

Responses	Frequencies	Frequency in Percentages
Yes	7	100
No	0	0
Total	7	100

All of the producers interviewed (100%) have attended a programme making training in the last 2 years. This is a good indicator as continuous training could result in better work ethics and generation of appropriate radio programmes.

As a follow up question, the respondents were asked if the training helped them to improve their performance at work place, after acquiring training in the last 2 years. The responses are as in Figure 4.9 below:-

Figure 4.9: Whether training improved work performance



It can be observed that majority of the respondents (86%) strongly agree that the training made them better in their work performance. 14% just agree that it improved their performance. None disagreed or strongly disagreed. There were no undecided respondents.

This could be good sign to the station as it could mean improvement in development programme output of the station.

Table 4.10: Whether producers' encourage listeners' contribution

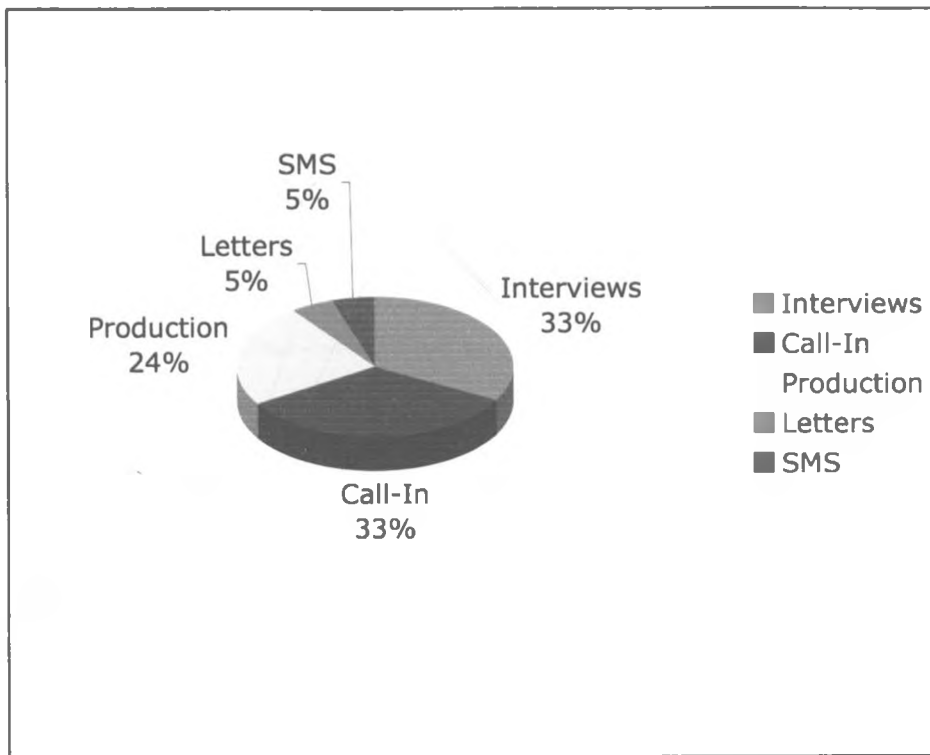
Further the respondents were asked whether they encourage listeners' contribution or input in the programmes. The responses are recorded in the table below:-

Responses	Frequencies	Frequencies in Percentages
Yes	7	100
No	0	0
Don't Know	0	0
Total	7	100

Table above indicates that 100% of the producers encourage listeners' contributions and input in their programming. This means that they could also be setting agenda for the development programmes.

As a follow up question those respondents who said yes, were asked to state in what ways they encouraged listeners contributions they responded as in the figure below:

Figure 4.11: Ways listeners' contributions are encouraged in programming



The figure above shows that listeners' contribution or opinions are integrated in programming through interviews and call-in, each with 33%. A significant 24% of the respondents also indicated that listeners are involved in programme production. Only a small percent of the respondents indicated that listeners are involved through letters and SMS each with 5%.

The spread of mobile phone services seems to encourage more people to participate in the programme making; popularity of the interviews could be the availability of the recorders among the women groups and the producers.

Table 4.12: Whether station content inform listeners

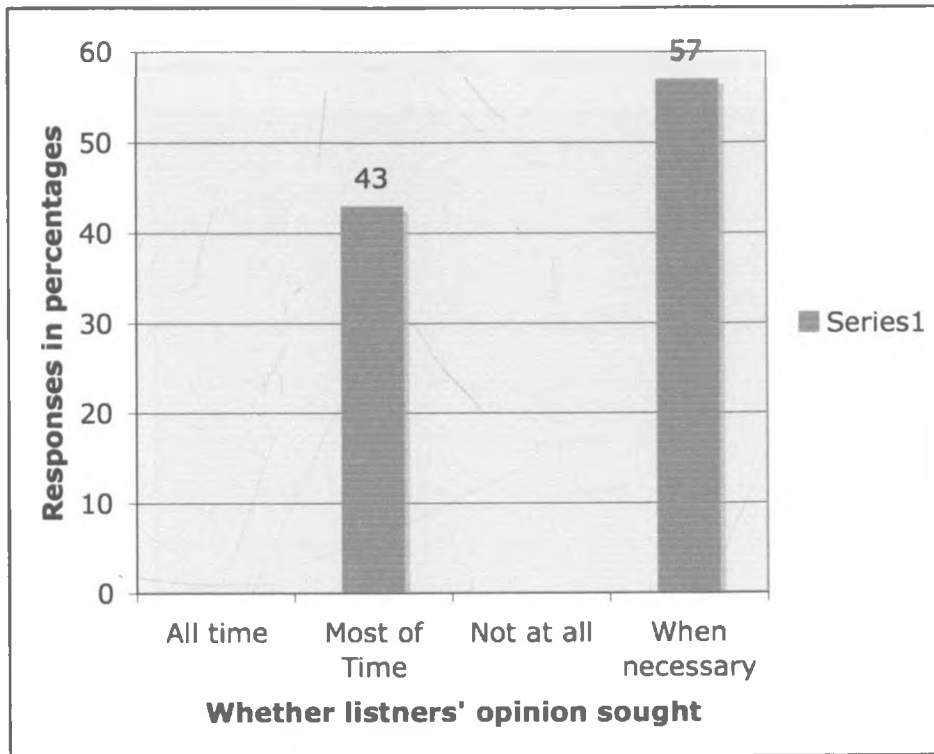
In another question the producers interviewed were requested to state whether the information or content from the station kept the listeners informed. They responded as in the table below:

Responses	Frequencies	Frequencies in Percentages
Very well informed	4	57
Reasonably well informed	3	43
Somewhat informed	0	0
Not too well informed	0	0
Total	7	100

Table 4.12 above, states that most of the respondents feel that information or content from the station very well inform the listeners, with 57. %. A significant 43% of the respondents felt that the station content or information reasonably keeps listeners well informed. None thought that the content does not inform listeners.

Figure 4.13: Whether producers sought listeners' opinion

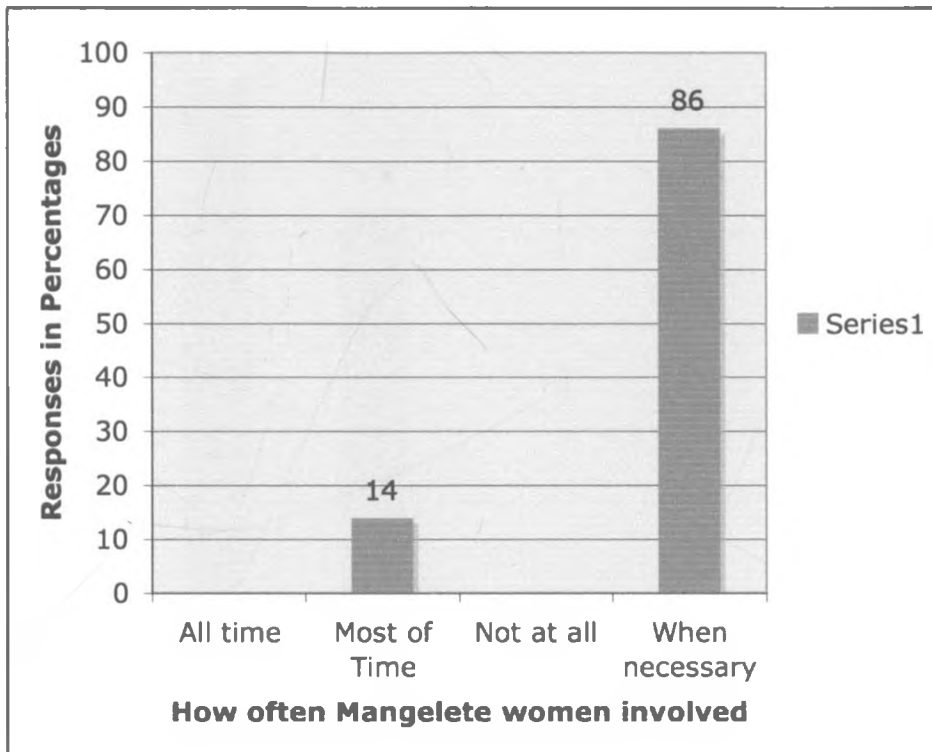
The respondents were again asked whether producers should seek listeners' opinion when working on programmes. They responded as in the figure below



The figure above shows that most of the respondents' feel that the producer should seek the listeners' opinion only when necessary at 57%. However a big percentage, 43%, felt that radio Mangelete producers should seek the listeners' opinion most of the time. None of the respondents indicated that producers should not at all seek listeners' opinion.

When the respondents were asked how often they involve Mangelete women groups in their programme production, they responded as in figure 4.14 below.

Figure 4.14: Mangelete women group involved in programme production

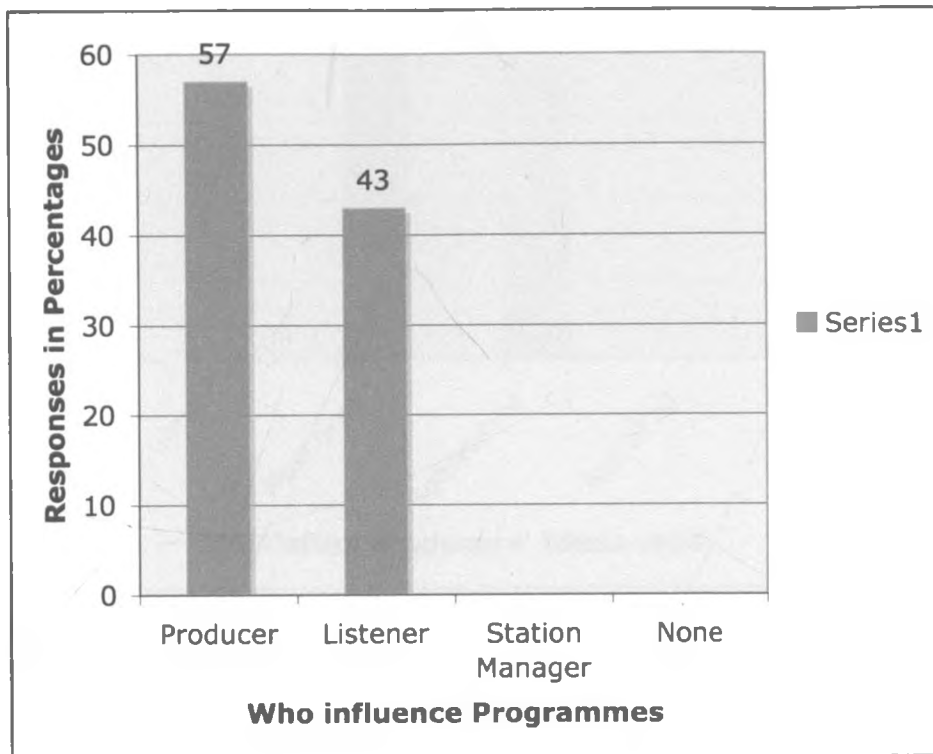


Majority of the respondents (86%) said that Mangelete women groups are involved in programme production when necessary. Only 14% of those interviewed noted that these women are involved most of the time, however none of the respondents said that the women are not at all involved.

Greater percentage of the respondents feel the women group can only be involved when necessary. It means that they don't have as much say and set their agenda as they used to as women group.

The respondents were further asked who they think has the highest influence in determining what goes on air. The responses are recorded in the Figure 4.15 below:-

Figure 4.15:Who has the highest influence on what goes on air

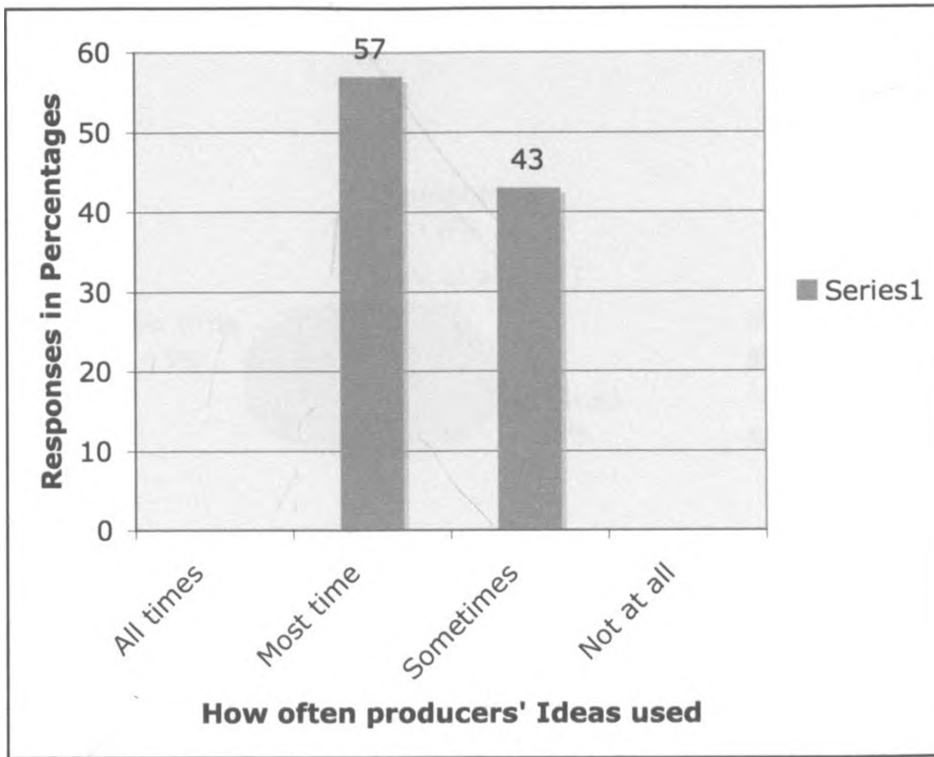


It can be observed from the above figure that producers and listeners determine what goes on air, at 57% and 43% respectively. Ironically none of the respondents feel that the station manager influences what goes on air.

The producers seem to hold sway, they determine the development content they air, and interestingly the station manager doesn't seem to be influential despite his position.

The respondents were then asked how often their new ideas are turned into programmes. The response are recorded in the figure below:-

Figure 4.16:How often producers' ideas are turned into programmes



57% of the respondents argued that producer's ideas are used in programme production most of the time. However 43% stated that their ideas are only used sometimes. Many producers feel that their ideas find their way into the airwaves most of the time. It means they are in a position to set agenda

On the question on how often producers determine the content of the programme, they responded as in the figure below:-

Figure 4.17:How often producer determine the programme content

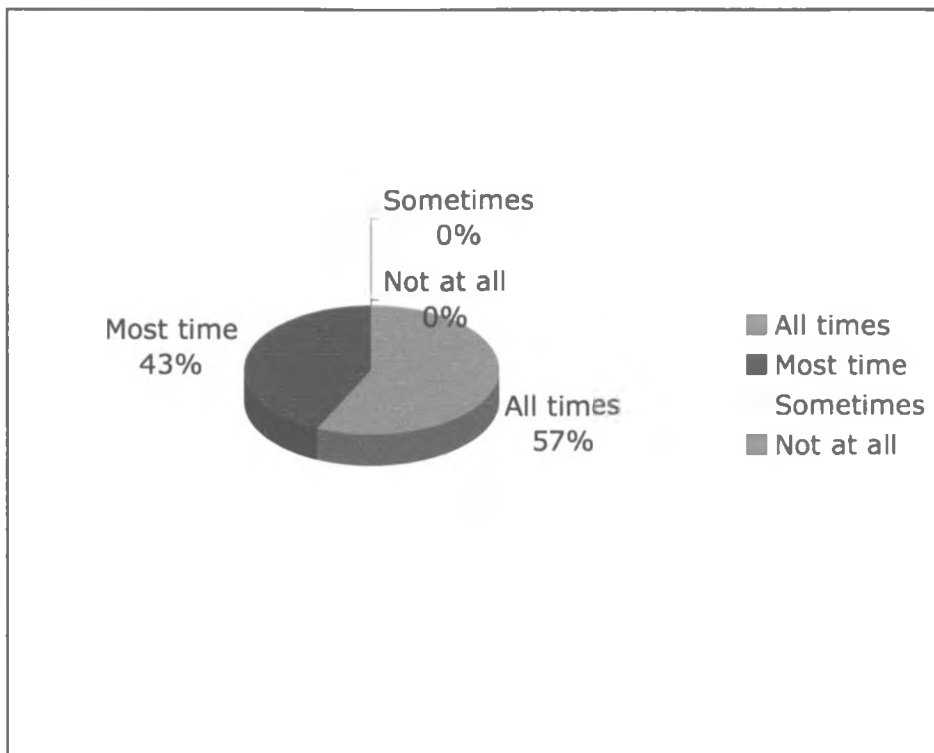
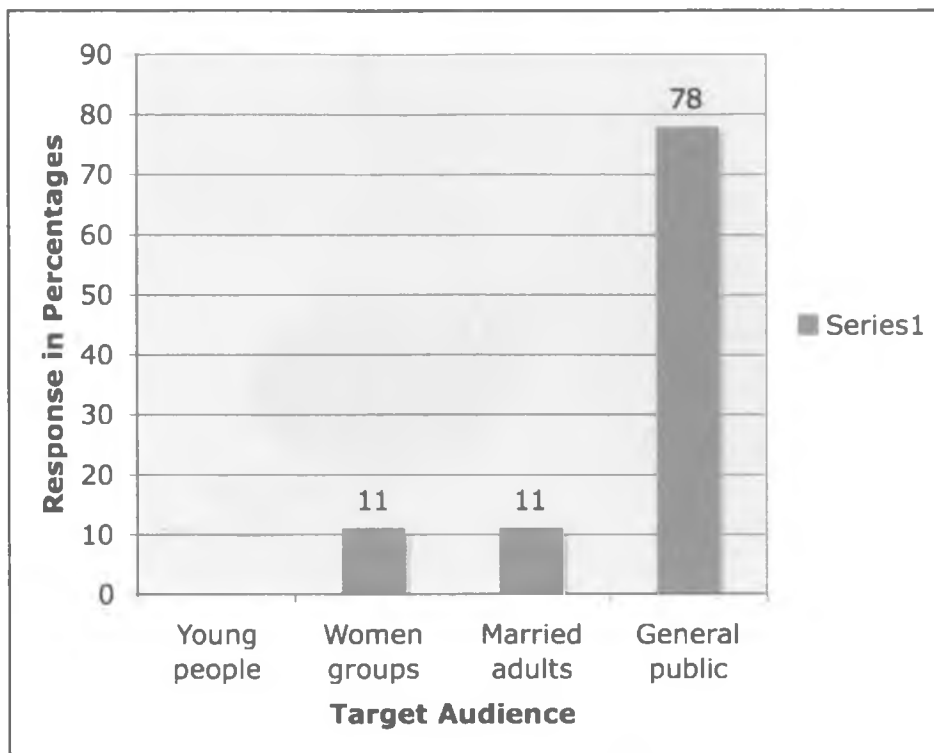


Figure 4.17 above indicates that most of the respondents feel that producers determine the content of their programmes all the time, at 57%. However, a significant 43% felt that producers determine content of their programmes most of the time. None said that producers do not at all determine their programme content.

When the respondents were asked, who are their target audience, they responded as in the figure below:

Figure 4.18:Target Audience of radio Mangelete

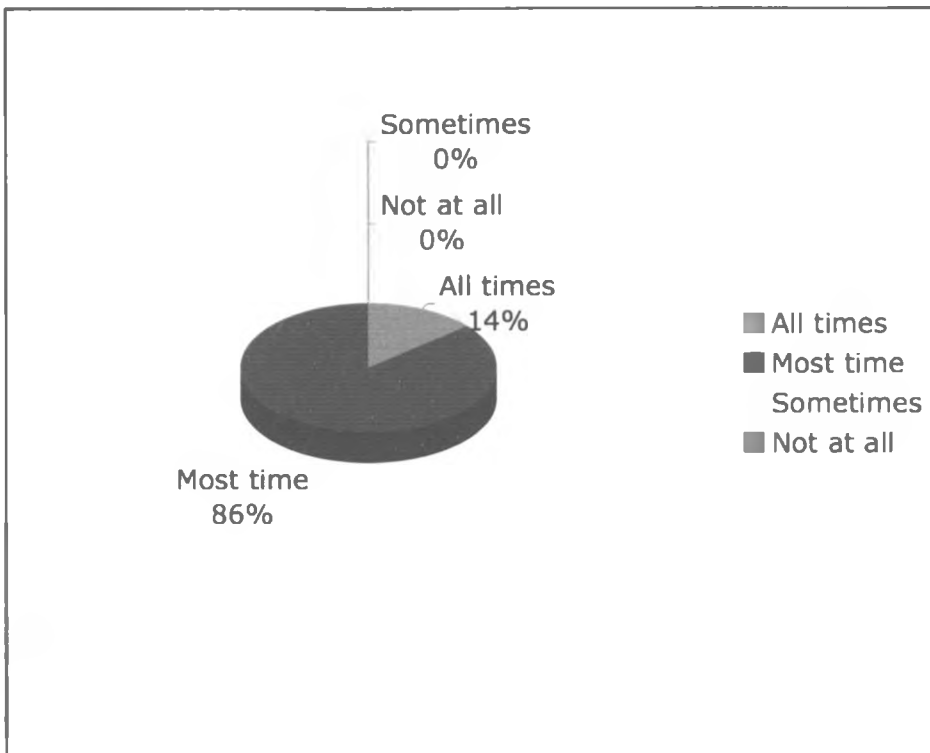


From the above figure it can be noted that majority of radio Mangelete programmes target the general public, at 78%. A small percent, each with 11%, stated that Mangelete radio target women groups and married adults. None of the respondents indicated that the station target young people.

Majority of the producers, target the general public in their development programming. It is ironical that most of the respondents do not consider women as an important segment, this does not augur well for the station.

Lastly the respondents were asked whether all production materials (recorders, writing material studios etc) are available whenever needed and they responded as the figure below:

Figure 4.19:Whether production materials available



The figure above shows that material needed in programme production are available most of the time when needed, with 86%. Only 14% indicated that materials needed are available all the time. However none said that the materials are not available when needed.

4.20 Thematic analysis

In this in-depth face to face interview with the station manager and heads of departments, some of the intention was to try and verify what the producers said in the questionnaires, the data was analyzed thematically and categorized in related topics to try and realise a meaning out of it.

Types of programmes aired: Lazarus Katoo, station manager 'we have programmes on Health, Agriculture, HIV/Aids, and matters on CDF, human rights we talk about crime and bring the policemen or the district security officers to the studio'.

Important steps in programme production: The station manager Lazarus Katoo states "You must have something you want to tell the people first, thereafter you will carry a research about it, write a proposal if its a workable idea, script would be written before it goes on air. 'Before a programme is decided there has to be an idea, then there is research, you are out on location to record edit and write the script, then it goes on air, says Dominic Mutua the production manager. Another busy department is that of news, and enters Yusuf Malel the news editor. "For a in the News department it's the source and how we can get that item on air, of course, we have to carry out the research and come up with a script which is ready on air"

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The producer and the listener in programme making: The Production manager has his version on how they relate, "I do more learning at times than educating them, have learnt that most would not want to antagonize you and will congratulate you on every work you do, so you might not get the correct evaluation of your programme from them".

The station manager Lazarus Katoo adds, "the producer must have a good working relation ship with the listeners. Since this is a community station, we have to develop the culture where most of them are free to walk in the station and

present their ideas; we can debate about it with others before it finds itself on air. There's a good relationship since many times some listeners would call us from their cell phones and lead us as where something is happening, so they remain the best source, they also tell us what they want to listen to and we go by that", says Yusuf Malel the news editor.

Mangelete Women groups voices at the radio station: "This was mostly a women's project, when you empower women you empower the whole world, we've provided each women group with a recorder, they record their issues, like violence against them, poverty which afflict them most compared to men, or act skits, the producer listens to the pieces, edits, before they go on air, having their voices on air, they feel the government will take notice, and assist them", says Lazarus Katoo. Dominic Maweu the production manager on his side, "the community feels that radio Mangelete is theirs and the women are part of this community. Their participation is very strong they often come up with ideas which we try and model and see if it can be turned into a programme. We normally try to have news items on issues we know are of interest to women, health, agriculture and so on", says the news editor, Yusuf Malel.

Who has the final word on what goes on air: "Since we are working with the producers we have mandated them to be the final persons to permit a programme to go on air. In case of critical issues I come in or discuss it further with the production manager", says Lazarus Katoo the station manager. enters head of production Dominic Maweu on the same subject "There must be a clear communication between the producer and the production head but in most cases the producer has the highest voice, what the production head does is to evaluate what's been done", Yusuf Malel news editor. "In the News department, I have to look at every story, there could be some sensitive issues which cannot go on air like that, but the producers who collect the stories do also make decisions on many occasions".

Agenda setting at the station: "Of course it works here, there are some issues we cannot permit to go on air, example communities around here normally accuse or raise issues against one another, on theft issues accusing the other of having stolen livestock, the way they address it could cause disharmony amongst the community so we need control here", Lazarus Katoo says. Dominic Maweu, the production manager at the station on the same issue... "I can't say exactly if we set agenda, but we are keen on the programmes which we let go on air". Yusuf Malel adds that "there are issues on Health, Agriculture, Poverty, which we need to give priority, ministries also use our radio to carry out campaigns like the ministry of health has used it successfully on polio vaccination information. Issues that are negative to other communities around here we censure them".

Schedule of programmes at the station: "we had a research over our coverage area to know what the listener wanted to hear, we then drew a schedule out of this" says Lazarus Katoo the station manager. "There are programmes we change according to their popularity, there are those we rest when we feel there are not enough audience. We wanted to know what they want to hear over the radio out of that we made our programmes".

The station targeted audience: "Women make the majority of our target audience we also target older men and the youths there are particular programmes to cater for such interests", says Lazarus Katoo, "Initially it was intended for the marginalized and the old mothers who only understood Kikamba or loved speaking the language", adds Dominic Maweu.

Station manager and content: This is to find out how much influence manager has over the producers in content making.

Dominic Maweu, the production manager at the station "We often give the producers, a free hand as much as possible, we don't want to be seen looking at what they do all the time, but we consult a lot, but have to know what they are working on at a time".

"As the overall station manager, anything wrong at the station am answerable to so as much as the producers have a free hand to decide what goes on air, there are occasions I have to come in and agree with them if a certain item is to go on air", says Lazarus Kato. Yusuf Malel, the news editor recons, "People like to know what's happening around them, and especially in a language they understand, so here we are extra careful of what goes out, I have to see the final copy of the news".

4.21 Importance of the findings

It is clear that development programmes are aired on radio Mangelete station and the producers seem to have an upper hand in setting the programmes agenda. The management system is well structured as represented in the organogram. Those who work at the station are all answerable to the station manager, but the findings are that he seems to give the producers a lot of leeway on decisions on programmes. The manager himself does not talk with finality on the issue. He doesn't seem to have that regular guidance and monitoring of the producers and the station output that is necessary. This can lead to undermining his authority leading to weakening of decision-making process.

The educational level of the majority of the producers at the station is secondary school certificate and a few with college level education. They are charged with the responsibility of guiding the community on pertinent issues on development programmes and social issues. There is doubt that they can critically analyze and interpret meanings of some of the community's or country's policies through their radio programmes. To achieve meaningful development through radio programmes there is need to encourage well educated producers at that level.

A full community radio, where the people's voice is fully represented is still doubtful. The producers are young, majority of them just out of school, it is clearly mentioned that the station was started to give women a voice and enhance

their development agenda, but they are not on the driving seat, they are not fully represented in the process of programme production, the producers take over at a certain point, so they don't fully own the final output of their stories. Someone still 'talks' on their behalf, so 'ownership' of the station is fading away in search of a scenario.

In the literature and the background study to this project, it's clear that this is a women's station, but they are not well represented in the running of the station. Most producers would only target them when necessary and they are neither their primary audience in the programmes they make. The interest seems to have shifted to the general public. Once more the rural women are finding themselves at the periphery.

The producers though still involve the listeners, especially when compiling the programme materials, this is important when pursuing a development agenda and that's when people feel they are part of the station.

The community and the women groups have a voice at the station, but the producers still set the agenda. As much as they are volunteers and some of them don't hail from the community. In the past, the station manager did not hail from the community, so he might have missed out the intricacies of the community, it needs someone from within, that's when their issues can be well articulated.

There are managers at the station, but the producers seem to be the final 'gatekeepers' in the development programmes aired. It would be vital for the managers to take a more proactive role in guiding the station, noting that most of them are secondary school certificate holders, they might not have mustered the necessary skills and community development agenda.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

The producers have an upper hand in setting programme agenda at the radio station. Because of this they set the development agenda through programmes they create. They are the final 'gate keepers', as such, government officers or the development committee in the area who want to pass some vital information would be better off talking to the producers than any one else.

Programmes on Health, Agriculture, Human rights, CDF and other projects pursued at the station are current to the prevailing situations within the Mangelete area. What is of concern is, are women voices as powerful as when they were women groups?

The process of having a programme on air following the right steps of production is there, though the content (script) seem fairly low among the producers, with the fear that the development issues they try to pursue might not be well researched and written.

5.2 Conclusion

Based on the findings of this study, there are a number of conclusions that can be drawn:-

There are more men producers working at the Mangelete community radio station than the women. In our background study, we learnt that though it's a community station, it evolved from 33 women groups, to 'pursue a social development agenda' to have a voice to raise their issues. With more men as producers, there is a fear of their voices are being 'muffled' defeating their objective.

Most respondents seem to target the general public in their programming with an insignificant percentage targeting women, though at the management level, it's not lost on them that this was a 'women's' project'. A sizable number of women need to set the development agenda especially at the grass root level where they are the majority.

Majority of those working at the station have a secondary level of education, with a small percentage having a collage certificate. Most of the producers also cite writing scripts as not very important step while the script forms the heart of a programme. But taking the producers through some training seems to help, as most cite it as having highly helped them achieve their goals.

Producers do encourage listeners' contribution through interviews and call in programmes, but they only do this when necessary. So however much the listener has a voice in setting the agenda, the producer still has a greater role in it. The producers also have the highest influence of what goes on air. This might defeat the essence of community radio; "In its purest sense, it is a media in which the communities participate as planners, producers and performers, and it is the means of expression of the community, rather than for the community" (Aida Opoku Mensah).

It's ironical that the station manager doesn't seem to have an overwhelming influence on the producers. Most seem to concur that the manager gives them the 'mandate' to decide what goes on air. The agenda setting states that, the media capability through repeated news coverage of raising the importance of an issue in the public's mind then here the producer seems to be in the driving seat, making decision on what is to go on air.

The producers also determine the content of their programmes most of the time (Iyenger and Kinder 1987), who succeeded in reviewing conventional wisdom concerning the minimal effects model of media studies. They recognized media effect termed priming and noted its relationship with agenda setting. The priming effect recognizes that by drawing attention to some issues over others, the media play a powerful role in shaping public opinion. The producers have the influence to 'prime' some items, drawing the community's attention towards them therefore shaping their opinion. It means they set agenda in development programmes.

The producer might have a lot of influence over the station content, but the hypothesis that the producer solely determines the programme agenda at the Mungelete community radio station without consultation with the stakeholders is still not true, this is invalidated. The listeners, the station managers and the women groups who are part of the stakeholders also do determine the agenda as the producers take their opinion and ideas on some occasions.

5.3 Recommendations

Having looked at how agenda setting in development programmes broadcasting: a case study of Mangelete community radio, the following recommendations were made:

There is need not to lose sight of the earlier mission of the station. It evolved from Mangelete women group comprising of 33 women groups who were trying to drive development agenda. Though their voices and ideas are still valued, there is a fear that they might be pushed to the periphery. Few of them work as producers compared to men and also, most producers seem to target the general public in their programmes. There's need for an affirmative action to make sure their voices override those of men.

The station should make an effort to try and employ more collage graduates as producers as they seem to have a major influence in shaping the community opinion by virtue of their work. There is need for someone better educated to help drive the community's agenda as radio is a powerful tool and the main source of information for most rural folks.

There is also need to push for 'real community voices', where they are given in-house training and given more leeway to work as producers at the station. Currently, the producers seem to have more sway on the content. They should serve just as guides or consultants, but let the community decide what to be aired.

A station manager should have more power or influence on what goes on air, as much as the producers need the freedom to express their ideas on radio through programming, the bark should stop with the manager. There is also need to put emphasis on script writing as most producers at the community station seem to place it at the periphery, while it should be the heart of programme making and not relegated to the back seat.

For a community radio, we should work towards community agenda, leading to media agenda, and not media agenda (producers) leading to community agenda.

5.4 Further studies

The study recommends that the following studies can be undertaken to fill some research gaps.

There's need to find out why the women cannot makeup the majority of the producers. Is there a way in which the rural woman can be left to fully run the radio station with a little guidance on what to do? Pursuing development agenda at the grassroots need to be further studied.

Agenda setting in development programmes need to be further studied from the perspective of the larger community and not the producers.

The women were agenda setters as groups, does the same feeling and interaction still prevail with the start of the radio station? There is need for further studies on this also.

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APPENDIX

QUESTIONNAIRE FOR PRODUCER'S OF RADIO MANGELETE

This research study is being taken in partial fulfilment of the award of the degree of Masters of Arts (MA) in Communication Studies at the School of Journalism, University of Nairobi.

INSTRUCTIONS

- Kindly spare a few minutes to complete the questionnaire below
- Please tick or answer the questions correctly
- Do not write your name. Any information you give will be held in confidence

1 Your gender is?

Male

Female

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2. Age:

Under 18years

19-25 years

26-40 years

41 years and above

3.)If yes what is your highest level of education?

Primary

Secondary

College

University

4. What are the most important steps to you In programme production (Tick all relevant)

- Idea
- Research
- Objectives
- Target Audience
- Need
- Justification
- Script

6 How long have you worked for Radio Mangelete?

- 0-2years
- 3-5years
- 6-10years

7. Have you attended any programme making training in the last 2years?

- Yes No

8. If yes,(in the above question) has the training helped you improve your performance in the work place

- Strongly agree
- Agree
- Undecided
- Strongly disagree

10. In your opinion do the producers encourage listener's contribution/input in their programming

Yes

No

Don't know

11 If yes (in above question)in what ways (Tick all relevant)

Interviews

Call-in

In a programme

Letter

SMS

12 In general would you say that the information (content) from the station has kept your listener's?

Very well informed

Reasonably well informed

Somewhat informed

Not too well informed

13 Should the producer seek listener's opinion when working on a programme?

All the time

Most of the time

Not at all

When necessary

14 how often do you involve Mangelete women groups in your programme production

All the time

Most of the time

Not at all

When necessary

15 who do you think has the highest influence in determining what goes on air

The producer

Listener

Station manager

None

Any other-----

16. As a producer how often are your programme ideas used

All the time

Most of the time

Sometimes

Not at all

Station manager has a final word

17 How often do you determine the content of your programme

All the time

Most of the time

Sometimes

Not at all

18) Who are your Programme's Target Audience?

Young people

Women groups

Married Adults

General Public

19. All production materials (recorders, writing materials, and studio) available whenever I need them.

All the time

Most of the time

Sometime

Not at all

FACE-TO-FACE INTERVIEW GUIDE FOR STATION MANAGERS

This research study is being undertaken in partial fulfilment of the award of the degree of Masters of Arts (MA) in Communication Studies at the school of Journalism, University of Nairobi

Name of interviewer-----

Name of location-----

Date -----

Name of Interviewee-----

INTRODUCTIONS, GREETINGS, EXPLANATION OF THE TAPE RECORDER

1 I'd like to begin our Interview by asking you to guide as through the most important steps in a radio programme production.

2 What's the relationship between the producer and the listener in programme production?

3 Do you involve Mangelete women groups in your programme making?

4 Who is the final "Gate Keeper" on what people listen to at the station.

5 There is the term "Agenda setting", how often does it apply in the programmes you make?

6 How did you come up with the programme schedule at the station?

7 Who are your targeted audience?

8 As a Manager how often do you determine what goes on air?

9 What are some of the programmes aired at the station