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A STUDY OF THE POTENTIAL CONTRIBUTION OF BROADCASTING TO THE DEVELOPMENT OF UGANDA

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DISSERTATION

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PREFACE

I should like to express my gratitude to my adviser, Dr. Eugene S. Foster, for guidance and much encouragement on writing this dissertation. I also acknowledge a debt of gratitude to Dr. George L. Bird for his suggestions and guidance.

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CONTENTS

CONTENTS (continued)

CONTENTS (continued)

CONTENTS (continued)

LIST OF TABLES AND MAPS

LIST OF TABLES AND MAPS (continued)

LIST OF TABLES AND MAPS (continued)

LIST OF TABLES AND MAPS (continued)

Maps

INTRODUCTION AND STATEMENT OF THE PROBLEM

Many parts of the world bear the label "underdeveloped." While this term has never been defined precisely, it usually implies a lack of basic education and a low standard of living. In the underdeveloped areas, we find that the amount of food raised is not sufficient for the population. The amount of income per individual per year is extremely low. The illiteracy rate is high, and the general standard of health is far from adequate.

Underdeveloped areas are found particularly in South America, Asia, and Africa, and Uganda is one of the countries normally included in this category.

Between seventy and seventy-five per cent of Uganda's population of nearly six million are known to be illiterate.[1] The average annual income per person is as low as sixty dollars.[2] This is much lower than Ghana's per capita income of $150,[3] and lower than the Belgian Congo's per capita income of $80[4] -- two of the territories in Central Africa that fall into the "underdeveloped" category. Uganda does not suffer from a food shortage in quantity, but malnutrition of varying degree is widespread in the

[1] UNESCO, World Literacy at Mid-Century, Monographs on Fundamental Education, XI, Paris, 1957, pp. 38-42.

[2] Current History, July 1959, p. 18.

[3] Ibid.

[4] Ibid.

territory, "mainly as a result of the unbalanced diet which is consumed by the majority of the population."[5]

The potential radio audience in Uganda is made up largely of scattered rural communities, which depend for their living on the income derived from small plantations of coffee and cotton. The simple hoe is still predominantly the chief agricultural tool. And, although an appreciable percentage of the population have embraced modern civilization fairly quickly, the masses live in poor, unhealthful conditions. Poverty is widespread.

It is generally agreed that underdeveloped areas are of tremendous importance to wealthier nations. This new concept in the world has largely come about since the end of the second World War. The United States, for example, has progressively increased her direct trade and investments in Africa in the last decade. Her investments before World War II totalled $100 million. By 1956 they had been increased to over $1,000 million.[6]

Apart from their economic relations with the underdeveloped areas, wealthier countries have come to realize the truth of what Hilda Matheson said back in 1933:

> The world after all cannot move very much faster than its lowest members, and if the physical diseases of dirt and ignorance, and the mental diseases of ignorance and bigotry, continue to breed unchecked in large areas of the globe, the whole human race may suffer the consequences.[7]

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[5]Great Britain, Uganda 1946, London: H. M. Stationery Office, 1948, p. 56.

[6]The American Assembly, The United States and Africa, New York: Columbia University Press, 1948, p. 118.

[7]Hilda Matheson, Broadcasting, London: Thornton Butterworth Ltd., 1933, p. 179.

The interest in the underdeveloped countries is perhaps best illustrated in the technical assistance program of the United States government, first known as Point IV, then the Foreign Operations Administration.

A main characteristic of the underdeveloped areas is their inability to communicate information and ideas effectively. In his report on a survey of radio in Iran, Dr. Foster stated that:

> The greatest single need today seems to be better communications facilities. On the one hand are the qualified technicians with all their information and advice which can elevate standards of living; surrounding them on every side are . . . common Iranians who so urgently need better health, sanitation, food, agriculture, education, citizenship and community development. For those millions the technical assistance of the few could represent a new way of life--yet between the two groups is a separation so broad that only a minute fraction of the many can now benefit.
>
> Demonstration teams can visit only a handful of villagers; the printed word is incomprehensible to ninety per cent; effective motion picture utilization can be expected in only a few hundred of the forty thousand villages . . . For the great majority of adults who are illiterate and geographically isolated radio is the sole hope of effective communication . . .[8]

Giraud Chester, writing about the role of radio as an educational medium, declared:

> No other means of transmitting knowledge broadly, whether by the printed book, the classroom lecture or discussion, or the magazine article, would seem nearly as effective as radio . . . which allows a single teacher to address an educational message to audiences of thousands and, at times, of millions of people.[9]

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[8] E. S. Foster, "Completion Report on Survey of Radio in Iran," 1954, p. 5 (mimeographed).

[9] Giraud Chester and Garnet R. Garrison, Television and Radio, New York: Appleton-Century-Crofts, Inc., 1950, p. 194.

Hilda Matheson also reminds us:

> To teach a whole population to read and write is the work of generations; but people can think even if they cannot read, and broadcasting offers an agency by which habits and customs of thought may be changed or modified within a few years.[10]

Matheson cites as one of the most notable experiments in this type of education, broadcasts in the Oriental provinces of USSR where, radio stations in centers like Samarkhand and Tiflis concentrated on reaching illiterate listeners with talks on health education, scientific agriculture as well as with Soviet Propaganda.

Radio's exceptional ability to induce mass social action has been repeatedly demonstrated in many countries using radio. This was especially so during World War II. It is reported, for example, that during 1944, an appeal that was made on CBS radio network in a single day, urging listeners to buy War Bonds caused purchases of $105,392,700 in War Bonds immediately after the appeals.[11]

In its report on the broadcasting industry in the United States the Commission on Freedom of the Press stated in 1947 that:

> Radio's ability to draw millions of citizens into close and simultaneous contact with leaders and with events of the moment gives it a reach and an influence of peculiar importance in the management of public affairs.[12]

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[10] Matheson, op. cit., p. 202.

[11] Chester and Garrison, op. cit., p. 16.

[12] Llewellyn White, The American Radio, Chicago: The University of Chicago Press, 1947, p. v.

Since through what experts have said and written and through this writer's personal experience in radio work radio seems to be the most helpful means of communication, we will set up as a hypothesis the idea that Ugenda should now concentrate on this medium for the time being. If, after examining further the possibilities of all the agencies of mass communication in Ugenda in bettering conditions, we still find this to be true, then the rest of our dissertation will be devoted to a thorough analysis of the role of radio in improving health conditions, teaching better agricultural methods and contribution to general welfare in economic, political and social areas.

We shall then be mainly concerned with the drawing up of a full week's program schedule for the Ugenda Broadcasting Service, which will reflect an ideal pattern of programs to be presented week by week, and month by month, throughout the year, since basic titles of radio programs remain unchanged for a long time.

Where the raising of general standards of living is concerned, programs on subjects like health education, community development, agriculture, and animal husbandry will be liberally allocated at regular intervals on the schedule in order to ensure continuity in the learning process of the listeners.

The news programs, with particular emphasis on the analysis aspect, will be aimed at widening people's outlook on their society and on the world as a whole. The suggested program schedule is also to feature public service programs, including political discussions, announcements about various social activities, and religious programs.

The value of entertainment programs in attracting listeners to the radio is to be recognized by allowing more than seventy per cent of broadcast time on the suggested program schedule for such programs every day.

For more effective presentation of the various educational programs, it is to be urged that government agencies who have the experts most capable of producing such programs be fully responsible for that work in future.

This study will approach the whole subject of radio's potential contribution to the development of Ugenda in the following manner:

Chapter I reviews literature which is pertinent to mass communication in underdeveloped areas. The first section deals with literature on educational radio in underdeveloped countries. Section two examines in more detail literature on mass communication in Africa south

of the Sahara. The chapter ends with a review of training aids in radio.

Chapter II examines the possibilities of the present mass communication agencies in Uganda in raising living standards. Chapter III gives a description of the historical background of Uganda, showing how the country has developed culturally and economically since its contact with the outer world. This lays the basis for a discussion in chapter IV of the part radio should play in the future development of the country, and a detailed examination of the programming aspects. A suggested program schedule for a full week then follows.

Chapter V deals with the problem of training Uganda broadcasters. The study closes with a summarization of major points.

CHAPTER ONE

REVIEW OF THE LITERATURE PERTINENT TO MASS COMMUNICATION IN UNDERDEVELOPED AREAS

A. Literature on Educational Radio in Underdeveloped Countries

Comparatively little has been written about communications media in underdeveloped areas. Many of the works this writer found on the subject were studies sponsored by UNESCO.

Broadcasting to Schools,[1] published in 1949, is a report on the organization of school broadcasting services both in some advanced and underdeveloped countries. The only section of this book which is of some value to Uganda is that in which hints on "Radio in the Fight Against Illiteracy" are given.[2] Roger Clausse discusses in Education by Radio,[3] published in 1949, simple management, administration, methodology, and such other aspects of school broadcasting as may be carried out with limited means. This could be of some help to Uganda, when school broadcasts start in the country.

Low-Cost Radio Reception[4] by Claude Mercier (1950), ad-

[1] UNESCO, Broadcasting to Schools; Reports on the Organization of School Broadcasting Services in Various Countries, UNESCO, 1959.

[2] Ibid., p. 185.

[3] Roger Clausse, Education by Radio, UNESCO, 1949.

[4] Claude Mercier, Low-Cost Radio Reception, UNESCO, 1950.

vances methods by which "people of the world who are economically least favored" can listen to radio broadcasts as cheaply as possible.

Books outside UNESCO studies include Broadcasting[5] by Hilda Matheson, published in 1933. Here, a chapter on education treats at some length, the question of utilizing radio in adult education, with special reference to backward areas. The writer points up ways which Uganda may find useful in which agricultural and health information can be communicated to the adult listeners.

J. G. Williams wrote in 1950 a pamphlet on Radio in Fundamental Education in Underdeveloped Areas,[6] outlining much in the same way as Matheson, the advantages of radio as an educational medium for adults. Another author wrote a similar pamphlet on Use of Mobile Cinema and Radio Vans in Fundamental Education[7] published in 1949. These means of communication have been tried in Uganda. Their limitations stem from the inability of mobile units to reach many villages in the territory.

In addition to books, a number of articles have been published on educational radio in underdeveloped countries in various journals. A UNESCO document issued in 1951 contained some recommendations which appeared in an appendix to International Conciliation[8] of January 1952,

[5] Matheson, op. cit., p. 178.

[6] J. G. Williams, Radio in Fundamental Education in Underdeveloped Areas, New York: Columbia University Press, 1950.

[7] Anon., Use of Mobile Cinema and Radio Vans in Fundamental Education, New York: Columbia University Press, 1949.

[8] International Conciliation, January 1952, pp. 43-48.

for the establishment of a world network of regional fundamental education centers. The functions of the centers were to be: 1) to study needs in the regions concerned; 2) to produce material such as text books, pamphlets, films and filmstrips, sound recordings and the like; 3) to train personnel and; 4) to aid fundamental education facilities in the region. This aid was to be: by exchanging information and documents; by dispatching into the field one or more experts for a determined period. The centers recommended in 1951 have been established in some parts of the world other than Africa. This makes it all the more important to areas like East Africa, where Uganda is situated, to send their personnel for advanced training in radio work in other countries.

Bernard Blin contributed in a French publication: Cahiers d'Etudes de Radio-Television,[9] published in Paris 1957, an article, "L'enformation Radiophonique dans le pays sous-developpes," in which he suggested several ways of using radio for the advancement of underdeveloped areas. Mr. Blin notes, among other things, the lack of any facilities in Africa for training radio journalists or radio technicians, which we have just indicated is one of the reasons why East Africa must send personnel for training abroad.

[9]Bernard Blin, "L'enformation Radiophonique dans le pays sous-developpes," Cahiers d'Etudes de Radio-Television, Paris: Imprimerie Herissey-Evreux, 1957, p. 145.

M. Scully published "Adventures in Inspiration: Radio Broadcasting in Sutatenza," in Reader's Digest[10] of September 1954. This article traced the growing influence of radio broadcasts in a South American rural community. "A man who cannot sign his name can still understand what is broadcast," writes Scully, "and as he listens again and again, he finally realizes that his unused mind is his most important tool."[11] Through radio in Uganda, we aim to have the illiterates realize the same fact.

In "Some Aspects of Mass Literacy," published in British Journal of Educational Studies,[12] November 1955, C. H. Madge discusses the need for decentralization and ruralization of the higher organs of education, including broadcasting. This, he contends, helps to discourage the emphasis normally placed on the imbalance between the country and the town by continuing to have the towns as the only centers of higher organs of education.

Two other articles by anonymous writers are: "Everybody's Doc: World-wide Broadcasts of Health Talks" which appeared in American Magazine,[13] January 1955; and "Three R's by Radio; Wiping Out Illiteracy in South America," published in America,[14] April 1956. The two articles are in line with what is being recommended for Uganda radio to achieve.

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[10] M. Scully, "Adventures in Inspiration. . ." Reader's Digest, September 1954, pp. 25-28.

[11] Ibid., p. 28.

[12] C. H. Madge, "Some Aspects of Mass Literacy," British Journal of Educational Studies, November 1955, pp. 3-14.

[13] Anon., "Everybody's Doc: World-wide Broadcasts of Health Talks," American Magazine, January 1955, p. 50.

[14] Anon., "Three R's by Radio. . ." America, April 14 1956, p. 49.

B. Literature on Mass Communication in Africa South of Sahara

Most of the literature this writer could find on this subject is under UNESCO sponsorship. A publication started by UNESCO in April 1959: Journal of the International Center for Advanced Training of Journalists,[15] devoted its first issue to Mass Communication in Africa. Articles written by various information officials in Central Africa, describe what is being done in radio, press, and film media. Uganda was not featured in this issue, but of the countries covered, Ghana seemed to be far ahead of other territories, including Uganda.

UNESCO's Visual Aids in Fundamental Education,[16] published in 1952, is a compilation of experiences by different experts in parts of Africa, Asia, Australia, America, and Europe. The accounts given here illustrate to what extent, and with what success visual aids have been used in certain areas. Uganda was not specifically discussed, but some of the visual aids mentioned have been tried there, though to a much limited extent.

Freedom of Information[17] published 1950 under United Nations sponsorship is a compilation of replies by countries around the world to questions concerning the utilization of mass media in those countries. Uganda had

[15] UNESCO, Journal of the International Center for Advanced Training of Journalists, Strasbourg, April 1959.

[16] UNESCO, Visual Aids in Fundamental Education: Some Personal Experiences, Paris: 1952.

[17] United Nations, Freedom of Information, Lake Success, 1950.

no radio at the time. The replies furnished by Uganda government concerned extent of freedom allowed the press, and what visual aids were being used.

UNESCO's World Communications: Press, Radio, Film, Television,[18] published in 1956, gave facts and figures on the above communication media in different countries around the world. The survey listed figures on daily newspapers, daily circulations, number of transmitters, receivers, cinemas and, (if any) feature films produced in each country. The Uganda listing showed one daily newspaper, two radio transmitters, 110 total receivers in the country*, and twelve cinemas. Ghana, comparable in size and population with Uganda, was much ahead with eleven dailies, and a total daily circulation of 75,000; two transmitters, 21,000 receivers and twenty-six cinemas.

Other similar figures appeared in UNESCO's Basic Facts and Figures; International Statistics Relating to Education, Culture, and Mass Communications,[19] which was also published in 1956.

Other publications which have already been mentioned in connection with literature on radio in underdeveloped areas, and are relevant here, include the Low-Cost Radio Reception by Mercier who, among other low-cost receivers

[18] UNESCO, World Communications: Press, Radio, Film, Television, Paris: Georges Lang, 1956.

[19] UNESCO, Basic Facts and Figures; International Statistics Relating to Education, Culture, and Mass Communications, Paris: 1956.

* By 1956, the Uganda Broadcasting Service was already two years old, and although the actual number of radio sets in the territory that year is not recorded anywhere, it was known a few thousand receivers had already been purchased by the African population. The number of radio sets recorded here must be what the country had before a local station came on the air.

discussed, recommended the cheap "saucepan special" being widely used in Central Africa. This receiver, however, has not been very popular in Uganda. To quote from a Uganda annual report of 1957 on radio sales,

> Sales promotion drives were initiated by the Ministry of Rural Development, in collaboration with commercial firms. . . . Seven hundred radio sets were sold at county shows. It is noteworthy that the buyers preferred radios in the nine pound to twelve pound range [about $25-$35], rather than the cheaper ones retailing at six pounds to eight pounds [$16-$22].[20]

Roger Clausse's Education by Air suggests easy operational methods in school broadcasting which could be adopted by many countries with limited means, including Uganda. Radio in Fundamental Education in Underdeveloped Areas by J. G. Williams, and Use of Mobile Cinemas and Radio Vans in Fundamental Education by an anonymous writer treat some important aspects of mass communication anywhere in underdeveloped areas.

An unpublished Master's thesis, "Basic Communication Problems in a Literacy Program,"[21] by Martha Woods (School of Journalism, Syracuse University, 1957), discusses certain problems of communication brought on by illiteracy. The study did not pinpoint any particular area, but the problems discussed are common to central African territories, and Uganda in particular.

[20] Great Britain, Uganda 1957, London: H. M. Stationery Office, 1958, p. 127.

[21] M. M. Woods, "Basic Communication Problems in a Literacy Program," An unpublished Master's Thesis, School of Journalism, Syracuse University, 1957.

Basic information about the press in self-governing countries is supplied in Walter Mallory's Political Handbook of the World Parliaments, Parties and Press,[22] as of January 1959, where information on the press in Liberia, Sudan, Ethiopia and Ghana (some of the countries in the underdeveloped zone of Central Africa), is included.

A single study devoted solely to the press in Africa is that edited by Helen Kitchen, The Press in Africa.[23] This survey, published by Sloan Associates Inc., in 1956, comments briefly on the problems of the press in each country, and lists newspapers, magazines and journals which were being published at the time. However, the rapidly changing scene in Africa has badly outdated this study. In Uganda, for example, there was one daily in 1956. Today, there are three. The number of weeklies and monthlies has gone up from fourteen in 1956 to over twenty-eight today.

Two press directories published annually in London: Willing's Press Guide,[24] and Newspaper Press Directory,[25] are supposed to list newspapers and journals in the British

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[22]Walter H. Mallory (Ed.), Political Handbook of the World Parliaments, Parties and Press, New York: Harper and Brothers, January 1, 1959. Survey is not interested in non-self governing countries or territories, but it is relevant here since it includes data from underdeveloped countries South of the Sahara.

[23]Helen Kitchen (Ed.), The Press in Africa, Washington, D.C.: Ruth Sloan Associates, 1956.

[24]Willing's Press Guide, 1956, London: Willing's Press Service, Ltd., 1956.

[25]Newspaper Press Directory, 1957, London: Benn Brothers Ltd., 1957.

Commonwealth. However, this writer observed that recent copies available (1957), listed only a few of the newspapers in Uganda.

Articles on mass communications in Central Africa include Colin Legum's "The Press in West Africa," published in IPI Report,[26] March 1957. The article traces the development and problems of press in Nigeria, Ghana, and Sierra Leone, with particular reference to the political leanings of newspapers in these territories.

Another article, "Newspaper Development in Ethiopia," is also found in the IPI Report of October 1957. The important revelation made here is the fact that Ethiopia's first daily appeared in 1957.[28]

Bernard Blin, in his article mentioned before: "L' enformation Radiophonique dans le pays sous-developpes" suggests ways in which radio could be used effectively as an educational tool in underdeveloped countries.

The decentralization and ruralization of broadcasting, newspapers, and other mass media, suggested by C. R. Madge in his "Some Aspects of Mass Literacy"(see page 11), could be something worthwhile to consider in countries like Uganda where, at the moment, progress in towns contrasts remarkably with the backwardness of many rural areas.

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[26]Colin Legum, "The Press in West Africa,"(Development and problems of press in Nigeria, Ghana and Sierra Leone), IPI Report, March 1957, p. 1.

[27]Charles H. Favrod, "Newspaper Development in Ethiopia," IPI Report, October 1957, p. 5.

[28]Ibid., p. 6.

C. Literature on Training in Radio

There is hardly any material devoted solely to the subject of training radio personnel in underdeveloped areas. The only brief mention of what should constitute a training program for underdeveloped countries is made both in Bernard Blin's article mentioned above, and the UNESCO document of 1951, which appears in the Appendix to International Conciliation of January 1952.[29]

With few exceptions, much of the literature reviewed here merely traces mass communication trends in underdeveloped areas. There are hardly any plans suggested as to the best utilization of a communication medium, like radio, in the development of underdeveloped areas, which is the main objective of this study. Much of the literature which was written under UNESCO sponsorship constitutes, to a large extent, surveys intended to explore what was being done by various countries through certain communication media to further adult education or international understanding.

Many of the articles cited, too, are of little value to this study, since they do not go beyond a review of the current picture of either radio or the press in certain underdeveloped countries.

[29] International Conciliation, January 1952, p. 48.

It should be noted, however, that where literature on training in radio is concerned, many volumes that are written for other advanced countries could be helpful to any of the underdeveloped areas, including Uganda, at least to a limited extent.

CHAPTER TWO

MASS COMMUNICATION AGENCIES IN UGANDA

The dawn of Christianity in Uganda marks the first manifestations of mass communication in the universal sense of that term.

Like the rest of the world, many countries in Africa possess a wealth of folklore in the form of traditional customs and tales. Survival of these customs and tales has been through telling stories to children. Unfortunately, due to the changing pattern of family life and loss of emphasis on certain values which old tribal customs used to uphold, telling stories is fast becoming obsolete.

The early missionaries, as will be seen later, supported the propagation of the faith with energetic educational work. They brought into the country simple, hand-operated printing presses to produce charts and primers for the new "readers" as the first converts were known. Later, more simple literature began to circulate in the newly-founded schools during the first decade of the 20th century.

During the half-century that has followed those be-

ginnings, the country has developed more means of mass communication. We will now examine the role these mass media are playing in the country's development.

A. The Press

All newspapers and newsmagazines in Uganda, except the English daily, the Uganda Argus, are published in the vernacular. The English daily uses world-wide news agencies and modern printing facilities. It is, therefore, fairly widely read by the educated and influential section of the people in towns.

The vernacular newspapers, too, circulate more in towns, and they are read by practically all the various social groups who understand the native languages. But, with a few exceptions, these publications are produced under the most adverse conditions. Several factors are responsible for this state of affairs, which are: inadequate capital, lack of necessary experience or training, and problems of distribution.

One of the major problems of the newspaper publisher's job in Uganda is the difficulty of arranging facilities for dispatch and sale outside the main town of Kampala where most newspapers are published. There are no newspaper distributors as such in Uganda. The editor, who is

often the publisher as well, has to see as best he can that the newspaper reaches readers.

Asked in a questionnaire (a copy of which is shown in Appendix D), about distribution methods, the editors of the two most popular vernacular newspapers at the time--Uganda Empya and Emambya, replied that the greater number of copies are sold on newsstands. Comparatively few copies reach readers through the post.

Postal facilities as yet do not lend themselves to easy distribution of mail. Firstly, there are only 143 post offices in the country.[1] These are located in big and smaller towns, and in a few trading centers. The fact that most people live in rural areas, where individuals often live quite apart from one another; where roads are poor and means of transportation inadequate, is enough to show the difficulty of establishing an effective postal service. These are but some of the many problems involved.

Direct surface mail dispatches between the main town of Kampala and outlying towns, especially in northern Uganda, are not very frequent. Mail services between Kampala and Arua, (some 250 miles north) were increased from three a fortnight to three a week during 1957.[2]

Other problems editors face include lack of tele-

[1]Great Britain, Uganda 1957, London: H. M. Stationery Office, 1958, p. 119.

[2]Ibid., p. 120.

phone facilities. Some African editors today use telephones in their offices, but this amenity is apparently of limited use at present, since telephone users outside big towns are virtually non-existent. In the Uganda report of 1957, the number of telephones in use, including direct exchange lines, shared service telephones, extension telephones, and private wires, was given as 12,069. These figures included also fifty-two public call offices.[3]

Each of ten African-owned newspapers which was being published during 1957 had its own small printing press. Eleven others were being published with public funds--five of them by the Department of Information, and six by other government agencies. Two were financed and owned by the Roman Catholic mission.

Since 1957, six African-owned newspapers and newsmagazines have been born, four of which are owned and published by the already existing publishers.

Two African-owned newspapers became dailies during 1958 and 1959 respectively.

The Uganda Argus, the English daily, has engraving facilities, but African newspapers rarely use them because of cost. African editors who use these facilities sometimes say that it takes about twelve hours for their

[3]Great Britain, Uganda 1957, London: H. M. Stationery Office, 1958, p. 121.

engraving to get done.

African publishers buy newsprint at retail prices. Present cost per ream is Shs. 28/- (approximately $4.00). This is regarded as somewhat high, considering especially that advertising revenue is not considerable.

Replying in a questionnaire on advertising aspects, two editors of African-owned newspapers indicated that paid announcements were scarce, and that local traders of all races were not generally inclined to advertising.

Government Information Department and the Press

An official Information Office in Uganda was started in 1939. It was mainly conceived at the time as a war measure,

> . . . to present to the people of the Protectorate the true facts behind the outbreak of war in Europe, to keep them informed of current events in the international field, and to expose and prevent harmful rumours.[4]

Throughout the war years, the Information Office continued to produce articles and press statements both for the European and the vernacular press. This service was increased during 1946 when a change of emphasis came about in the work of the Information Office. In addition to being a channel for information mainly concerned with the Protectorate's war effort, it now covered the wide

[4]Great Britain, Colonial Office, Uganda 1946, London: H. M. Stationery Office, 1948, p. 69.

field of economic and social development. The Department continued with these duties until the creation of a new Department for Community Development.

Today, the provision of a news service and other assistance for the local press and for the local correspondents of overseas publications are some of the major functions of the Department of Information.

The Department also arranges press conferences with local officials and overseas visitors; in addition to sponsoring visits to enable journalists to see special projects.

During 1947, a club for African editors was established under the sponsorship of the then Department of Public Relations and Social Welfare. The club was provided with a reference library and a radio set. In the same year, the African Journalists Society was formed with the help of the same Department, but the club lasted only a few years.

There is, at present, no club or journalistic association in Uganda.

The Information Department Newspapers

At the end of 1945, the Information Office was publishing three news sheets twice a week in Luganda, Shahili and

Gang languages. The Government stated in the 1957 report that due to inadequate distribution of commercial newspapers, the Information Department continued to publish its five vernacular newspapers. These were as follows:[5]

TABLE I

Newspapers Published by Government of Uganda, 1957

Name	Language	Frequency	Circulation
Mawulire	Luganda	weekly	70,000
Wamanya	Runyoro	fortnightly	10,000
Wamanya	Runyankole	fortnightly	10,000
Lok Awinya	Lwo	monthly	10,000
Apupeta	Ateso	monthly	10,000

In addition to the above publications, the government was contemplating plans during 1957 to further augment the commercial newspaper output by publishing one weekly newspaper in each of the five principal vernaculars, and another fortnightly newspaper for a smaller language group.

The plan met with a barrage of criticism from the African press and the political parties who saw in it an attempt on the part of government to cripple the African newspaper business. So far, the plan has not materialized.

[5] Uganda 1957, p. 128.

The Newspaper Readership

As it was shown when discussing the literacy picture, the number of adult literates in Uganda was estimated between twenty-five and thirty per cent of the total adult population of the country. This is equivalent to about 900,000 adult literates.

Judging from the circulation figures of vernacular dailies and weeklies, it could be assumed that of the 900,000 literates, nearly 100,000 or approximately eleven per cent of the literates get access to a newspaper within a week.

It has already been noted that newspapers circulate more in towns. The population of the four principal towns--Kampala, Jinja, Mbale and Entebbe, estimated as about 106,500[6] has a preponderance of Indians and Europeans. But even if this is so, hundreds, and in some cases thousands of Africans are employed in and near these towns, most of whom normally buy their newspapers in towns.

Problems of distribution, attributed partly to the inadequacy of communications in outlying areas, are not confined to African-owned newspapers. The government stated in its 1946 report in connection with news sheets, that although they were a government undertaking, distribution was still inadequate.[7]

[6] Ibid., p. 141.

[7] Uganda 1946, p. 67.

Nationalism and Expansion of African-owned Publications

Following a wide pattern in Africa and elsewhere, the popularity of vernacular publications almost always varies directly with the degree of their support of the nationalism spirit. A newspaper's sales in Uganda have been known to drop sharply overnight because the editor concerned had conducted himself in a way that appeared detrimental to that spirit. One of the important vernacular papers in Kampala, the Uganda Post has, at times, been in this category because of its inconsistent support of the nationalists.

It is an obvious fact today that vernacular newspapers are progressively building up a strong public-opinion front. Current political awakening, both locally in Uganda and all over the continent, is thrusting heavy responsibility on African newspaper producers. The outstanding fact is that the percentage of the population in Uganda with whom writers communicate, for better or for worse, is very small.

Apart from being a good tool of nationalism, newspapers find willing readers in a country like Uganda, where there is so little else to read. Hence both the press and radio in particular hold a vital position as virtually the only mass communication media in the country.

A list of all newspapers (excluding those of the Department of Information already given) which were being

published in Uganda as at 31st December 1957[8] follow in Table II. Those started after the publication of 1957 report are shown in Table III.

B. Motion Pictures

Motion pictures as a means of mass communication were first tried in the Protectorate during World War II. This was part of the effort to bring information and propaganda about the war to villages in outlying areas.

Throughout the war two mobile cinema vans were in operation, and by 1946 they had made 244 trips around the Protectorate, covering a total mileage of 4,297 miles.[9] Seven more mobile cinema vans were ordered from overseas during 1946, and a number of strip-film projectors were also received and were distributed to missions "together with a constant change of films as these were procurable from Britain."[10]

During the past thirteen years mobile cinema vans have continued operations especially in more remote areas of the Protectorate. Their significance has lessened today somewhat, and practically nothing is reported about their activities in recent Protectorate annual reports.

Mobile cinemas may have done some good to those areas where they operate. But such areas are only a tiny part of

[8] Uganda 1957, p. 123.

[9] Great Britain, Uganda 1946, London: H. M. Stationery Office, 1948, p. 68.

[10] Ibid., p. 68.

TABLE II

List of Newspapers in Uganda, 1957

Name	Language	Circulation	Frequency
African Pilot	Luganda	12,000	Monday & Thurs.
*Agafa e Buvanjuba	Luganda	10,000	monthly
*Agari Ankole	Runyankole	5,000	monthly
*Amut	Lango	3,000	monthly
Dobozi lya Buganda	Luganda	3,400	weekly
Emambya Esaze	Luganda	6,500	Thurs. & Sat.
Erwom K'Iteso	Ateso	5,000	monthly
*Lok Mutimme	Lwo	2,000	monthly
*Kodheyo	Luganda	5,000	monthly
Mugambizi	Runyoro	2,000	weekly
Munno	Luganda	7,800	Tues. & Fri.
Muwereza	Luganda	4,000	Tues. & Fri.
Mwebingwa	Runyoro	2,680	weekly
Ndimugezi	Luganda	850	Tues. & Fri.
Obugagga bwa Uganda	Luganda	7,000	weekly
Uganda Argus	English	8,200	daily
+Uganda Empya	Luganda	8,500	Mon. & Thurs.
+Uganda Eyogera	Luganda	12,000	Tues. & Fri.
Uganda Post	Luganda	9,000	Wed. & Sat.
Uganda Times	Luganda	5,000	Wednesday
*West Nile	Lugbara & Alur	2,500	monthly

Source: Uganda Report 1957, p. 123.

*Published with public funds.

+Now dailies.

TABLE III

Newspapers and Newsmagazines Started Since Publication of 1957 Report*

Name	Language	Circulation	Frequency
Doboozi lya Busiramu	Luganda	3,000	weekly
Mukyala	Luganda	7,500	weekly
Munansi	Luganda	____	_____
Musizi	Luganda	5,000	_____
Obulamu	Luganda	3,000	weekly
Ssanyu	Luganda	2,000	monthly

*Information collected from questionnaires; copy of questionnaire is shown in Appendix D

the Protectorate.

The Protectorate annual report of 1957 states that the Uganda film unit, which is part of the Department of Information, had completed six instructional films, which included:

> . . . a film to encourage fish farming for the Game and Fisheries Department; a film on cattle selling, and a film in connection with the 1958 Legislative Council elections. This explained the purpose of the elections and shows the different categories of people eligible to vote and how they should register.[11]

These films should be of great educational value, if only they could be seen as widely as needed; but this is not possible.

Certain departments, like that of agriculture, now try to use a set of integrated visual aids comprising film strips, broadsheets, and teaching posters. But the same old problem still stands--such material can only reach a small fraction of those who need it.

There are thirteen commercial cinemas in the major towns. These are usually visited by only a small fraction of town dwellers. The films shown are chiefly intended to entertain rather than to educate. The Information Department sometimes distributes newsreels and other films to these cinemas,[12] but shows of real educational value are scarce.

[11] Uganda 1957, p. 127.

[12] Ibid.

C. Demonstration Teams

It was reported in 1947 that provincial demonstration teams were organized on the lines suggested by the military demonstration units whose purpose was to get recruits during the war.[13]

The teams' object was to attract audiences so that other information and propaganda could be imparted to them. Performances by these teams were thus supplementary to news bulletins, announcements or film strips.

Like mobile cinema vans, the activities of demonstration teams are mainly confined today to more remote areas of the territory, and cannot thus be supposed to reach a great portion of the country's population.

D. Broadcasting

Uganda, the very last country under British influence in East Africa to use radio, started regular broadcasting in March 1954.

A scheme that had been envisaged some ten years ago to centralize East African broadcasting was dropped.[14] Instead, plans were made for Uganda to start its own broadcasting system.

A broadcasting expert was sent from the BBC in 1952

[13] Uganda 1947, p. 94.

[14] Graham Phillips, Broadcasting System, Uganda: A Technical Report, Entebbe: The Government Press, 1955, p. 1.

to lay down the foundations of the service. A temporary broadcasting unit was installed and started functioning on a test basis in 1953. But it was not until March 1954 that regular broadcasts got under way.

Efforts to Increase Radio Sets in the Country

Efforts have been made from time to time to arouse the people's interest in radio. During 1955, the Uganda Department of Information (of which the broadcasting service is part), staged the country's first radio exhibition in Kampala. The main point of the exhibition was to demonstrate some inexpensive radio sets available for people with limited means.[15]

It was estimated early in 1959 that some 70,000 radio sets had been purchased since the Uganda Broadcasting Service came on the air.*

During the first radio exhibition mentioned above, a demonstration of closed-circuit television was also made. The then Chief Engineer of the Service said of television: "However remote it may appear at the present time . . . television will eventually come to the Protectorate."[16]

The Broadcasting House

The broadcasting house located in the heart of the city of Kampala houses the Program and Engineering divisions

[15] Ibid.

[16] Ibid., p. 2.

*Figures supplied in a questionnaire filled in by the Head of Programs, UBS. Copy of questionnaire is shown in Appendix E.

of broadcasting, as well as the Department of Information.

Among other program and technical accommodation are three studios. The studios are linked to the transmitter site by two VHF FM channels, and two land lines.

The Transmitters

The transmitting house is located some three and a half miles from the studios. There is one seven and one-half KW short wave Marconi transmitter, which can be heard clearly all over the Protectorate even with the cheapest receiver.[17]

In addition, there are two pairs of 250-watt medium wave transmitters. The two pairs operate in parallel and provide 0.5 KW on each of two medium wave channels.[18] They were designed to serve an area of about twenty miles around Kampala with a strong signal, but reception up to thirty or forty miles is possible.

Frequency Allocations

Frequencies that were in use when the Uganda report of 1957 was being compiled, were given as follows:[19]

5026 kcs on the 60-metre short wave band

7110 kcs on the 41-metre short wave band

971 kcs on the 308.9-metre medium wave band.

[17] Uganda 1957, p. 126.

[18] Ibid., p. 126.

[19] Ibid., p. 127.

Programming

The Uganda Broadcasting Service started regular broadcasts with programs in Luganda and English. For some time, the station was on the air for only two and a half hours daily. But gradually, programs were expanded, and in 1959 the station was on the air Monday through Friday for six and three-quarter hours daily. The total time for Saturday and Sunday is eight and one-quarter and twelve and one-half hours respectively.

Since 1957, there have been transmissions in five languages--English, Luganda, Runyoro, Lwo and Ateso. Additional transmissions were started last year in three more languages: Runyankole/Rukiga, Lugbara and Hindustani. These are heard only on Sundays. Complete transmissions for Sunday, March 22, 1959, are shown in Table IV.

One of the measures which has been contemplated by the government for some time is to duplicate the transmitting and studio equipment to permit simultaneous broadcasting in more than one language, and also broadcasting to schools.

Plans to carry this out were considered in 1956, but they have not materialized due to lack of funds.[20]

Policy

The Uganda Broadcasting Service does not accept ad-

[20] Ibid., p. 125.

TABLE IV

U.B.S. Programmes
(A Typical Sunday Program Schedule)

Sunday, 22nd March	MORNING TRANSMISSION
	English
	1000 BBC Relay - The News
	1009 " " - From the Editorials
	1015 " " - Commentary
	1020 " " - Home News from Britain
	1025 " " - From the Bible
	1030 " " - A Life of Bliss
	Runyankore/Rukiga
	1100 Medical Talk
	1115 Traditional Music
	1130 Womens and Childrens Programme
	1145 Popular Music
	1200 News
	1215 Talk
	1230 Listeners Favourites
	Lugbara
	1300 Local News
	1310 Music
	Hindustani
	1330 News
	1340 Music
	AFTERNOON TRANSMISSION
	1400 Health Tales
	1415 New Records from the Library
	1430 Feature
	1445 Listeners Favourites
	Luganda
	1530 Listeners Favourites
	1630 Talk - Luganda Language Society
	1645 Choral Music
	1700 Close Down
	EVENING TRANSMISSION
	Luganda
	1715 Feature
	1745 Catholic ¼ Hour
	1800 Traditional Music
	1815 Anglican ¼ Hour
	Ateso
	1830 Listeners Favourites
	1845 Talk
	Lwo
	1900 Farmers' Magazine

TABLE IV (continued)

U.B.S. Programmes
(A Typical Sunday Program Schedule)

Sunday, 22nd March	EVENING TRANSMISSION (continued) 1915 Listeners Favourites Runyoro 1930 Listeners Favourites 1945 Choral Music Luganda 2000 Historical Notes by Michael Nsimbi 2015 Health Tales from the Ministry of Health in the Buganda Government English 2030 Programme Summary 2031 Catholic ¼ Hour-Rev. F. Miles King 2046 Leonard Pennario (Piano) 2100 BBC World and Home News 2115 The Music We Love-Elizabeth Soulsby 2145 Interterritorial News Roundup 2200 Montreal String Quartet 2230 Close Down

vertising and, so far, no license fee is required for the use of a radio set. However, "thought was being given (during 1957), to the desirability of accepting advertising to help finance the much-needed expansion program."[21]

The over-all programming policy is given by the Head of Programs as being "to educate through entertainment."

Types of Programs

According to the program schedule of March 1959, programs fall into the following general categories:

1) Entertainment

[21] Ibid., p. 126.

* Information supplied by Head of Programs in a letter to the Writer, dated April 2, 1959.

2) News

3) General Education and Public Service

Entertainment programs included kinds of Western and African music programs, stories (for children), and sports.

Music programs on the longest broadcast day, (Sunday), appeared as follows:

TABLE V

Music Programs During the Morning Transmission, Sunday, March 22, 1959

1115-1130	African traditional music	15 minutes
1145-1200	Popular music (African or Western)	15 "
1230-1300	Listeners' Favourites	30 "
1310-1330	Music (unclassified)	20 "
1340-1400	Music (unclassified)	20 "
1415-1430	New records	15 "
1445-1530	Listeners' Favourites	45 "
1530-1630	Listeners' Favourites	60 "
1645-1700	Choral music	15 "
		Close down
	Evening Transmission	
1800-1815	Traditional music	15 "
1830-1845	L.F.	15 "
1915-1930	L.F.	15 "
1930-1945	L.F.	15 "

TABLE V (continued)

Music Programs During the Morning Transmission, Sunday, March 22, 1959

Evening Transmission(continued)		
1945-2000	Choral music	15 minutes
2046-2100	Piano music	14 "
2115-2145	Music (unclassified)	30 "
2200-2330	Music (unclassified)	30 " close down

Total time for Sunday music: 384 minutes, or about 52% of broadcast day.

The children's entertainment programs were heard five times a week, totalling 105 minutes or 3.2 per cent of the total broadcast time a week.

The sports programs, including one relayed from the BBC on Saturdays made up 1.5 per cent of the broadcast time a week.

News:- According to the March 1959 program schedule, fifteen minutes of news were allocated to each of the vernacular languages every day, and about ten minutes were allowed for the news in English during the English transmission.

In addition, the station has been relaying the BBC news and commentary since 1954, during the English transmission.

It is reported that better news collecting throughout the country improved news bulletins.[22] Special news editors on the program staff have helped to expand the news programs by preparing, in addition to daily news bulletins, two twenty minute programs a week called "Uganda Newsreel."

All the vernacular news programs are preceded by a short bulletin of international news.

The news programs on a typical week-day appeared as follows:

TABLE VI

News Programs on a Typical Week-day, March 23, 1959

1830-1845	Local and World News	15	minutes
1900-1915	"	15	"
1930-1945	"	15	"
2000-2015	"	15	"
2030-2100	Local and world news and Uganda newsreel	30	"
2100-2130	BBC and questions in Parliament	30	"

Total time for Monday news: two hours, or about 30% of broadcast day.

[22] Ibid., p. 125.

General Education and Public Service

Programs which fall under this category include Women's Programs, Health Programs, some of the Children's Programs, and Veterinary Department Programs. Some talks programs may also fall under this category.

Those programs which may be listed under the Public Service category are Religious Programs and Services Programs. The latter are produced under the auspices of such organizations like the Boy Scouts Movement, St. John's Ambulance and Brigade, and the Red Cross.

Details of time allocation for such programs follow:

TABLE VII

Women's Programs Allocations, Sunday to Friday
March 22-27, 1959

Time	Day	Transmission	Total Time
1130-1145	Sunday	Runyankole/Chiga	15 minutes
1600-1615	Monday	Lwo	15 "
1745-1800	"	Luganda	15 "
2130-2140	Tuesday	English	10 "
1530-1600	Wednesday	Runyoro	30 "
1530-1545	Thursday	Ateso	15 "
1630-1700	Friday	Luganda	30 "

Total time: 105 minutes, or 3.2 per cent of broadcast time a week.

TABLE VIII

Health Programs

Time	Day	Transmission	Total Time
1100-1115	Sunday	Runyankole/Chiga	15 minutes
1400-1415	"	Hindustani	15 "
2015-2030	"	Luganda	15 "
1915-1930	Thursday	Lwo	15 "
1545-1600	Saturday	Ateso	15 "
Total time a week:	seventy-five minutes, or 2.2 per cent of broadcast time a week.		

TABLE IX

Farmers Programs

Time	Day	Transmission	Total Time
1900-1915	Sunday	Lwo	15 minutes
2015-2030	Tuesday	Luganda	15 "
Total time a week:	thirty minutes, or 0.9 per cent of broadcast time.		
	Veterinary Programs		
2015-2030	Wednesday	Luganda	15 "
Total time a week:	fifteen minutes, or 0.4 per cent of broadcast time.		

These figures show that general education programs were allocated altogether about 6.7 per cent of the total broadcast time a week, although this does not include certain "talks" and children's programs which may have been educational.

Public Service programs which, according to the schedule of the week ending March 29, 1959, included only religious and Uganda Council of Women programs, appeared as follows:

TABLE X

Religious Programs

Time	Day	Transmission	Total Time
1745-1800	Sunday	Luganda	15 minutes
1815-1830	"	"	15 "
1730-1745	Friday	"	15 "
2030-2046	"	English*	16 "

Total time: sixty minutes, or 1.8 per cent of total time a week.
*This was a special program for Good Friday.

TABLE XI

Uganda Council of Women Programs

Time	Day	Transmission	Total Time
1745-1800	Monday	Luganda	15 minutes
2130-2140	Tuesday	English	10 "

TABLE XI (continued)

Total time: twenty-five minutes, or 0.7 per cent of total time a week.

Areas and Population Covered by the Different Transmissions

The total population of Uganda Protectorate is approximately five and one-half million. Africans comprise over ninety-eight per cent. These fall into various tribal groups, speaking distinct languages or dialects. The following figures give some indication of the various districts and total population covered by present transmissions.[23] Comparative time allocated to different language-groups is shown in Table XIII.

TABLE XII

Districts, Population and Areas Covered by Various Transmissions

Transmission	District Served	Population	Area in sq. Miles (incl. open water)
Luganda	Mengo Masaka Mubende Busoga Mbale Township Bukedi Bugisu	2,441,782	24,344
Runyoro	Bunyoro Toro	368,680	9,990
Runyankole/ Chiga	Ankole Kigezi	797,961	8,141
Ateso	Teso Karamoja	530,809	15,121

[23] Uganda 1957, p. 152. Original figures have been rearranged in above table. Map in the Appendix shows districts mentioned above.

TABLE XII (continued)

Districts, Population and Areas Covered by Various Transmissions

Transmission	District Served	Population	Area in Sq. Miles (incl. open water)
Lwo	Acholi) Lango)	482,790	15,789
Lugbara	West Nile) and Madi)	336,498	5,907

Hindustani serves scattered Indian population of about 65,000.

TABLE XIII

Comparative Time Allocation to Various Language Groups

Transmission	Total Time a Week	% of Total Time a Week	Population	% of Total Population
Luganda	1005 minutes	44.3	2,441,782	48.6
Runyoro	300 "	13.2	368,680	7.3
Runyankole/ Chiga	120 "	5.2	797,961	15.8
Ateso	390 "	17.2	530,809	10.5
Lwo	390 "	17.2	482,790	9.6
Lugbara	30 "	1.3	336,498	6.6
Hindustani	30 "	1.3	65,000	1.2

Program Personnel

At the beginning of this year, 1959, there were twenty-six persons on the program staff. These included the Head

of Programs, the Program Organizer, two Assistant Program Organizers, Program Assistants, the Librarian, and clerks.

Program Assistants mostly act as writers and producers of programs, as well as taking turns in announcing.

Women Program Assistants are responsible for the production of Women's and Children's Programs. But they, too, participate to a certain degree in the duties of announcing, and are required to help in the production of other programs.

Six of the Program Assistants have had some formal training.

Local Artists

The programs department makes every effort to have local "artists" participate in the programs produced, especially on the entertainment side. This is, however, a difficult proceeding. The programs executives find that along with the need to train their own staff, the so-called artists must also be carefully trained in the techniques of radio entertainment.

Usually, the Program Assistant responsible for the production of a particular program uses the artists he or she chooses, with the approval of the Program Organizer or Head of Programs.

Such programs as the Women's, Children's and some popular and traditional African music programs, to mention a few, often use local artists.

Because of the generally inadequate means of transportation around the country, artists are often either fetched by the station's van for studio recordings, or a specially-fitted recording van is used to record artists in outlying areas.

The Engineering Section

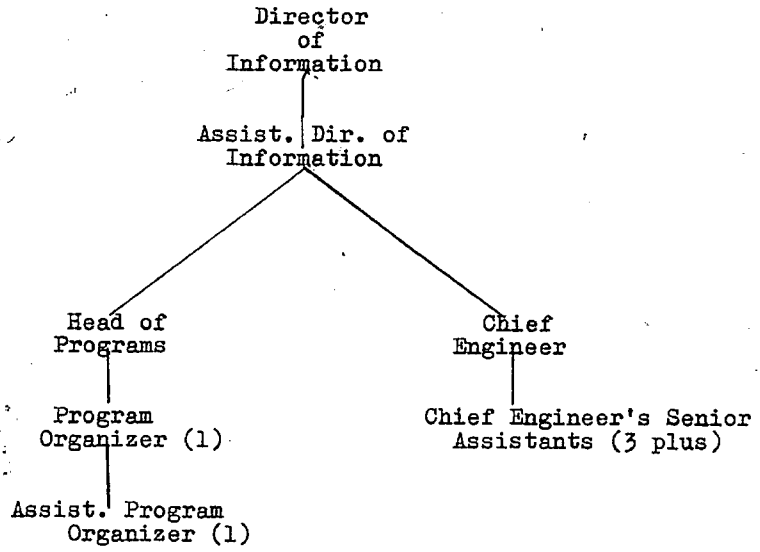
There were twenty-two persons on the Engineering staff at the beginning of 1959. Most of them were Africans, and had had some formal training locally.

The first classes in radio technology were started in 1953. They were conducted in cooperation with the Uganda Department of Education, with teachers being provided from broadcasting staff. Weekly classes were held in 1955 to enable the staff to enter the City and Guild Examination where they would gain certificates in Radio Communication.[24]

The Uganda Broadcasting Service is, at present, part of the Department of Information, but there is talk of establishing a semi-independent Uganda Broadcasting Corporation in the future.

The administration of the Uganda Broadcasting Service looks as follows:

[24]Graham Phillips, Broadcasting System, Uganda: A Technical Report, Entebbe: Government Printing Press, 1955, p. 16.



Recording and Transcriptions

The Uganda Broadcasting Service owns a disc recorder which is used mainly for dubbing off tapes that may be needed for other purposes. The machine records discs with speeds of 78 and 33 1/3 rpm.

A number of tape recorders are also available for studio and outside use. Small portable recorders are widely used by the program staff, particularly for interviews and other remote actuality events.

The Budget

Past reports of the Uganda Protectorate and the Information Department itself do not show budgets for the broadcasting services. The 1957 Uganda annual report, however, shows that the sum of 80,741 pounds (approximately $230,690), was earmarked for the Information Department (of which the broadcasting section is part), for expenditure during the year 1956/57.

The allocation to the Information Department that year was the next smallest among the thirteen major Departments on which expenditure was incurred. Details of allocations to other Departments are shown in Table XIV.

The main items on which the Program section has been expending money in the past years were commercial music records and the local artists. The artists in the past years were paid an average of Shs. 15/-(about $2.00) apiece for a "talk" program of fifteen minutes.

A dance band was paid an average of Shs. 240/-(about $35.00) for a thirty minute program.

Although these expenses are low, the UBS budget has been badly inadequate for its basic needs.

TABLE XIV

Government Expenditure on the Thirteen Principal Departments During the Year 1956/57[25]

Agriculture	496,081
Co-operative development	99,778
Community Development	147,445
Defence	626,485
Education	3,313,263
Forests	220,729
Geology	348,093
Information	80,741
Labour	100,972
Local Government	700,953
Medical	1,489,216
Miscellaneous Services	1,862,605*
Pensions and Gratuities	639,991
Police	1,103,851
Prisons	367,908
Prov. Administration	305,278
Public debt	693,748
DPW	565,225
Public works recurrent	627,433
Public works extraordinary	1,815,424
Subventions	760,180*

[25] Uganda 1957, p. 27.

* The figure under "subventions" represents contributions to the East African High Commission, as other subventions are paid from "Miscellanous Services."

TABLE XIV (continued)

Government Expenditure on the Thirteen Principal Departments During the Year 1956/57

Veterinary	228,528
African housing	80,095

E. Evaluation of the Present Service

Because of radio's long and powerful hand, its birth in Uganda opened up an important chapter in the country's development. What remains is to exploit its educational potentiality in order to expedite development.

While financial difficulties have held up expansion, one other major obstacle which is hindering smooth operation of the system is the lack of a common language for the Protectorate. The Director of Information makes the following observation on that point:

> We are . . . now broadcasting in six African languages and there is no doubt whatsoever that the need to do this greatly inhibits the development of broadcasting in this country. My own view is . . . that we must over the years endeavor to build up English as the Lingua Franca, and that after a certain stage of development is reached, rather than increase the hours of broadcasting in these vernaculars, they would gradually be reduced and the amount of English increased.*

As was shown before, the UBS was on the air in March,

*Extract from a letter to this writer, dated April 10, 1959.

bulletins, news commentaries and news analyses will be needed from an educational standpoint. The difference between these two types of news programs will be discussed in a later chapter.

2. Farmers' Programs:- As the program schedule of last March shows, these programs were being aired only in the Luganda and Lwo transmissions, with a total of thirty minutes a week. In a predominantly agricultural country like Uganda, programs to farmers all over the country should form an important part of the week's schedule.

3. Veterinary Department Programs:- These should have more or less the same stress as that put on the above programs. Only the Luganda transmission carried a fifteen minute program under this section during the week.

4. Programs on Health:- These have been allocated more time (i.e. 2.2 per cent of broadcast time a week) than the others already mentioned above. But health education is badly needed everywhere in the Protectorate, and should feature in all the transmissions.

5. Entertainment:- Music entertainment was provided generously--up to fifty-three per cent of the total broadcast time a week. But drama of any type was non-existent.

The question of audience research will be discussed more fully in a later chapter. However, it should be mentioned here with respect to the present service that if any basic figures about listenership in the various areas served were known, it would have helped planners of the Program schedule in understanding who were most likely to benefit by what programs.

At the moment, there are virtually no answers to such questions as: "What are the listening habits of set-owners," "Are the listeners for whom a certain program is intended available when it is broadcast?" "How many individuals possess sets in district X?" "What are the basic reactions of listeners to general education programs?"

Such are some of the basic questions whose answers should help the broadcaster to plan in the best interests of all listeners.

CHAPTER THREE

CULTURAL AND ECONOMIC BASIS FOR RADIO'S ASSISTANCE IN THE DEVELOPMENT OF UGANDA

In any discussion of radio, it is important to first consider the society it is designed to serve. Obviously, a system of radio designed to best serve the United States or any other advanced country might not be at all satisfactory in an underdeveloped society, since the needs of the people in the two societies are not the same. The purpose of this chapter, therefore, is to give a description of Uganda in such a way that it will be possible to see the needs to be served by radio, and to set the basis for a later discussion of radio in that country.

Uganda is almost bisected by the equator. It is completely landlocked, bounded on the north by the Sudan, on the east by Kenya, on the south by Tanganyika, and by the Belgian Congo on the west. The country lies some 800 miles from the east coast, and its area of 93,980 square miles is comparable to that of Great Britain, and approximately twice that of New York State.

In spite of its location on the equator, Uganda enjoys a fairly mild climate due to its average altitude of nearly

4,000 feet above sea level.

The total population of the Protectorate is given as 5,508,000.[1] Africans comprise over ninety-eight per cent.[2]

The number of white and Asian population has grown from 2,600 and 28,500 respectively in 1945,[3] to 8,400 and 54,300 by 1956.[4]

Three main racial groups--the Bantu, Hamitic, and Nilotic--comprise the African population. The Bantu are the largest group, including the Baganda, Banyoro, Batoro, Banyankole, Basoga, and the Bagisu. These occupy the south, and in part, the eastern portion of the Protectorate. The Hamitic group is represented by the Teso and some isolated units along the Kenya border. The Nilotic tribes inhabit the northern and western part of the Protectorate.

A. Historical Emergence of Uganda

Due to absence of written records, pre-European history of Uganda is shrouded in mystery. Internal ethnological evidences agree in supporting the theory that at some comparatively remote period, some parts of the country were overrun by an invading horde from the north-east, possibly of Abyssinian blood.[5] The invaders, it is supposed, drove most of the original inhabitants southwards, and, after

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[1]The American Assembly, The United States and Africa, New York: Columbia University Press, 1958, p. 210.

[2]Ibid.

[3]Great Britain, Uganda 1946, London: H. M. Stationery Office, 1948, p. 9.

[4]Great Britain, Uganda 1957, London: H. M. Stationery Office, 1958, p. 17.

[5]Sir Gerald H. Portal, The Mission to Uganda in 1893, London: E. Arnold, 1894, p. 140.

the successful occupation of the country, the conquerors must have mingled and intermarried freely with the subject race.[6]

Many anthropologists advance a similar theory that for perhaps a thousand years the territory now known as Uganda was subjected to a series of immigrations of Hamitic, Nilotic, and Nile-Hamitic peoples from the north.[7]

By the middle of the nineteenth century, the country had produced two widely-differing political systems. To the east and the north, the people were found organized in small village and clan communities. While in the center, south and west, the invader immigrants became a governing aristocracy, establishing a number of kingdoms with highly centralized forms of government.[8]

Contact With the Outer World

An Arab trader by the name of Ahmed bin Ibrahim was the first outsider to enter Uganda. This was during 1844. Like many Arab traders at the time, Ahmed was in search of ivory and slaves. He was followed during the next ten years by several other Arab merchants, who arrived with cotton goods and firearms. These goods proved a great attraction in the kingdoms north and west of Lake Victoria.

Kabaka (King) Suna, of Buganda, now the central province of the Protectorate, played chief host to the

[6] Ibid., p. 140.
[7] Encyclopaedia Britannica, 1956 Edition, Vol. 22, p. 659.
[8] Uganda 1957, p. 143.

traders. Consequently, Suna's kingdom, being the most politically and culturally developed, began to attract more and more foreign visitors.

Two European explorers, J. H. Speke and J. A. Grant reached the capital of Buganda during 1862. Almost at the same time, two other explorers, Samuel Baker and his wife reached Uganda's northern border. Speke and Grant claimed the discovery of the source of the Nile near Jinja in July, 1862, while the Bakers became the first Europeans to see Lake Albert on the north-western border of Uganda in 1864.

Following Speke and Grant, another explorer, Henry Stanley, visited Uganda in 1875. He was well received by King Mutesa whose intelligence and the orderly state of his kingdom suggested to the white explorer that the country offered a promising field for missionary activity.

In his memoirs Through the Dark Continent, Stanley refers to King Mutesa and Uganda as redeeming features amidst a dark continent. He writes in part:

> Mutesa has impressed me as being an intelligent and distinguished prince who, if aided in time by virtuous philanthlopists will do more for central Africa than fifty years of gospel teaching, unaided by such authority, can do. . . . With his aid, the civilization of equatorial Africa becomes feasible.[9]

Another British visitor, J. B. Purvis, writing about

[9]H. M. Stanley, Through the Dark Continent, 2 Vols. London: 1878, p. 193.

the Uganda he saw in the late 1890's said:

> The kingdom of Uganda is the garden of Equatorial Africa, and with its people it is perhaps the most striking feature of the Dark Continent; a redeeming feature in many ways; a light in the darkness.[10]

During his talks with Stanley, King Mutesa made a historic decision to invite British missionaries to come to Uganda. The letter Stanley wrote to Britain was published in the Daily Telegraph, in London, a copy of which was sent also to the New York Herald, the two journals which Stanley represented, voicing Mutesa's appeal. Stanley wrote in part:

> It is the practical Christian tutor, who can teach people how to become Christians, cure their diseases construct dwellings, understand and exemplify agriculture, and turn his hand to anything, like a sailor . . . such a man, Mutesa, Emperor of Uganda invites to repair to him.[11]

In response to this appeal, missionaries of the Church Missionary Society arrived within two years in 1877. Then, leaders of the Roman Catholic Church in Algiers, who had heard of Mutesa's request for teachers, also sent Catholic missionaries who arrived in 1879.

The early phase of both the Protestant and Catholic missionaries was at first blessed with success. But soon afterwards interest in the white preachers waned. This was partly due to the fact that the King found the

[10] J. B. Purvis, British East Africa and Uganda, London: S. Sonnenschein and Company, 1900, p. 202.

[11] Stanley, op. cit., p. 229.

missionaries were not able to supply him with firearms with which to meet Egypt's threat on the country's northern border.[12] On the other hand, the unfortunate quarrels which occurred between the Protectorate and Catholic factions at that time created discouraging first impressions. As a result, King Mutesa refused to get baptized, and died a "pagan" in 1884.

When Mutesa's son, Mwanga, came to the throne in 1884, the tide immediately turned against the missionaries and their new followers. Many young converts suffered martydom during persecutions that resulted in a civil war around 1888.

British Protection

Under the Anglo-German agreement of July 1, 1890, Uganda was declared to be within the British sphere of influence. The signing of that agreement had been dictated by differences which arose between various European powers over territorial claims in Africa. The "scramble for Africa" was then in full swing.

On December 18, 1890, Captain F. D. Lugard arrived in Uganda representing the Imperial British East Africa Company. The company had been granted a charter authorizing it to develop the British sphere of influence in East

[12] Encyclopaedia Britannica, op. cit., p. 660.

Africa on behalf of the British government. Captain Lugard induced King Mwanga to sign a treaty by which the Company undertook to keep order in the kingdom of Buganda. The country formally became a British Protectorate under the treaty of June 18, 1894. For military necessity, the Protectorate status was later extended to other parts of Uganda.[13]

The British Government later sent Sir Harry Johnston as special Commissioner to Uganda during 1899 to establish civil administration.

On March 10, 1900, he concluded an agreement with the regents and chiefs of Buganda. Under this agreement, the King was to continue to rule over his people, but was made to renounce claims over adjoining provinces of Uganda Protectorate in favor of Her Majesty the Queen.[14]

Of great importance was the section in the agreement whereby the chiefs and other notables were granted land in freehold amounting to almost half the area of Buganda. The other half was to be held in trust by the Protectorate government.[15]

Similar, but less complicated agreements were made with other important rulers elsewhere in the Protectorate, while the rest of the Protectorate was divided into administrative districts.

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[13] Ibid.

[14] Section II of the Uganda Agreement of 1900.

[15] Section XV of the Uganda Agreement of 1900.

Parts of eastern Uganda were, for various reasons, transferred to Kenya during 1902, and, at the beginning of the first World War, the districts to the north were transferred to the Sudan.[16]

The Uganda Order in Council of 1901 provided for a High Court and subordinate courts.

The British government's representative in Uganda was first styled "Commissioner," but later in 1907 the title was changed to "Governor." Thereafter, the Uganda affairs were transferred from the British Foreign Office to the Colonial Office.

In what are known as "Agreement Districts" the British government exercise considerable control while retaining the outward forms of the traditional government.

Present Political Status

The outbreak of World War I found Uganda convalescing from the ravages of her own wars, which had ended barely thirteen years before. This meant that effective recovery was not yet in sight. World War I affected Uganda directly by the demands it made upon its manpower, and disrupted trade that was still in embryonic stage. But it was during that war and the years that immediately followed it that the pattern was set for future development.

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16 Encyclopaedia Britannica, op. cit., p. 661.

The Agricultural Department set up as an independent body in 1910 encouraged raising of economic crops by Africans, especially the coffee and cotton crops. A temporary ban, which later became permanent was placed on the sale of land to Europeans in 1916. This discouraged foreign planters in the country, although a few Europeans owned tea and rubber plantations in some parts of the Protectorate.

In 1920, an Order in Council empowered the creation of Executive and Legislative Councils. The idea of creating a federation of the East and Central African territories was tenaciously opposed especially by Baganda, who feared the federation's implications on their 1900 Agreement.[17]

African political consciousness gave rise to riots which took place in the central province in 1945 and 1949. The first three African members were appointed to the Legislative Council in 1945. The number was increased to eight in 1950. The first unofficial member of the Executive Council was appointed in 1946.

Steps were also taken toward the development of responsible local government as a result of the African Local Governments Ordinance of 1949, and the District Administrations Ordinance of 1955.[18] The creation of the East

[17] Ibid.

[18] Ibid.

African High Commission in 1947 has been a source of mistrust on the part of most Africans. It is suspected as a move toward a political federation of East Africa.

A clash between Sir Andrew Cohen, Governor of Uganda for the period 1951-1957, and His Highness Kabaka Mutesa II over changes in the political setup, which the Governor wished to institute, resulted in the deportation of the Kabaka from the country in 1953. He was later returned to the country when amendments were made in the Buganda's 1900 Agreement, which made the Kabaka a constitutional ruler.[19] A ministerial system was also created in the Kabaka's government.

At the same time the Governor proposed the enlargement of the Legislative Council from fifty-six to sixty members, of whom thirty were to be Africans.[20] He also recommended the introduction of a ministerial system for the Protectorate to include five unofficials as ministers, of whom three were to be Africans.

A revision of the present setup is awaited in 1961. The country is heading toward full independence. No specific date or timetable, however, has been set by the British government for this full independence.

B. The Country's Economy

1. Land Tenure:- In a statement issued by the govern-

[19] Ibid.

[20] Ibid.

ment in 1950,[21] use and benefits to be derived from land outside townships and trading centers in provinces other than the central province of Buganda, were to be preserved for the African population. Some land was to be appropriated for roads, forests, townships and for any other public purpose. In every case the African local government concerned was to be consulted, and full consideration given to its wishes. Land is not alienated to non-African except:

1) for agriculture or industrial or other undertaking which, in the judgment of the Governor in Council, promote the economic and social welfare of the inhabitants of the Protectorate, and
2) for residential purposes when only a small area is involved. It is not intended that Uganda shall be developed as a country of non-African farming and settlement.[22]

In the central province of Uganda, out of an area of 17,295 square miles, 9,003 square miles were allocated to individual Africans under the Uganda Agreement of 1900.[23] An area of 7,948 square miles in Buganda is known as Crown land. In this same province the African is obliged by law to pay for the right to occupy Crown land on a temporary occupation license. But in the other provinces the African has the right to occupy Crown land without fee or license.

According to 1958 figures,[24] land distribution (in

[21] Uganda 1957, p. 47.

[22] Ibid.

[23] Section XV of the Uganda Agreement of 1900.

[24] The British Commonwealth 1958, London: Europa publications, Ltd., 1958, p. 738. A standard source of Commonwealth reference, geographical, historical and economic surveys.

square miles) is as follows:

Arable land	9,776
Orchards	1,494
Forest reserve	6,150
Built on or waste land	3,052
Uncultivated land, (including game reserve)	59,821

2. Agriculture:- Uganda is well favored for the pursuit of agriculture, since an annual rainfall of at least thirty inches is recorded in the greater part of the country. In wetter areas like the Lake Victoria zone, a mean annual rainfall of about fifty-nine inches is reasonably well distributed throughout the year.[25]

Uganda's economy is based on agriculture and livestock. It is estimated that about ninety per cent of the population is engaged in farming or in trades dependent on it. Approximately 6,500,000 acres (or 10,000 square miles) are cultivated.[26] About seventy-five per cent of the country's income is derived from the land.

The chief economic crops are cotton and coffee. Table XV shows comparative figures pertaining to production of main crops during the years 1952 through 1956. Cultivation is still based on the hoe, but tractor hire service are becoming popular.

Over one and a half million acres of cotton have been planted in a good year. The total return to growers in

[25] Uganda 1957, p. 140.

[26] Encyclopaedia Britannica, 1956 edit., Vol. 22, p. 663.

TABLE XV

Production of Main Crops*

Comparative figures showing production of main crops between 1952 and 1956 inclusive.[27]
(figures in thousands of tons)

Crop	1952	1953	1954	1955	1956
Seed cotton'	222	191	234	177	216
Coffee'					
African'	30	27	25	60	48
Bugisu Arabica'	2	2	3	6	4
Non-African'	5	6	6	8	9
Ground Nuts/	11	5	12	17	17
Maize/	29	125	76	35	44
Castor Seeds	11.9	13.0	7.6	3.3	1.8

* These figures relate to sale of cash crops alone.

' Figures are for harvests during the season ending in the year shown.

! Figures given are for total quantities of cured coffee.

/ Estimates.

[27] The British Commonwealth 1958 (second edition) London: Europa Publications Ltd., J. W. Arrowsmith, 1958, p. 738.

the 1956/57 season was estimated at 13,100,000 pounds,[28] or about $38,000,000.

With coffee, the amount of 68,021 tons of clean Robusta and 386 tons of Arabica produced during 1956/57 was said to be the largest crop ever recorded in Uganda.[29] Other crops include tobacco, maize, oil seeds, tea and sugar cane.

This far, plantation production plays a relatively small part in the total agricultural production, which is predominantly by African peasant cultivators. The aim is to grow sufficient for domestic requirements and to obtain a cash income for the sale of economic crops, or of surplus foodstuffs.

Immigrant labor, especially in Buganda, is employed extensively by farmers. A large flow of migratory, unskilled laborers enter south western Uganda on a wide frontier every year from the Belgian territory of Ruanda-Urundi. The majority of these laborers usually return home in the same year. This migration, which is known to have become fairly stabilized over the years, was recorded as follows during 1945, 1946, and 1947:

[28] Uganda 1957, p. 52.

[29] Ibid.

TABLE XVI

Comparative Figures of Migrant Labor Entering and Leaving Uganda During the Years 1945, 1946 and 1947 [30]

	1945	1946	1947
Migrants entering Uganda	101,141	138,154	104,306
Migrants leaving Uganda for home	37,779	60,903	68,590

3. Trade and Industry:- Uganda export trade has steadily grown since 1900 when more stable administration was established after the civil war in the country.

When trade returns were first compiled in 1901, the value of exports was about 50,000 pounds, or approximately $240,000 according to the value of the pound then.* The chief articles at that time were rubber, ivory, skins and hides. About forty-six years later in 1947, principal exports fetched 11,447,680 pounds (approximately $32,000,000). During 1956, the grand total of exports was valued at 34,054,910 pounds[31] (approximately $100,000,000).

The Owen Falls dam opened in 1954 is expected to greatly revolutionize industry in Uganda. The dam, which is 2,500 feet long, and 100 feet high is to supply electricity not only to Uganda, but also to the neighboring territory of Kenya.

[30] Uganda 1947, p. 12.

[31] Uganda 1957, p. 41.

* Around 1901, the British pound was valued at $4.80.

New industries which have developed during the post-war period include cement manufacture, metal working, furniture making, and brewing. A textile mill, located at Jinja, near the point where the Nile begins its journey to the Mediterranean, began production in 1955.

Commercial fishing is being undertaken in all major waters. The industry is operated almost entirely by Africans; a total of 20,000 are employed in this business. By 1957, about 700 fishermen had purchased outboard engines.[32] Fish production in 1957 yielded 45,000 tons valued at 1 3/4 million pounds (approximately $3,000,000).

Copper became the most important mineral in the country with the opening of the Kilembe mines during 1956. An average of 45,000 tons a month was produced in that year, with a total export value of about 1,152,000 pounds (or approximately $2.5 million).

Other minerals produced, though in small quantities, include wolfram, tin, beryl, lead concentrates, gold, silver, bismuth and iron ore.

4. Land and Air Communication:- A total of about 11,147 miles of all-weather roads are maintained, both by the Protectorate government and local governments. Of that number, about 445 miles of two-lane bitumenized highways, radiating from Kampala, the capital city, and capable

[32] Ibid., p. 64.

of carrying heavy traffic, are also maintained by the DPW.

Railroads and inland waterways are the responsibility of the East African Railways and Harbors Administration. Kampala is linked to Mombasa, the main port on the coast of Kenya, by a railroad of some 800 miles. Small steamers operate on lakes like Victoria, Albert and Kioga.

The airport at Entebbe is one of the largest in Africa, and it lies on a direct Cairo-to-Cape route. In Uganda itself, there are landing strips in ten different places to cater to local air traffic.

C. Culture

Up to the year 1890, tribal institutions in Uganda developed mainly around hereditary rulers and clan elders. Day-to-day life was centered around such leaders who exercised great powers over their subordinates, in the fashion of the feudal system in Europe during the Middle Ages.

Each tribe developed a set of customs peculiar to itself. Marriage customs, music and dances are different in each tribe. Even eating customs and habits are seldom the same in two different tribes.

At present, there are three staple diets among the Uganda Africans. Plantains (green bananas) are the staple food in the wetter areas around Lake Victoria. Grains,

chiefly millet with peas and beans, are found in the drier plains and uplands of the northern and south western parts of the Protectorate, while a diet of milk and blood is favored in the south-west. This is increasingly being supplemented by grain and other foods.

As there was no writing before the dawn of modern education some sixty years ago, comparatively little is known about pre-European Uganda. History was handed down by word of mouth through folklore and stories.

The multiplicity of languages and dialects in the Protectorate has been another cause for widely differing tribal institutions.

Even before Mohammedanism and Christianity were introduced in the country, people generally believed in the existence of a Supreme Being under whose influence various spirits and tutelary gods operated. Today, the majority of the population have accepted and practice Christianity and the Muslim religion. A small percentage remain who do not belong to any organized religion.

D. Education

African education in Uganda remains largely in the hands of voluntary religious agencies. The government maintains general direction and assists with grants-in-aid.

The Uganda annual report of 1957 put the number of children of school age at about 1,300,000.[33] The figures included 18,500 Asians and 1,800 Europeans. The number of children actually in school--both Protestant and Catholic schools--was put at 282,442.[34] This figure does not include Muslim schools, a number of schools privately run by Africans, and some mission schools not aided by the government. All these might bring the number of children in school to nearly half a million.

Primary education, except in a few cases, is under the guidance of local officials in various districts. In Buganda, the Minister of Education for that province is directly responsible for those primary and junior secondary schools which are not under voluntary agencies. By the end of 1957, there were 800 Anglican schools, not counting a large number of unaided primary schools. About 117,000 children were being educated in aided Anglican schools in 1957. The Anglican mission runs some thirteen teacher-training centers, with an output of about 485 teachers a year.

The Anglican dioceses--Uganda and Upper Nile--have four African bishops. There are 312 clergy in all, of whom thirty-seven were known in 1957 to be Europeans. In addition, there were 106 European lay missionaries--doctors,

[33] Uganda 1957, p. 73.
[34] Ibid., pp. 91-92.

nurses and teachers.

The Catholic schools' picture during 1957 looked as follows:[35]

	Students
Aided primary schools	156,660
Junior Secondary schools	6,000
Technical schools	514
Training centers	2,268
Total	165,442

By 1955, there were just under one and one-half million Catholics in the Protectorate, or about a quarter of the Protectorate's population.

The white missionary populations of the Protectorate are estimated as:

Anglicans	143
Catholics	793

In addition to Anglican and Catholic schools, a small number of schools are run by the Uganda Muslim Association.

Private-run nursery, primary and secondary schools have sprung up all over the protectorate. With minor exceptions, these are owned by Africans.

[35] Ibid.

Higher Education

Makerere College (the University College of East Africa, which is situated in Uganda), and the Royal Technical College, situated in Nairobi, Kenya, provide higher education for East Africa. The majority of students at Makerere are Africans, but the college admits students of all races. Of the 625 students who were attending the college in 1957,211 came from Uganda. Makerere College is an affiliate of London University, and since 1953, students have sat for degrees of that University.

Largely due to lack of sufficient educational facilities for higher education in East Africa, the number of Uganda students seeking higher education abroad continues to grow. During 1957, a total of 800 such students were known to be studying overseas.[36]

Literacy Aspects

Literacy is generally defined by UNESCO as the ability to read and write.[37] Inability to perform those two skills has greatly contributed to the persistence of semi-primitive conditions in many parts of Africa. In those areas of Africa where efforts were made to popularize education, the yearning for social change is very striking. The credit is due to certain missionaries who realized from the very beginning

[36] Ibid., p. 76.

[37] American Assembly, The United States and Africa, New York: Columbia University Press, 1958, p. 230.

of their work that gospel teaching should go with other ingredients of Christian civilization.

Henry M. Stanley, the explorer, had also urged that the white missionary sent to Christianize Africa should be the "practical Christian tutor, who can teach people how to become Christians. . . and turn his hand to anything like a sailor . . ."[38]

Charles T. Leber, Chairman of the Committee on World Literacy and Christian Literature in New York, speaking in appreciation of Dr. Frank Laubach's efforts to make the world's millions literate said:

> How can men . . . think if, seeing, they do not understand? If the struggle of today is to free the oppressed millions, of what value is it to liberate their bodies and not release their minds?[39]

Dr. Frank Laubach himself states that:

> The most bruised people on this planet, the naked, the hungry, the fallen among thieves, the sick, the imprisoned in mind and soul, are the twelve hundred million illiterates, three-fifths of the human race.[40]

Today, about seventy per cent of the population of Uganda are still illiterate (see Table XVII). This is a comparatively low figure when considered in terms of many other countries in Africa.

The Laubach method of reading sheets was first tried in Uganda in 1946 when a missionary training center for

[38] Stanley, op. cit., p. 209.

[39] F. C. Laubach, The Silent Billion Speak, New York: Friendship Press, 1945 . p. 1.

[40] Ibid.

TABLE XVII

Estimated Extent of Adult Illiteracy in African Countries Around 1950*

Per Cent of Adults Illiterate	Countries
95-99	Eritrea, Ethiopia, French Equatorial Africa, French Somaliland, French West Africa, Angola, Mozambique, Portuguise Guinea, Spanish West Africa, British Somaliland, Italian Somaliland (30.4).
90-95	British Togoland, Liberia, Libya, Sudan, Gambia, Nyasaland, Sierra Leone, Zanzibar and Pemba, Cameroons (Brit. and Fr. administration), Ruanda-Urundi, Tanganyika, French Togoland (19.8).
85-90	Morocco (Ex Tangier), Nigeria (20.3).
80-85	Tunisia, Algeria, Sao Tome and Principe, Swaziland (7.5).
75-80	Egypt, Ghana, Tangier, Comoro Islands, Spanish Guinea, Bechuanaland, Kenya, Northern Rhodesia, Southern Rhodesia, S. W. Africa (20.9).
70-75	Uganda (3.0).
65-70	Madagascar (2.5).
60-65	Belgian Congo (7.3).
55-60	Union of South Africa (7.8).
45-50	Basutoland (0.4)
30-35	Ceuta and Melilla (0.1)

* Data from UNESCO, World Literacy at Mid-Century, Monographs on Fundamental Education, XI, Paris: 1957, pp. 38-42. Estimates and Approximations by UNESCO, based on Census data where available, other records and non-statistical information.

UNESCO has adjusted available estimates, and made its own approximations for literacy defined as the ability to read and write, and for adult populations as persons fifteen years old and over.

Figures in brackets are UNESCO estimates for the total number of adults (in millions), living in countries with the indicated illiteracy percentages.

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primary teachers undertook, as a form of social service, the teaching of literacy to certain people in the surrounding villages.[41]

More vigorous campaigns started later under the direction of the Department of Social Welfare in 1947. Country-wide campaigns were reported during the following year.[42] Around 1950, it was estimated that between twenty-five and thirty per cent of the population of Uganda were literate.

As literacy campaigns got under way, and hundreds of people were beginning to swell the number of new literates, the demand for reading material was felt. The East African Literature Bureau and the Uganda African Literature Committee, set up joint offices in Kampala and were concerned with circulating libraries, production of textbooks and periodicals, and the establishment of agreed orthographies.

The two organizations also tried to stimulate the

[41] Uganda 1946, p. 54.

[42] Uganda 1948, p. 60.

efforts of teachers and others who were trying to write books in the vernacular languages. At least five dominant vernaculars in the Protectorate were encouraged in these efforts.

Literacy campaigns, as such, have slackened somewhat. But the Uganda annual report of 1957 reported greater attention had been paid that year to the development of informal adult education through existing groups.[43]

The report noted that an increase in the Community Department's staff at the end of 1957 enabled greater co-ordination of adult literacy techniques. The Uganda Literature Committee, working in close liaison with the East African Literature Bureau, tackled the equally important problem of producing and distributing simple readers.

The interest in making other people literate has not been confined to government and missionary agencies. Voluntary teachers, students from Makerere College, and members of youth clubs are all reported to have rendered valuable teaching aid among inmates of prisons. Approximately eighty per cent of the prisoner students obtained certificates in such classes during 1957.[44]

While the demand for reading material is always above the supply, the few books available are not within

[43] Uganda 1957, p. 88.

[44] Uganda 1957, p. 107.

easy reach of the public.

In a land of nearly six million, where modern towns are being developed, there is only one public library. This is the Municipal Library in the city of Kampala. This library, comprising 7,000 English volumes, was opened in 1953. Although no publicity as such is made to popularize it, about 2,000 people of all races are said to use it every month.[45]

[45] Ibid., p. 135.

CHAPTER FOUR

RADIO AND UGANDA'S AIMS AND GOALS

A. Introduction

In the chapter on mass communication in Uganda it was observed that the press had serious limitations which did not allow communication of any appreciable scale to be achieved through that medium. In evaluating the present radio service, we indicated the need to extend the broadcast time so as to meet the public's demand for education in various areas.

Radio in the Twentieth century fell in line with the other basic scientific advances which contributed directly to fundamental social change.

The invention and the development of movable type became very closely related to the spread of literacy. Urban industrial communities developed due to application of steam power; whereas, the use of the internal-combustion engine increased the mobility of modern life.

Today, radio's influence, whether for good or otherwise is recognized as a powerful force, for with it the unprecedented phenomenon of communicating with masses of people at the turn of the dial is an every day reality.

The popularity that radio is already enjoying in Uganda indicated that this powerful force can be effectively used to further the country's aims and goals.

After less than six years on the air, the Uganda radio has stimulated sales of over 70,000 radio receivers (see page 33). Assuming that each caters to an average of say, four persons in a family, this would mean potential listenership of some 280,000 during a popular program. With the limitations cited in the medium of the press, readership of more than 200,000 in a single day can hardly be envisioned for the immediate future. Yet radio's popularity at present allows one to speculate that the number of radio homes today might be tripled during the next decade.

What remains, therefore, is for the Uganda radio to draw up a program policy which will provide generously for educational programs needed by the country's masses.

Bernard Blin states in his "L'enformation Radiophonique Dans le Pays Sous-Developpes," that to use radio as a public service, "specific and limited publics," which need it most should be given special attention.[1] This means that while the various social groups in the country will have their share of the service, the needs of the masses should be paramount; for the main objective here is

[1]Bernard Blin, "L'enformation Radiophonique Dans les Pays Sous-Developpes," Cahiers d'Etudes de Radio-Television, Paris: Imprimerie Herissey-Evreux, 1957, p. 147.

to raise the general standards of living.

B. Programming Aspects

The heart of a radio service is the program. All the technical operations required to put a program on the air are of little avail if a programming leadership is ineffective. Hence, a thorough understanding of a station's audience is important, in order to facilitate planning an effective program schedule.[2]

There are other considerations to bear in mind when embarking on program planning: such as the overall policy of the service, the continuous nature of the programming function, and various sources from which program ideas must be obtained. It has also to be remembered that keeping a balanced flow of programs demands a continuous creation of fresh, meaningful themes upon which to build new programs.

To help fulfill all these demands the country must develop writers, local community theatrical groups and schools and clubs must supply enlightened talent.

Suggested Program Policy for the Future

Different broadcasting systems around the world have distinct program policies. In most democracies such

[2]Judith Waller, Radio The Fifth Estate, New York: Houghton Mifflin Company, 1946, p. 71.

policies are developed to suit the listening public.

Broadcasting systems in certain western countries like the United States, Canada and Great Britain, to mention some, aim at serving the best interests of the general public. However, each of those countries has built up a broadcasting system peculiar to its institutions. Where the emphasis is placed in the program policy of each country, determines the difference between the various systems.

In the United States, for example, where radio is highly competitive, and broadcasters have to pay their own bills out of their own incomes, advertisers are largely responsible for the development of the policy of giving listeners "what they want." Never to offend a single listener has always been the aim of advertisers, for the people must be given what they want if they are to be expected to listen.[3]

With the BBC, freedom from commercial pressure and competition has allowed program planners to attempt various experimental kinds of programs. The BBC feels a responsibility to elevate public tastes and standards.[4] Thus, the basic policy here is to give people "what they need."

As Uganda radio's major responsibility is to help raise the general standards of living, the listeners must

[3]Charles Siepmann, Radio's Second Chance, Boston: Little Brown and Company, 1946, p. 189.

[4]Giraud Chester and Garnett Garrison, Television and Radio, 1950, p. 165.

be given "what they ought to have," or "what they need."

With that aim in mind, the future program policy of the UBS should be designed to serve the following ends:

1. To raise the standard of living through programs covering such subjects as agriculture, health and sanitation, and other related educational or public service programs directed to men, women or children.
2. To encourage participation and interest in civic and governmental affairs.
3. To broaden people's outlook, both on their own country and on the world through broadcasting different types of news.
4. To encourage interest in, and preservation of African cultures and institutions.
5. To provide the best in entertainment programs.
6. To supplement in-school education.

C. Major Programming Areas

The various programs that should cover the suggested program policy fall into the following three major classifications:

a) News

b) Entertainment

c) Education and Public Service

As the UBS program schedule showed in a previous chapter, a certain amount of programs are already being broadcast under the above classifications. However, further discussion of each of the above categories will show the expansion still needed.

1. The News

According to the Uganda Broadcasting Service Head of Programs, the news program is the most popular of all programs offered by this station.* This clearly indicates its importance particularly as a vehicle of useful information or education.

There are three types of news which should be allowed for in future program schedules. These are straight newscasts, news analyses, and commentaries.

A straight newscast is the most familiar form, providing news without editorial comment, and is expected to be factual and unbiased.

News analyses carry an educational element. Programs under this category try to throw light on news developments by providing a frame of reference, where the known facts that came before or immediately followed an event are thrashed out to supply an interpretative perspective. The important factor here is that the writer or speaker only points out all the relevant and significant evidence. He

*Information obtained from a questionnaire filled in by the Head of Programs, UBS.

does not attempt to give listeners his own conclusions.

With commentaries, the commentator expresses his own or his government's beliefs and judgments concerning the significance of events. Quite often, these personal opinions may be expressed outright, while "some commentators use the question technique of disguising their purely personal belief as expert or majority opinion."[5]

Needless to say, news analyses and commentaries can only be adequately handled by well-informed individuals. The news analyses could be first-rate educational programs.

2. Entertainment

Under the very broad category of entertainment could be placed such programs as music, variety, drama, audience participation, comedy and sports. This list is not exhaustive, and it should be noted that many of these programs might overlap into the category of educational programs.

Music programs are good attention-getters. They attract to radio receivers people to whom other informational or educational programs are aimed.

There should be a great wealth of music programs at any African radio station. Africans generally love Western music, especially the popular type. A good many

[5]Chester, op. cit., p. 403.

of them, too, appreciate the classical type of Western music. Then there is the African music, which can be classified into traditional, semi-traditional, and popular. All this offers a great variety of entertainment programs.

Variety shows of the type heard on the American radio should be very popular here, too. These are made up of different elements like music, drama, comedy, and gags, which are held together by an expert Master of Ceremonies.

Dramatic shows for radio could be classified as straight dramatic, such as adaptations of screen plays, and plays written especially for radio. It should not be difficult to find writers for serials that lend themselves to easy production.

With audience participation shows, there is every opportunity to bring the radio audience into the picture. Not only will the people in the studio actually participate in such programs, but listeners everywhere will identify themselves with the studio audience through the able leadership of the Master of Ceremonies.

The comedy is very much like a variety show. It is commonly built around certain individuals who are responsible for producing a variety of amusing situations, common to everyone. The show is kept moving by the magnetism of their personalities, and their consistency in building

and maintaining characters who are bound to appeal to all listeners. A good example of a comedy show is that of "Amos 'n' Andy," on the CBS radio in America.

Sports programs are a popular type of entertainment everywhere, especially with adult listeners. Well conducted running commentaries take listeners virtually to the very scene where events are taking place.

Given appropriate facilities, incorporating such shows in the UBS program schedule would greatly enrich the entertainment side of the service.

3. Education and Public Service

Although radio education will be partly referred to here in broad terms to include all those programs which present significant information to listeners, we will be more interested in the type of information which reflect orderliness and continuity.

One authority has distinguished education by three characteristics:[6] 1) purpose, 2) design, and 3) continuity. He defines the purpose of education as being the progressive enlargement of man's understanding of himself and of the universe-that is the only basis for reasoned and reasonable action. Its design is said to be related to the several, sequent stages by which such understanding is attained, and to the means by which human

[6]Charles Siepman, Radio Television and Society, New York: Oxford University Press, 1950, p. 254.

faculties, necessary to understanding, can best be trained and developed. Its continuity is likened to keeping the muscles of the mind supple; that it is essential to the execution of the design and to preclude the haphazard, intermittent, and disorderly impact of experience.[7]

Deliberate education should reflect those three important qualities: purpose, design, and continuity.

The Educational Program

An educational program is planned to meet special needs of listeners. Hence, it is always essential to analyze the needs of the people before planning the educational portions of the program schedule. Continuing audience surveys should constantly keep program planners informed of other needs as they occur. As Hilda Matheson puts it:

> In any discussion of education in relation to broadcasting, an understanding of the listener is all important; it is no use deciding what people ought to learn without at the same time considering how it may be made interesting--without, in fact, an unremitting study of human psychology.[8]

Some of these needs may be of the type cited in the policy statement (see page 85), which may involve training in an understanding of significant skills, and the like. At other times, they may involve extending the range of the cultural experience of the audience, with a view to-

[7] Ibid.

[8] Matheson, op. cit., p. 176.

ward developing an appreciation of artistic expression and a refinement of artistic tastes.

Major types of educational programs which capitalize on the unique characteristics of the radio medium have been developed as follows: 1) Direct Classroom Teaching; 2) Supplementary Classroom Teaching; 3) Informal Preschool and Out-of-School Education; 4) Formal Adult Education; 5) Informal Adult Education; and 6) Integrated Education and Entertainment.[9]

Direct Classroom Teaching is used by many public schools and institutions in advanced countries. The programs are planned as a substitute for instruction by the classroom teacher. This is generally limited to subjects which most classroom teachers are unable to handle very effectively. While this type of program would be quite ideal for a country like Uganda, where good teachers are much too few, the apparent cost and organization involved might make it impracticable, at least for some time to come.

The commonest form of instruction, either by radio or television, falls under the category of Supplementary Classroom Teaching. It is used in many countries to supplement school teaching. Programs on subjects like music appreciation, art, geography, nature study, social

[9]Chester, op. cit., p. 198.

studies, current events and history, are coordinated with the regular courses of instruction and synchronized with the school timetables. It is always important that the teacher prepares children for the broadcast, as well as conducting follow-up activities. This writer feels this is the type of in-school program that Uganda can try and develop according to its resources.

Programs under Informal Preschool and Out-of-School Education are intended for children, both those too young to go to school, and those who have returned home from school. The UBS children's programs at present are intended to serve that end.

Formal Adult Education on radio has not thrived, even in advanced countries. In the United States, the use of either radio or television for transmitting formal adult education has, until recently been limited mainly to college courses given over local broadcasting facilities.[10] But experiments have been conducted recently in the southern part of the United States, with great success, in literacy training by television. In Uganda, Formal Adult Education might, for sometime, be practicable only with respect to the teaching of English to beginners.

The Integrated Education and Entertainment method is usually practiced through documentaries and some dramatic

[10] Ibid., p. 200.

presentations. It is regarded as one of the most ideal way of instruction by the radio medium. Usually, people obtain their greatest satisfaction from programs that not only entertain them, but also give them a feeling of having been enriched by the experience.[11] However, the method obviously lacks that seriousness of purpose which is of particular importance with respect to programs intended to bring about a change of behavior, or to significantly improve people.

Most educational radio programs everywhere are devoted to Informal Adult Education. One of the main characteristics of this type of education is that there is generally a lack of systematic and graduated plan of instruction. Since programs that cover the most urgent needs of Africans in Uganda on such topics as agriculture, health and nutrition, civics, and so on, are broadcast under this grouping, future operations in this area must be characterized by more systematic planning and intensive pre-broadcast campaigns wherever necessary, as will be shown later. The important practice here, as Charles Siepmann points out, is "to preclude the haphazard, intermittent, and disorderly impact of experience."[12]

D. Planning the Educational Program

We pointed out that educational programs should be

[11] Chester, op. cit., p. 200.

[12] Siepmann, op. cit., p. 254.

broadcast with a view to their capacity for changing people. It has also been indicated that this is difficult to achieve unless programs are done in an orderly and logical manner, reflecting purpose, design, and continuity.

When planning individual programs, the criteria to pursue should amount to the following: the program should be enjoyable; it should be educationally significant; and it should stimulate worthwhile activities.

To fulfill all these different objectives involves a number of considerations, including:

a) The nature of the audience to which programs are to be directed.

b) Specific objectives in broadcasting the programs.

c) The body of knowledge from which the programs are to be drawn.

d) The most suitable time for broadcasts.

e) Program format.

f) Promotional measures required.

g) Required research on the part of the writer.

h) Plans for evaluation of programs.

The Audience

Certain programs may be of value to listeners, irre-

spective of sex, age, and social standing. This would probably be true regarding, for example, some types of health programs. But where the intention is to air a series of programs to coffee growers in Uganda, for example, in which tips as to planting, care of trees and harvesting of the beans are to be given, then we have a distinct audience.

We have to decide on the best type of program to use for this particular audience. Our potential listeners would be mostly adults of both sexes. A good number of them are fairly well off, but the majority belong to the lower social class. Perhaps most of them had no education at all. They probably raise between one and five acres of coffee, and we know that economically, they all can afford at least a cheap radio receiver. Before planning the program we would have to analyze the audience in this manner, and accordingly plan a message that would suit their needs.

We might probably feel that having representatives of the growers on the programs will make the presentation more effective. On the other hand, we might decide on experimenting with different types of programs.

Objectives

The objectives would be formulated in accordance with

the needs of listeners. In the case of our coffee growing audience, the objectives might include making farmers respect and like their job as sustainers of the country's wealth, or simply giving them advice on how to handle one of the country's principal cash crops.

The Body of Knowledge From Which the Programs Are to be Drawn

Again using the subject of coffee growing, the programs in a contemplated series may be built around certain aspects in the coffee industry, which are commonly misunderstood by growers through sheer ignorance. It might be found that certain practices injurious to the industry persist in spite of repeated warnings by agricultural experts. The programs might be planned to point up weaknesses in a more acceptable form, and thus try to influence future behavior.

Time for Broadcasts

This would again be determined by the type of audience and the nature of the program itself. A series of agricultural programs, for example, intended to feature better methods in cotton planting or picking should be planned for broadcast preferably during the very seasons when such activities usually take place. Programs aimed

at encouraging people to take precautionary measures against polio should be more effective if aired just before the scheduled time for polio injections.

The day and time when programs are broadcast should again suit the audience. The farmers programs, for example, are usually more suitable for Sundays, since on this day most farmers are at home.

Program Format

Radio is generally considered by the listeners as entertainment. One radio expert said that the major difficulty which adult education has is that of "enticing folks to listen." He advises that since radio is generally meant to provide entertainment, "the adult must be led blindfold to the fountain of knowledge and encouraged to drink by the promise of entertainment."[13]

The integrated education and entertainment method of instruction is agreed to be one of the most ideal ways of instruction by the radio medium. It is to the program planner, however, to decide what form to use in given circumstances.

Promotional Measures

Where especially planning a series of program is

[13]Ernest H. Robinson, Broadcasting, London: John Lane, The Bodley Head, 1935, p. 36.

concerned, publicizing the series before broadcasts start is important. This would mean much more than a couple of announcements on the air or in a newspaper. In the event that a series is to feature agricultural or health programs, the government department concerned might like to help with further promotional activities necessary.

Research

It is hoped that in most cases, educational series would be written by experts who know all about research, and who can readily get access to reference material. On the other hand, broadcasting experts should be able to advise writers as to possible sources of reference material.

Plans For the Evaluation of Programs

Program producers should be satisfied on the three points mentioned before, which constitute the yardstick for successful educational programs. These were: 1) program should be enjoyable; 2) program should be educationally significant; and 3) program should stimulate worthwhile activities.

Various methods could be used to test these points with respect to broadcast programs. With programs for the adults, questionnaires to certain sections of the listeners, accompanied, where possible, with personal inter-

views, should reveal some dependable reactions. Radio experts available should also supply valuable comments.

The audience could also be invited to send in suggestions of similar subjects as were used in the series which, when approved, could be used for future programs.

E. Criteria For Judging Educational Merit of Programs

With the understanding that education involves: change, direction of change, and educational area covered, Winfred Bird set up criteria by which to judge the educational merit of programs broadcast by the National and Columbia Broadcasting Systems. The criteria cover separately those programs intended for classroom use, and the ones directed to adults.[14]

These criteria should help a Uganda broadcaster, as much as any other broadcaster, to judge whether the educational programs in Uganda measure up to the required standards. Table XVIII shows the above-mentioned criteria set up by Winfred Bird.

[14]Winfred W. Bird, The Educational Aims and Practices of the National and Columbia Broadcasting Systems, Seattle: The University of Washington Press, 1939, p. 27.

TABLE XVIII

Criteria For Judging Educational Merit of Programs

	I. Systematic information and instruction, broadcast intended primarily for classroom reception and use		II. Cultural direction and equilibrium, broadcasts intended primarily for home and adult use
1	Subject matter educationally significant	1	Subject matter educationally significant
2	Must capture the immediate interest of the listener	2	Must capture and hold audience attention
3	Has a unified theme	3	Has a unified theme
4	Is consistent with the established political and social order	4	Challenges thought on the political, social and economic order
5	Provides strong motivation to the listener	5	Stimulates and motivates the listener
6	Is available at a suitable hour for classroom use	6	Is available at a time when the adult audience may be reached
7	Does not take the place of the teacher	7	Constantly leads toward the improvement of the tastes of the listener
8	Has clearly defined educational area	8	Provides for listener participation or appreciation
9	Provides for student participation or appreciation	9	Is authoritative
10	Is authoritative	10	Does a unique educational job
11	Does a unique educational job	11	Has limited advertising

TABLE XVIII (continued)

Criteria For Judging Educational Merit of Programs

I. Systematic information and instruction, broadcast intended primarily for classroom reception and use	II. Cultural direction and equilibrium, broadcasts intended primarily for home and adult use
12 Is related to the school curriculum	
13 Has no advertising	
14 Results are educationally measurable	

F. Meeting the Special Needs of Certain Groups

So far, we have examined ways of approaching Uganda's aims and goals with respect to future program policy. We then discussed the various programs that should cover the suggested program policy, putting the emphasis on educational programs. We will now discuss in more detail the various special groups of the adults whose needs must be provided for, in order to realize some of the goals set up in the program policy.

1. Women's Needs

Among the Informal Adult Education programs which need special attention are those of women. While the

entertainment aspect would not be lost sight of, many of the programs here should be so planned that they are educationally significant. This is necessary because of an obviously important part women play in the development of a country.

In whatever form these programs are presented, there is always a wide range of topics covering all the specialist activities of domestic women--on maternity and child welfare, including pre-or post natal care; on helping their children in the various ways through understanding their psychological development. There could be developed a wealth of topics on feeding, clothing, and on the amusement of children; on food values, cooking and mending clothes; and the many other practical tasks of interest to women as a whole.

Broadcasters should be prepared to follow up such talks by advice and correspondence, and listeners should be encouraged to write for more advice.

Besides programs developed around household matters, a good percentage of women might be interested in talks on travel, current events, life in other countries, and even on books. All such topics need expert handling which takes into consideration the social standards of listeners. The programs should be simple and understandable, if the

greatest number of listeners possible are to benefit by them.

2. Programs Directed to Farmers

We have all the way emphasized the importance of agriculture in Uganda, since the country is so well suited for it. The Department of Agriculture is helping with advice, both on the raising of economic crops and food crops. Much more can still be done, using the medium of radio, to augment practical advice in the field which only a small percentage of the population get.

Here again, careful planning is the key. The haphazard, disorderly type of programs cannot be expected to accomplish much.

3. Programs for the General Adult Public

There are a certain number of programs in the Adult Education category that may be directed to listeners irrespective of sex. However, more consideration here should be given to listeners in the lower cultural level - people who cannot benefit very much from written material.

Among topics that can be featured here are those dealing with general health problems -- such as problems of keeping well, and avoiding things likely to cause ill-health, problems of diet, exercise, and growing old. Other programs that could be designed to cater to all social

groups would cover topics on citizenship and community development.

G. Listening Groups

An important aspect of radio education for the adults is the development of Discussion Groups. In Western countries group listening and group discussion under suitable leaders has become an established institution. Listeners, in connection with some kinds of talks, take part in experiments, inquiries, and answering questionnaires which, in a way, is said to turn passive into active listening.[15]

It is in listening groups that the more educated individuals could be of great service to their less-fortunate fellows through their leadership in discussions. Topics on civics, politics, and international relations usually lend themselves to constructive discussions.

There have been encouraging signs to indicate that listening groups in Uganda can be developed to further the needs of adult education. Some of the many social clubs with membership from both sexes, which have come into being at the initiative of the Department of Community Development, started experiments in group listening. Their main interest lay in the "English by Radio" program. Some of these clubs with membership from the lower economic

[15]Matheson, op. cit., p. 195.

level started group listening merely as a means of affording members who did not own radio sets the opportunity to listen to the most popular program in the country -- the news.

One of the leaders of these clubs told this writer that certain news items of wide interest were discussed by members, and often they asked broadcasting authorities to clarify certain points which had not been clear to members.

As a result of discussions by club members concerning the UBS program schedule, suggestions and opinions of members were at times sounded to the broadcasting officials who, this club leader says, took note of them.

Answering the question whether radio programs had made any significant impression on some club members, the same leader stated that listening to radio clearly made some people improve their methods in farming or child care.

Group Leadership

It is clear from the above account that group listening can be a rewarding experience, even in an underdeveloped country when spurred with sufficient encouragement. Even when programs seem elementary and suited to an intended audience, there are listeners who might not de-

rive much practical value from listening alone to such broadcasts. But as an expert on group listening cautions, "The success or failure of group listening everywhere depends primarily upon the stability and efficiency of the organizing machinery."[16]

What is considered most crucial in any consideration of group listening is the quality of the group leader. To quote the same writer:

> A mere catalogue of the qualities he should possess adds up to a formidable total. He must be agreeable, tactful, authoritative, yet not dictatorial . . . He needs to be familiar enough with the topic under discussion not only to discern the form in which it can best be debated, but also in order to answer questions, resolve obscurities, and generally fill up the gaps which the broadcaster is sure to have left in his preliminary statement.[17]

In the opinion of another expert, the person best equipped to be a discussion group leader was

> ". . . the man with good academic qualifications; the layman with an absorbing interest in some particular subject; the schoolmaster, or the man who has travelled . . and has personal experience of lands abroad. . ."[18]

It is, of course, appreciated that the above experts were considering leaders in western societies. In Uganda, as was mentioned before, the less-endowed educationally should benefit by the services of their more educated and experienced brothers.

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[16] F. E. Hill, and W. E. Williams, Radio's Listening Groups, New York: Morningside Heights, Columbia University Press, 1941, p. 240.

[17] Ibid., p. 240.

[18] Ibid., p. 242.

H. Children's Programs

When discussing types of educational programs, we touched on two kinds of such programs intended for children -- in-school, and out-of-school programs.

As it is unlikely that the Uganda Broadcasting Service could handle more than one type of in-school programs, the attempt at such programs in the future should be limited to the area of supplementary classroom teaching. This would probably cater to both primary and secondary schools. But where the out-of-school programs are concerned, informal broadcasts directed to children, both too young to go to school and those who have returned from school, should cover the principal needs of children in Uganda in entertainment and education. It has been pointed out before that the present Uganda Broadcasting Service programs to children are in this category. Our intention here is to examine possible sources for such programs and how to handle them, so as to get more value out of them.

Sources of Program Material

As these programs are mainly narrative the many volumes of children's literature should be excellent program sources. There is a certain amount of collected

African folklore which can be used in addition to adaptations from English literature, or any other stories translated from children's books of foreign lands.

It may, of course, be necessary for publishers to authorize use of some literature. But many classical and folk stories are in the public domain and may be used at will. Most of the stories, however, may generally require some editing or simplifying for the children's broadcasts.

Catering to Specific Groups

Just as is the case with adult groups, it is important here to consider the general interests of children according to age groups when planning a series of programs. A story well suited for six-year-olds will obviously be too simple for ten-year-olds. On the other hand, some experts agree that children are less discriminating towards dramatic programs, that older children will listen to dramatic versions of stories considered suitable for younger ones.[19]

Typical stories suited for specific age-groups are shown in Table XIX. From descriptions given against the age-groups shown, anyone building programs for African children could figure out which African stories apply to

[19]Chester, op. cit., p. 421.

TABLE XIX

Stories Suited for Specific Age-groups[20]

Age-Group	Type of Stories
4-5	The Mother Goose stories, repetitive jingles and stories dealing with very familiar things around the home or farm. Sample Title: The Three Bears.
6-7	Stories with a little plot. Familiar transportation methods and animals, and some simple fairy stories. Sample Titles: Jack and the Bean Stalk. How the Camel Got Its Hump. Golden touch.
8-9	The fairy story is well liked. Beginning of Folk Tales and stories from other lands. Continued interest in animal stories. Sample Titles: Grimm & Hans Christian Andersen stories, Oz stories.
10-12	More attention to the outside world and reality instead of fairy stories. Beginning of sharp division of interest between boys and girls. Biography and animal stories have appeal to both. Adventure, invention and sports have great interest for the boys. Romantic fiction and stories of home and school hold more interest for the girls. Classic Titles: Treasure Island. Robin Hood. Black Beauty. Tom Sawyer.

a given group. The examples of the stories quoted in the table are those which this writer considers most familiar to the average-educated African.

It will always be advisable to translate Western classics in such a way that they read smoothly and understandably to African children; and passages can usually

[20] Ibid., p. 421. The table is not quoted in its entirety. Sample titles quoted here are only those which this writer considers familiar to the average educated African.

be changed to retain the excitement of a story without inducing fright.

Many African stories, unfortunately, do not have the familiar happy ending of the Western fairy tale, where evil is always overcome in the end. The stories in which Mr. Hare, for example, is always the hero, depicts him not usually as an innocent small fellow who triumphs over big bullies, but as a crafty, selfish individual who, more often than not, wins through underhanded means. Such stories should be recast so that they point a constructive moral.

Program Material From Everyday Life

Besides the types of stories shown above, many other topics from the everyday life, which intrigue children and rouse their inquiring minds, present themselves.

To enable children of pre-school age to understand the interesting world around them, some broadcasting systems, like the Canadian Broadcasting Corporation, provide a wide range of topics to suit the season in which programs are broadcast.

This method could yield an endless variety of programs all the year round. Topics should be developed around various things in the home -- about animals on the

farm, about children of other lands, and so on. African children could learn about life in other lands through such topics as: clothes for winter; animals that go to sleep during winter months; the story of bread; and migration of birds.

The producer or producers of these children's programs will find it necessary to gradually collect a number of reference material basic to their needs, which will be in addition to the standard reference material suggested in the next chapter.

I. Broadcasting to Schools

The commonest form of instruction by radio which we said could be concentrated upon in Uganda in the future is what is known as Supplementary Classroom Teaching. It should be emphasized that broadcasting to schools is never taken as a substitute for "live" classroom teaching, but rather as a supplement to it.

When broadcast lessons began in the early 'twenties in the western world, many people thought the schools would soon be staffed entirely by loud speakers. Economy propagandists hinted at savings in teachers' salaries. It was, however, quickly realized that far from eliminating the teacher, or reducing his importance, broadcasting

makes still greater demand on him, although at the same time it gives him something as well.[21]

The great dearth of teachers in Uganda, particularly in subjects that require specialized personnel, makes the need for school broadcasts an urgent one. One of the reasons why the English language cannot be taught in the early years of the school system is said to be the lack of good teachers in that subject. Very few teachers are available also in the areas of music and science. With school broadcasts, the few qualified individuals in these areas would do immense service for the country as a whole.

It will, therefore, be necessary to start school broadcasts in the subjects of English, music, science, and possibly, social studies.

English Teaching

Program series here should feature speech training, where pronunciation, development of voice quality, and vocabularly growth would be prominent. For upper primary and secondary classes, poetry and drama would be included.

Music

Two types of music programs should be identified here, namely: music appreciation, and music participation.

One of the jobs of producers of music appreciation

[21]Matheson, op. cit., p. 179.

programs, who should be themselves trained musicians, should be to teach children the right discrimination. The teachers should preferably be versed both in the African and Western music. One way of promoting international understanding should be through the teaching of the folk music of many lands.

Programs under music participation grouping would probably be the most popular, given talented teachers. Children, like the adults, enjoy group singing. But increasing enjoyment in singing would be only one of the aims for these series of programs. Other aims would include: 1) developing and increasing singing ability in terms of accuracy, diction, tone quality and interpretation, 2) teaching two-and three-part singing.

Science

Radio science programs in upper primary and junior secondary classes should be designed with a view to developing an understanding of the significant part science has played in social change, and in supplying basic human needs. Very intimate subjects in daily life such as "The Water Cycle," "Motion," "Levers," and so on, could prove quite inspiring topics as beginning lessons.

Traditionally, primary schools have confined science studies to animal and plant life. What's more, these

subjects can be adequately handled by the average teacher, even in the most ill-equipped schools. Teachers and children live close to nature itself.

In the present age, however, children even in underdeveloped areas have great interest in trains, automobiles, aeroplanes, and other like phenomena of physical sciences. Simplified studies about such subjects should interest children in the primary schools just as nature study subjects do.

When considering the content of radio programs in nature study, the objectives which one authority has recommended should be taken into account amount to the following:[22]

1. To stimulate a desirable attitude toward preservation of natural resources. This includes stimulating a desire to restore natural resources that are socially worth while.

2. To develop an alert sense of esthetic appreciation of nature. This includes the development of real interest in nature, and of better habits of observation.

3. To aid the pupils to understand and to use scientific methods in making decisions. This includes the ability to gather, organize, and interpret data.

4. To increase knowledge of how nature has governed the activities of man. This includes a study of man's control of nature and of the social complexities which have resulted because of man's neglect to keep pace with scientific developments.

[22]Roy de Verl Willey, Radio in Elementary Education, Boston: D. C. Heath and Company, 1948, p. 302.

Topics in health education should also be abundant. These might include, among others, discussions of personalities in the world of science who discovered for humanity the many ways of prevention and cure of diseases.

The following topics were among those recommended by educational station WNYE in New York city, as suitable in the sixth through twelfth grades -- corresponding to upper primary and secondary grades in the Uganda school system:

Atomic energy in the service of man
Penicillin
The Salk Vaccine
The war against cancer
The war against heart disease
Increasing the world's food supply.[23]

Topics of local interest, especially those dealing with the activities of the Ministry of Health would, of course, be very appropriate here.

Social Studies

This is an area, where broadcasts to schools would be concerned with the dissemination of culture and knowledge which will enable the citizen to practice the art of harmonious living. In a heterogenous society like that of Uganda, social studies should take a prominent part in a radio program schedule for schools.

[23] WNYE Manual for Teachers, New York: Board of Education, 1958-1959, p. 42.

The emphasis should be placed on international understanding, civics, and community life. Studies in these areas should help the children develop an appreciative and sympathetic attitude toward mankind, and understanding of the social and political arrangements necessary to community life, and acquire sufficient economic judgment as conceived by the society where they live.

Typical titles of topics under social studies might be: "Why Pay Taxes," "He Made His Country Great," "Know Your County," "Know Your Capital City," "Good Neighborhood," and "Let's Look at the News," or "Behind the Headlines."

J. Techniques of Teaching by Radio

Three important steps must be observed in order to make the supplementary classroom teaching a success. These are preparation for the broadcasts, participating in the broadcasts, and follow-up activities.

1. Preparation

The extent of preparation for a broadcast depends on the type of program itself. In a music program, where the children's participation is required, preparation may entail only such measures as may make the class know something about the run of the melody in which they are to participate. But a social studies broadcast would al-

most always be preceded by a well prepared preliminary discussion.

The first objective of preparation is to have the pupil mentally ready for what is to come. It is recommended that the preparatory motivation should create a sense of expectancy, of intense interest, and of mental receptivity.

In its Manual for Teachers, the educational station WNYE already referred to in a previous section, gives the following advice to teachers:

> Plan to use at least five minutes before the program to prepare your pupils for it. Their readiness can be greatly enhanced by your effective guidance. . . . You might have your students summarize what they know about the topic, or list the things they want to know.[24]
>
> You might want to show them maps, specimens, models or articles related to the topic. Any motivating device which you use creatively and purposefully cannot help but contribute to the effectiveness of the program.[25]

2. During the Broadcast

Several factors are known to influence the classroom atmosphere during any broadcast. These may include: the type or quality of the receiver, the presence or absence of outside noises, the seating arrangement, where several classes have to meet together, and so on. Care should thus be taken to make the listening atmosphere as

[24] WNYE Manual for Teachers, p. viii.

[25] Ibid.

ideal as possible for the pupils.

With more mature pupils it is sometime advised to make notes on the broadcast, some of which may include questions they may want to ask about later. But in most cases merely relaxed and attentive listening is preferred.

3. After the Broadcast

Most educational programs could be made more effective by what happens after the broadcast. It is the follow-up period which requires all the teacher's skill and ingenuity. It is advised that follow-up activities should not be too literary. "Even the finest program . . . can be ruined by stereotyped procedure, routine questioning, routine tests, or an uninspired reiteration of statements and facts."[26] Copies of typical teachers' reports on such broadcasts are shown in Appendices A, B, and C.

K. The Administration of School Broadcasts

This writer feels that when the time is ripe to implement these broadcasts, all the planning for the project should be the responsibility of the Ministry of Education. The necessary funds could be appropriated by this ministry to enable setting up some machinery that would take care of the production of programs and other

[26]Willey, op. cit., p. 58.

relevant matters. Program producers may largely be drawn from members of the teaching profession, but the UBS staff would assist in orienting them to the technicalities of script writing.

The various provincial educational bodies may also play an important part in this project. Their active interest in the project may go a long way in popularizing broadcasts to schools in their areas. Possibly, other local organizations such as Parent's Associations and Social Clubs may play a vital part, both in an advisory capacity and financially. When all the people concerned appreciate the value of the whole plan, the difficulties which seem insurmountable today might greatly be reduced.

L. The Training of Teachers

Obviously most, if not all, teachers will not be in a position to use radio with any degree of efficiency. When this is the case, the effort and money spent in the production of programs is wasted, unless the teacher can make such programs a vital part of his instruction.

A certain measure of formal training will be necessary for all those teachers in whose schools educational programs are to be received. The training program, which may be held at any convenient time and place

under the auspices of the Ministry of Education, should emphasize the following:

1. Seeing to the good reception of programs.
2. Importance of the teacher in filling the gaps left by the broadcast itself.
3. Preparation for the broadcast, participation, and follow-up activities.

Another common device for educating the teacher is the circulation of a bulletin calling attention to new available programs. The bulletin would again offer suggestions for using radio in the classroom, including necessary visual aids.

M. Some Areas of Public Service

Programs falling under the public service classification are usually taken to be educational insofar as they improve the listener in some way. They may accomplish this by raising standards of taste, or increase the range of valuable information.

This can be true of many talks programs, interviews, and roundtable discussions. Religion can also be placed here, since it is so often controversial and cannot be branded as strictly educational.

The different types of public service programs

mentioned above will be discussed in more detail in the chapter on writing for radio, but a further word about religious programs is in order here.

According to the UBS program schedule of March, 1959, religion was allowed about 1.8 per cent of the total broadcast time a week. This included programs by the three dominant faiths in Uganda: Protestant, Catholic, and Muslim.

The Muslim programs are heard on Fridays, the Muslim holy day. Those of the other two faiths are broadcast on Sundays. Popular program formats used are talks, readings and music. Once in a while Christian faiths have used dramatic presentations. Broadcasts of Church services straight from a church are also done at times.

Asked which three programs in order of importance were most liked by listeners, the Head of Programs quoted: news, listeners' favourites, and religious programs.

This indicates that religion holds an important place in the lives of many Ugandans, and could be used for more good.

Some ninety years ago, religious conflicts between various faiths caused such sectional consciousness that even today it is at times reflected in some religious broadcasts. Some kind of unanimity in religious program

procedure is needed in order to discourage undesirable consciousness.

A section of the NAB code needs consideration here, which states:

> Radio, which reaches men of all creeds and races simultaneously, may not be used to convey attacks upon another's race or religion. Rather, it should be the purpose of the religious broadcast to promote the spiritual harmony and understanding of mankind and to administer broadly to the varied religious needs of the community.[27]

Along with those considerations, the need for varied formats of religious programs must be emphasized. Efforts should be made to increase dramatic forms of presentation. This could be of much more value with programs directed specially to children. Sunday school lessons, for example, could be dramatized with the children themselves doing the majority of the broadcasting.

Another type of religious program, which should enhance the listener's interest in the broadcasts, and which could be used to coordinate the services of different faiths, is the weekly news roundup. All the important news concerning the work of the Church around the country could be read by a selected layman outside the UBS staff. But perhaps the different religious groups might prefer the station's usual newscaster to read the news.

Since interest in the religious program is already

[27]Waller, op. cit., p. 233.

known to be considerable, religious messages planned with a view to improve all listeners should be given more attention. When this is done, there is no doubt that religious programs could make a real contribution to the development of the country.

Now that we have examined in some detail the kind of programs that should meet Uganda's aims and goals, the next step is to try to draw up a program schedule and show how the different types of programs could be fitted in throughout the week. Before going further, consideration of how to handle a typical day's programs is in order.

N. The Radio Day

Most radio stations are on the air eighteen hours a day: from six o'clock in the morning, until twelve o'clock mid-night. The Uganda Broadcasting Service might manage to be on the air for this same period of time before long.

With all the various types of programs in mind, the program builder's problem is to present the kind of entertainment that is capable of holding the often-wavering attention of listeners. In order to achieve this, he must consider the domestic and work habits and the attitudes of the listening audience, at various hours of the day.

If the station concerned engages in some advertising,

the program builder or organizer must keep in mind the potential buyers of the product to be advertised, who must be reached at certain hours of the day.

The eighteen hour period may be divided up into six parts of three hours each. Programs for each segment can then be planned, bearing in mind the considerations already cited above.

1. Morning Segments

During the period from six o'clock until nine, there may be a great deal of activity in the home. Here, we must consider two types of people around Uganda.

There are people in the lower, and possibly a few in the middle class (according to the country's income brackets), who get up between six and seven in the morning to start their duties in the fields. Some of the children go to school, while others either stay home and attend to certain duties or go to help the adults with field work.

The other type of people (again a mixture of lower and middle class income brackets), are those who have regular jobs in and around towns, or other rural areas. They probably get up between six and eight according to the distances they have to cover between their homes and their jobs. Most children here are probably getting ready to go to school.

Both these types of people would appreciate some cheerful and lively music to start off the day. They would appreciate the "breakfast table" type of music heard on many stations elsewhere, where listeners are constantly reminded of time.

The African station in Kenya has been running a "good morning" program on these lines for some time which has a sizable loyal audience in Uganda.

The programs in the first three-hour segment should be largely musical, but interspersed with announcements and possibly a newscast of five minutes in length, broadcast on the hour.

During the second morning segment, there would possibly be a fairly big audience of women in towns. One could expect also some women in rural areas to be around the homes. As in other countries, programs that will appeal more to the housewife might predominate during this period. These would, of course, include both music and information on household matters.

2. The Afternoon Segments

The noon time will find many people still busy on their various jobs, and music would suit those who may be free to listen. Around one o'clock, when most people are having a lunch break, a newscast will be a popular feature

among any other programs designed for this time.

Priority may be given the rural listener who should be an excellent prospect for midday programs. School programs could be designed for the period between two and three-thirty.

After three-thirty, the housewife is again a good prospect for programs at that time. This can be the time for intimate chats concerning the personal problems of the mother, including those dealing with health, child care, or dress making. There must be variety in presentation here in order to avoid monotony. Straight talks must be followed by dramatic or musical programs.

The children are usually expected home during the late afternnon. Accordingly, programs that generally appeal to the young or which are strictly built for their own entertainment are scheduled for that time.

It should be remembered, however, that many other groups of listeners turn on their radios for entertainment at any time of day. Consequently, while certain programs may appeal primarily to a particular group, they must have qualities that will interest others as well.

3. The Evening Segments

In both rural and urban areas, the whole family comprises a potential audience between six and nine in the

evening. Programs in the early evening are, therefore, designed to appeal to all members of the family, irrespective of economic brackets.

Straight entertainment programs, the news, and some other educational programs that appeal to all age groups can be scheduled for this time.

After ten o'clock in the evening, the stress is on entertainment of a light nature. This might include dance orchestras and other music programs.

4. Some General Considerations

Music normally takes up the biggest portion of the day's broadcast schedule. But music alone for a long period is not advisable. It should be interrupted, especially in the morning time, by short skits or dialogues at times when there are fewer programs made up of talk.

Care should be taken to spot out some popular fundamental feature of a program which must remain the nucleus of the program from week to week.

The extremely important factor in a musical program is variety. When building a music program, a series of numbers which have the same key or rhythm must be avoided. Above all, the mood of the potential audience must always be taken into consideration.

In building any program, the time element is vital.

Running under is not so bad as running over. It would be disastrous if say, time ran out before a speech was properly ended. Where appropriate, the listener must be given time to digest and appreciate what he hears. The pause must be accurately timed as to its duration.

O. The Radio Schedule

The suggested radio schedule which follows provides for eighteen hours on the air daily -- Monday through Sunday -- from six in the morning until twelve midnight. This is an increase over the current schedule, of eleven and one-quarter hours daily -- Monday through Friday -- and nine and three-quarter and five and three-quarter hours on Saturdays and Sundays respectively.

This writer feels that besides English, broadcasting in future should be carried out in only three African languages, namely: Luganda, Runyoro, and Ateso. Strategically, these are the major languages most widely understood in Uganda's four provinces. The Luganda language is, at present, supposed to cater to some seven districts in the central and eastern parts of Uganda, with a total population of about three million (see Table XII, p. 44).

Runyoro is known to be understood by most tribes in

the western province, with a total population of well over a million. The Ateso language is spoken by the largest tribe in the remaining northern province (see Table XII,p. 44), and so, it could be used to serve that area.

Dropping some of the African languages in which broadcasting is, at present, being carried out, may slightly hurt some small language groups, but it will greatly improve the quality, and increase the quantity of programs in the three African transmissions left. It should also encourage closer relationship and more feeling of togetherness, which the territory badly needs.

With such considerations, and hoping that duplication of broadcasting and transmitting equipment will soon be possible to permit simultaneous broadcasting on two separate lines, the suggested radio schedule here provides for only three African transmissions, and English. A full week's schedule for Luganda and English transmissions on one line are shown in Tables XX, XXII, XXIV, XXVI, XXIII, XXX and XXXII. The Runyoro and Ateso transmissions, sharing another line, are shown in Tables XXI, XXIII, XXV, XXII, XXIX, XXXI, and XXXIII.

TABLE XX

Suggested Program Schedule For
Monday

MORNING
Luganda Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (Western)
0700 News briefs
0705 Music (Western)
0900 Women's request program
0930 Educational program for women (station's staff)
1000 Music (African and Western)
1145 Sign off--Intermission
AFTERNOON AND EVENING
Luganda Transmission cont.
1200 Sign on, program announcement
1202 Round table--educational
1230 Music (Western)
1300 News briefs
1305 Music (African)
1330 Feature (unclassified)
1400 Music (African)
1445 Serial drama
1515 Farmers' educational program (Ministry of Agriculture)
1530 Music (African)
1600 News briefs
1605 Listeners Favourites
1700 Children's entertainment and education
1730 Music (Western)
1745 Public service program: Red Cross
1800 Major newscast
1810 Commentary
1820 Music (African)
1900 News briefs
1905 News analysis--educational
1915 Music (African)
2000 Variety show
2030 Music (Western)
2055 Sign off, Luganda transmission
English Transmission
2058 Sign on, English program summary
2100 Join the BBC for world news and commentary
2115 Music
2200 Local news
2210 Drama
2240 Listeners' choice
2300 "Music for Quiet Hours"
2355 Closing prayers
2358 Sign off.

TABLE XXI

Suggested Program Schedule For Monday

MORNING
Runyoro Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (Western)
0700 News briefs
0705 Music (Western)
0900 General request program
0930 Educational program for women (station's staff)
1000 Music (African)
1145 Sign off--Intermission
AFTERNOON AND EVENING
Runyoro Transmission cont.
1200 Sign on, program announcement
1202 Music (Western)
1230 Public service feature (unclassified)
1245 Music (Western)
1300 News briefs
1305 Music--afternoon miscellany
1330 Health program (Ministry of Health)
1345 Musical interlude
1400 Major newscast
1410 Commentary
1420 Music (Western)
1458 Sign off Runyoro Transmission
Ateso Transmission
1500 Sign on, program announcement
1503 Music (African)
1530 Educational program for women (station's staff)
1600 News briefs
1605 Special ½ hour--West Nile
1635 Musical interlude
1645 Children's entertainment and education
1715 General request program
1800 Major newscast
1810 Commentary
1820 Music (Western)
1900 News briefs
1905 News analysis
1915 Music (African)
2000 Educational program (Veterinary Department)
2015 Variety show
2045 Music (African)
2057 Sign off Ateso transmission
2100 Join English transmission

TABLE XXII

Suggested Program Schedule For Tuesday

MORNING
Luganda Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (Western)
0700 News briefs
0705 Music (Western)
0900 Women's request program
1000 News briefs
1005 Music--morning miscellany
1145 Sign off--Intermission
AFTERNOON AND EVENING
Luganda Transmission cont.
1200 Sign on, program announcement
1202 Music (Western)
1230 Citizens' forum--educational
1300 News briefs
1305 Music (African)
1330 Special ½ hour--Busoga district
1400 Music (African)
1500 Educational program for women (Department of Comm. Develop.)
1530 Music (African)
1600 News briefs
1605 Listeners Favourites
1700 Music for children
1730 Music (Western)
1800 Major newscast
1810 Commentary
1830 Music (African)
1900 News briefs
1905 Health program (Ministry of Health)
1930 Music (African)
2000 Drama
2030 Music (Western)
2055 Sign off Luganda transmission
English Transmission
2058 Sign on, English program summary
2100 Join the BBC for world news and commentary
2115 Music (Western)
2200 Uganda news roundup
2215 Feature (unclassified)
2230 "Music for Quiet Hours"
2355 Closing prayers
2358 Sign off.

TABLE XXIII

Suggested Program Schedule For Tuesday

MORNING
Ateso Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (Western)
0700 News briefs
0705 Music (Western)
0900 General request program
1000 Music--morning miscellany
1145 Sign off--Intermission
AFTERNOON AND EVENING
Ateso Transmission cont.
1200 Sign on, program announcement
1202 Music (Western)
1230 Citizens' Forum--educational
1330 Major newscast
1310 Commentary
1320 Health program (Ministry of Health)
1335 Music (African)
1357 Sign off Ateso transmission
SCHOOL BROADCASTS
1400-1420 First broadcast
1422-1438 Intermission music
1440-1500 Second broadcast
Runyoro Transmission
1502 Sign on, program announcement
1506 Music (African)
1600 News briefs
1605 Music (Western)
1645 Children's entertainment and education
1700 Farmers program (Ministry of Agriculture)
1730 General request program
1800 Major newscast
1810 Commentary
1820 Music (Western)
1900 News briefs
1905 News analysis
1915 Music (African)
2000 Variety show
2030 Music (African)
2057 Sign off Runyoro transmission
2100 Join English transmission

TABLE XXIV

Suggested Program Schedule For Wednesday

MORNING
Luganda Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (Western)
0700 News briefs
0705 Music (Western)
0900 Women's request program
0930 Educational program for women (station's staff)
1000 Music--morning miscellany
1145 Sign off--Intermission
AFTERNOON AND EVENING
Luganda Transmission cont.
1200 Sign on, program announcement
1202 Music (Western)
1230 Public Service feature--unclassified
1300 News briefs
1305 Music (African)
1330 Special ½ hour--Bukedi district
1400 Music (African)
1445 Serial drama
1515 Educational program (Department of Veterinary Services)
1530 Music (African)
1600 News briefs
1605 Listeners Favourites
1700 Children's entertainment and education
1730 Music (Western)
1800 Major newscast
1810 Commentary
1820 Music (Western)
1900 News briefs
1905 News analysis--educational
1915 Music (African)
2000 Audience participation program
2030 Music (Western)
2055 Sign off Luganda transmission
English Transmission
2058 Sign on, English program summary
2100 Join the BBC for world news and commentary
2115 Music (Western)
2200 Local and other news of Africa
2220 Musical interlude
2230 Feature--unclassified
2300 "Music for Quiet Hours"
2355 Closing prayers
2358 Sign off

TABLE XXV

Suggested Program Schedule For Wednesday

MORNING
Runyoro Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (Western)
0700 News briefs
0705 Music (Western)
0900 General request program
0930 Educational program for women (Ministry of Comm. Develop.)
1000 Music--morning miscellany
1145 Sign off--Intermission
AFTERNOON AND EVENING
Runyoro Transmission cont.
1200 Sign on, program announcement
1202 Music (Western)
1230 Public Service feature--unclassified
1245 Musical interlude
1300 News briefs
1305 Music--afternoon miscellany
1400 Major newscast
1410 Commentary
1420 Music (African)
1458 Sign off Runyoro transmission
Ateso Transmission
1500 Sign on, program announcement
1503 Music (African)
1530 Educational program for women in citizenship (The Municipality
1600 News briefs
1605 Special ½ hour--Acholi district
1635 Musical interlude
1645 Children's entertainment and education
1715 General request program
1800 Major newscast
1810 Commentary
1820 Music (Western)
1845 Public service program--The Boy Scouts
1900 News briefs
1905 News analysis--educational
1915 Music (African)
2000 Educational program (Ministry of Agriculture)
2015 Drama
2045 Music (African)
2057 Sign off Ateso transmission
2100 Join the English Transmission

TABLE XXVI

Suggested Program Schedule For Thursday

MORNING
Luganda Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (Western)
0700 News briefs
0705 Music (Western)
0900 Women's request program
0930 Educational program (Ministry of Health)
1000 Music--morning miscellany
1145 Sign off--Intermission
AFTERNOON AND EVENING
Luganda Transmission cont.
1200 Sign on, program announcement
1202 Music (Western)
1230 Public Service program--talk
1245 Music (Western)
1300 News briefs
1305 Music (African)
1330 Special ½ hour--Bugisu district
1400 Music (African)
1500 Public Service program--The Girl Guides
1530 Music (African)
1600 News briefs
1605 Listeners Favourites
1700 Music Around the World
1730 Music (African)
1800 Major newscast
1810 Commentary
1830 Music (Western)
1900 News briefs
1905 News analysis
1915 Music (African)
2000 Variety or audience participation program
2030 Music (Western)
2055 Sign off Luganda transmission
English Transmission
2058 Sign on, English program summary
2100 Join the BBC for world news and commentary
2115 Music (Western)
2200 Uganda news roundup
2215 Public Service feature--unclassified
2230 Request program
2300 "Music for Quiet Hours"
2355 Closing prayers
2358 Sign off.

TABLE XXVII

Suggested Program Schedule For Thursday

MORNING
Ateso Transmission
0600 Sign on, Sighature Tune, program announcement
0605 Music (Western)
0700 News briefs
0705 Music (Western)
0900 General request program
1000 Music--morning miscellany
1145 Sign off--Intermission
AFTERNOON AND EVENING
Ateso Transmission cont.
1200 Sign on, program summary
1202 Music (Western)
1230 Educational program (Department of Veterinary Services)
1300 Major newscast
1310 Commentary
1320 Music (African)
1357 Sign off Ateso transmission
SCHOOL BROADCASTS
1400-1420 First broadcast
1422-1438 Intermission music
1440-1500 Second broadcast
Runyoro Transmission
1502 Sign on, program announcement
1506 Music (African)
1600 News briefs
1605 Music (Western)
1645 Children's entertainment and education
1715 Listeners Favourites
1800 Major newscast
1810 Commentary
1820 Music (Western)
1900 News briefs
1905 News analysis
1915 Music (African)
2000 Educational program (Department of Veterinary Services)
2015 Public Service feature--unclassified
2030 Music (African)
2057 Sign off Runyoro transmission
2100 Join the English transmission

TABLE XXVIII

Suggested Program Schedule For Friday

MORNING
Luganda Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (Western)
0700 News briefs
0705 Music (Western)
0900 Women's request program
0930 Educational program for women (station's staff)
1000 Music--morning miscellany
1145 Sign off--Intermission
AFTERNOON AND EVENING
Luganda Transmission cont.
1200 Sign on, program announcement
1202 Music (Western)
1245 Public Service program--talk
1300 News briefs
1305 Music (African)
1330 Feature--unclassified
1400 Music (African)
1445 Serial drama
1515 Educational program (Department Community Development)
15 30 Music (African)
1600 News briefs
1605 Listeners Favourites
1700 Children's entertainment and education
1730 Music (Western)
1745 Religious program--Muslim
1800 Major newscast
1810 Commentary
1820 Music (African)
1900 News briefs
1905 News analysis--educational
1915 Music (African)
2000 Variety show
2030 Music (Western)
2055 Sign off Luganda transmission
English Transmission
2058 Sign on, English program summary
2100 Join the BBC for world news and commentary
2115 Music (Western)
2200 Local and other news of Africa
2220 Musical interlude
2230 Hit tunes of the week
2300 "Music for Quiet Hours"
2355 Closing prayers
2358 Sign off

TABLE XXIX

Suggested Program Schedule For Friday

MORNING
Runyoro Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (Western)
0700 News briefs
0705 Music (Western
0900 General request program
0930 Educational program for women (station's staff)
1000 Music--morning miscellany
1145 Sign off--Intermission
AFTERNOON AND EVENING
Runyoro Transmission cont.
1200 Sign on, program summary
1202 Music (Western)
1230 Public Service program--St. John's Ambulance & Brigade
1300 News briefs
1305 Music (Western)
1345 Religious program--Muslim
1400 Major newscast
1410 Commentary
1420 Music (African)
1458 Sign off Runyoro transmission
Ateso Transmission
1500 Sign on, program announcement
1503 Music (African)
1530 Educational program for women (station's staff)
1600 News briefs
1605 Music (Western)
1645 Children's entertainment and education
1700 Religious program--Muslim
1715 Listeners Favourites
1800 Major newscast
1810 Commentary
1820 Music (Western)
1900 News briefs
1905 News analysis--educational
1915 Music (African)
2000 Drama
2030 Music (African)
2057 Sign off Ateso transmission
2100 Join the English transmission

TABLE XXX

Suggested Program Schedule For Saturday

MORNING
Luganda Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (Western)
0700 Public Service announcements
0705 Music (Western)
0900 Public Service ½ hour announcements--meetings, births, deaths . . .)
0930 Saturday morning musical concert
1000 Announcements
1005 Saturday concert cont.
1145 Sign off--Intermission
AFTERNOON AND EVENING
Luganda Transmission cont.
1200 Sign on, program announcement
1202 Saturday festival of Western and African tunes
1300 Announcements
1305 Saturday festival cont.
1400 Announcements
1405 Saturday festival cont.
1600 Announcements
1605 Saturday festival cont.
1700 Outside broadcast--Sports. Otherwise, Saturday fest. cont.
1830 Request program
1900 Newscast
1910 News analysis
1920 Music (Western)
2000 Drama
2030 Music (Western)
2055 Sign off Luganda transmission
English Transmission
2058 Sign on, English program summary
2100 Join the BBC for world news and commentary
2115 "Music of the Masters"
2200 Local news
2215 News analysis
2230 Drama
2300 "Music for Quiet Hours"
2355 Closing prayers
2358 Sign off.

TABLE XXXI

Suggested Program Schedule For Saturday

MORNING
Ateso Transmission
0600 Sign on, Signature Tune, program announcement
0605 Music (African)
0700 Announcements
0705 Music (African)
0900 Public Service ½-hour announcements
0930 Saturday morning musical concert
1000 Announcements
1005 Saturday concert cont.
1145 Sign off--Intermission
AFTERNOON AND EVENING
Ateso Transmission cont.
1200 Sign on, program announcement
1202 Saturday festival of Western and African tunes
1300 Announcements
1305 Saturday festival cont.
1400 Newscast
1410 News analysis
1420 Saturday festival cont.
1458 Sign off Ateso transmission
Runyoro Transmission
1500 Sign on, program announcement
1502 Saturday festival of Western and African tunes
1600 Public Service ½-hour announcements
1630 Saturday festival cont.
1700 Outside broadcast--Sports. Otherwise, Saturday fest. cont.
1830 Listeners Favourites
1900 Newscast
1910 News analysis
1920 Saturday festival cont.
2057 Sign off Runyoro transmission
2100 Join the English transmission

TABLE XXXII

Suggested Program Schedule For Sunday

MORNING
Luganda Transmission
0600 Sign on, Signature Tune, program announcement
0605 Sunday music (Western)
0700 News briefs
0705 Sunday music cont.
0900 News briefs
0905 Farming news program
0930 Sunday music cont.
1000 Relay the BBC world news
1009 " " "From the editorials"
1015 " " BBC commentary
1020 " " Home news from Britain
1025 " " "From the Bible"
1030 Sunday music cont.
1145 Sign off--Intermission
AFTERNOON AND EVENING
Luganda Transmission cont.
1200 Sign on, program announcement
1202 Sunday music cont.
1300 News briefs
1305 Requests from hospitals
1400 Sunday music cont.
1500 Outside broadcast--Anglican Church service
1600 Musical interlude
1615 Catholic ½ hour
1645 Sunday favourites
1800 News briefs
1805 Religious news
1820 Choral music
1900 Cultural feature--short story, poetry, book reviews, etc.
1915 Music (Western)
2000 Interterritorial news roundup
2015 Sunday musical concert
2055 Sign off Luganda transmission
English Transmission
2058 Sign on, English program summary
2100 Join the BBC for world news etc.
2115 Sunday classical concert
2200 Interterritorial news roundup
2210 Musical interlude
2230 Session with the press--with govt. officials, visitors, etc.
2300 "Music for Quiet Hours"
2355 Closing prayers
2358 Sign off

TABLE XXXIII

Suggested Program Schedule For Sunday

MORNING
Runyoro Transmission
0600 Sign on, Signature Tune, program announcement
0605 Sunday music (Western)
0700 News briefs
0705 Sunday music cont.
0900 News briefs
0905 Farming news program
0930 Sunday music cont.
1000 Relay the BBC world news
1009 " " "From the editorials"
1015 " " Commentary
1020 " " Home news from Britain
1025 " " "From the Bible"
1030 Sunday music cont.
1100 Religious news
1115 Sunday music cont.
1145 Sign off--Intermission
AFTERNOON AND EVENING
Runyoro Transmission cont.
1200 Sign on, program announcement
1202 Sunday music cont.
1300 Interterritorial news roundup
1315 Cultural feature--short story, poetry, book reviews, etc.
1330 General request program
1400 Anglican ½ hour
1415 Musical interlude
1430 Catholic ½ hour
1445 Closing melodies
1458 Sign off Runyoro transmission
Ateso Transmission
1500 Sign on, program announcement
1503 Sunday music
1600 News briefs
1605 Farming news program
1630 Sunday music cont.
1700 Anglican ½ hour
1715 Musical interlude
1730 Catholic ½ hour
1745 Choral Music
1800 News briefs
1805 Religious news
1820 General request program
1900 Interterritorial news roundup
1915 Cultural feature--short story, poetry, book reviews, etc.

TABLE XXXIII (continued)

Ateso Transmission cont.
1930 Sunday musical concert
2055 Sign off Ateso transmission
2100 Join the English transmission

The Luganda transmission, catering to a bigger population than either Runyoro or Ateso, is allocated 15 hours a day; while Runyoro and Ateso are allocated six hours and nine hours each on alternate days.

African transmissions close down at the same time each evening to encourage the African audience to listen in to English programs, which are basically directed towards English-speaking Africans.

Tables XXXIV-XXXX show news programs in daily schedules--Monday through Sunday. New features of the news programs include: "News Briefs" and "News Commentary".

A summary of education and public service programs is shown in the Tables XXXXI-XXXXVII. Most of the titles featured here have appeared before in the Uganda Broadcasting Service schedules. But some of them, like the women's program, are planned to be presented in a variety of forms. First, there will be those written and produced by members of the station's staff concerned. These will generally be concerned with house-keeping problems and cultural subjects of particular interest to women. It is then suggested there should be

programs produced by the Department of Community Development. This department is specially interested in women's welfare and development, particularly in rural areas. A regular program on the air sponsored by this department should be an asset in furthering worthwhile projects started in various communities.

The Municipality is another administrative agency scheduled to participate in the production of women's programs. The shows here would feature civic affairs and cost-of-living problems, among other subjects.

Other government agencies which, so far, have been contributing educational programs on a voluntary basis, but which should start producing regular programs, include: the Ministry of Agriculture, the Ministry of Health, and the Department of Veterinary Services. Table XXXXVIII shows a summary of the times at which programs produced by these agencies are to be broadcast.

It is suggested that both political and social matters constitute topics for Round Table discussions. Participants in these programs may either be a regular panel of same people over a period of time, or selected each time as required by the station's officials.

The children's programs, as indicated on the schedule, should be part-entertainment and part-education. The entertainers should chiefly be the children themselves.

News Analyses programs are listed in the tables under educational programs for obvious reasons. It is through such analyses that the listening audience should learn the correct interpretation of local and world events. Public Service programs here include shows sponsored by such organizations like the Boy Scouts, Girl Guides, the Red Cross, St. John's Ambulance and Brigade, and the Uganda Council of Women. Also listed under the same category are Public Announcements, pertaining to births, weddings, deaths and other social activities; Public Talks, such as those given by members of different political activities, and Religious programs.

TABLE XXXIV

News Programs In Daily Schedules: Monday

Runyoro Transmission

0700	News briefs	5 minutes
1300	News briefs	5 "
1400	Major newscast	10 "
1410	Commentary	10 "

Total: 30 minutes, or 5.5% of Runyoro transmission.

Ateso Transmission

1600	News briefs	5 minutes
1800	Major newscast	10 "
1810	Commentary	10 "
1900	News briefs	5 "

Total: 30 minutes, or 8.3% of Ateso transmission.

Luganda Transmission

0700	News briefs	5 minutes
1300	News briefs	5 "
1600	News briefs	5 "
1800	Major newscast	10 "
1810	Commentary	10 "
1900	News briefs	5 "

Total: 40 minutes, or 4.4% of Luganda transmission.

English Transmission

2100	BBC world and home news	15 minutes
2200	Local news	10 "

TABLE XXXV

News Programs In Daily Schedules: Tuesday

Ateso Transmission		
0700	News briefs	5 minutes
1300	Major newscast	10 "
1310	Commentary	10 "
Total:	25 minutes, or 5.2% of Ateso transmission	
Runyoro Transmission		
1600	News briefs	5 minutes
1800	Major newscast	10 "
1810	Commentary	10 "
1900	News briefs	5 "
Total:	30 minutes, 8.3% of Runyoro transmission	
Luganda Transmission		
0700	News briefs	5 minutes
1000	News briefs	5 "
1300	News briefs	5 "
1600	News briefs	5 "
1800	Major newscast	10 "
1810	Commentary	10 "
1900	News briefs	5 "
English Transmission		
2100	BBC world and home news	15 minutes
2200	Uganda news roundup	15 "

TABLE XXXVI

News Programs In Daily Schedules: Wednesday

	Runyoro Transmission	
0700	News briefs	5 minutes
1300	News briefs	5 "
1400	Major newscast	10 "
1410	Commentary	10 "
Total:	30 minutes, or 5.5% of Runyoro transmission	
	Ateso Transmission	
1600	News briefs	5 minutes
1800	Major newscast	10 "
1810	Commentary	10 "
1900	News briefs	5 "
Total:	30 minutes, or 9.3% of Ateso transmission	
	Luganda Transmission	
0700	News briefs	5 minutes
1300	News briefs	5 "
1600	News briefs	5 "
1800	Major newscast	10 "
1810	Commentary	10 "
1900	News briefs	5 "
Total:	30 minutes, or 4.4% of Luganda transmission	
	English Transmission	
2100	BCC world and home news	15 minutes
2200	Local news and other news of Africa	20 "

TABLE XXXVII

News Programs In Daily Schedules: Thursday

Ateso Transmission

0700	News briefs	5 minutes
1300	Major newscast	10 "
1310	Commentary	10 "

Total: 25 minutes, or 5.2% of Ateso transmission

Runyoro Transmission

1600	News briefs	5 minutes
1800	Major newscast	10 "
1810	Commentary	10 "
1900	News briefs	5 "

Total: 30 minutes, or 8.3% of Runyoro transmission

Luganda Transmission

0700	News briefs	5 minutes
1300	News briefs	5 "
1600	News briefs	5 "
1800	Major newscast	10 "
1810	Commentary	10 "
1900	News briefs	5 "

Total: 40 minutes, or 4.4% of Luganda transmission

English Transmission

2100	BBC world and home news	15 minutes
2200	Uganda news roundup	15 "

TABLE XXXVIII

News Programs In Daily Schedules: Friday

Runyoro Transmission

0700	News briefs	5 minutes
1300	News briefs	5 "
1400	Major newscast	10 "
1410	Commentary	10 "

Total: 30 minutes, or 5.5% of Runyoro transmission

Ateso Transmission

1600	News briefs	5 minutes
1800	Major newscast	10 "
1810	Commentary	10 "
1900	News briefs	5 "

Total: 30 minutes, or 8.3% of Ateso transmission

Luganda Transmission

0700	News briefs	5 minutes
1300	News briefs	5 "
1600	News briefs	5 "
1800	Major newscast	10 "
1810	Commentary	10 "
1900	News briefs	5 "

Total: 40 minutes, or 4.4% of Luganda transmission

English Transmission

2100	BBC world and home news	15 minutes
2200	Local and other news of Africa	20 "

TABLE XXXIX

News Programs In Daily Schedules: Saturday

	Ateso Transmission	
1400	Newscast, 1.8% of Ateso transmission	10 minutes
	Runyoro Transmission	
1900	Newscast, 2.7% of Runyoro transmission	10 minutes
	Luganda Transmission	
1900	Newscast, 1.1% of Luganda transmission	10 minutes
	English Transmission	
2100	BCC world and home news	15 minutes
2200	Local news	15 "

TABLE XXXX

News Programs In Daily Schedules: Sunday

Runyoro Transmission

0700	News briefs	5 minutes
0900	News briefs	5 "
0915	Farming news	25 "
1100	Religious news	15 "
1300	Interterritorial news roundup	15 "

Total: 65 minutes, or 12.7% of Runyoro transmission

Ateso Transmission

1600	News briefs	5 minutes
1605	Farming news	25 "
1800	News briefs	5 "
1805	Religious news	15 "
1900	Interterritorial news roundup	15 "

Total: 65 minutes, or 18.0% of Ateso transmission

Luganda Transmission

0700	News briefs	5 minutes
0900	News briefs	5 "
0905	Farming news	25 "
1300	News briefs	5 "
1800	News briefs	5 "
1805	Religious news	25 "
2000	Interterritorial news roundup	15 "

Total: 75 minutes, or 8.3% of Luganda transmission

English Transmission

2100	BBC world and home news	15 minutes
2200	Interterritorial news roundup	10 "

TABLE XXXXI

Education and Public Service Programs: Monday

Runyoro Transmission

0930	Women's program (Station's staff)	30 minutes
1230	Public Service Feature	15 "
1330	Health educat. programs (Ministry of Health)	30 "

Total: 75 minutes, or 13.8% of Runyoro transmission

Ateso Transmission

1530	Women's program (Station's staff)	30 minutes
1645	Children's entertainment and education	30 "
1905	News analysis	10 "
2000	Educational program (Dept. of Veterinary Services)	15 "

Total: 85 minutes, or 23.6% of Ateso transmission

Luganda Transmission

0930	Women's program (Station's staff)	30 minutes
1202	Round table discussion	28 "
1330	Feature-unclassified	30 "
1515	Farmers' program (Ministry of Agriculture)	15 "
1700	Children's entertainment and education	30 "
1745	Red Cross program (The Red Cross)	15 "
1905	News analysis	10 "

Total: 158 minutes, or 17.5% of Luganda transmission

TABLE XXXXII

Education And Public Service Programs: Tuesday

	Ateso Transmission	
1230	Citizens' Forum	30 minutes
1320	Health educat. program (Ministry of Health)	15 "
	Total: 45 minutes, or 9.3% of Ateso transmission	
	Runyoro Transmission	
1645	Children's entertainment and education	15 minutes
1700	Farmers' program (Ministry of Agriculture)	30 "
1905	News analysis	10 "
	Total: 55 minutes, or 15.2% of Runyoro transmission	
	Luganda Transmission	
1230	Citizens' Forum	30 minutes
1500	Women's program (Dept. of Community Devel.)	30 "
1905	Health program (Ministry of Health)	25 "
	Total: 85 minutes, or 9.4% of Luganda transmission	

TABLE XXXXIII

Education And Public Service Programs: Wednesday

	Runyoro Transmission	
0930	Women's program (Dept. of Community Develop.)	30 minutes
1230	Public Service feature--unclassified	15 "
	Total: 45 minutes, or 8.3% of Runyoro transmission	
	Ateso Transmission	
1530	Women's program (The Municipality)	30 minutes
1645	Children's entertainment and education	30 "
1845	Public Service program--Boy Scouts (The Boy Scouts Association)	15 "
1905	News Analysis	10 "
2000	Farmers' program (Ministry of Agriculture)	15 "
	Total: 100 minutes, or 27.7% of Ateso transmission	
	Luganda Transmission	
0930	Women's program (Station's staff)	30 minutes
1230	Public Service feature	30 "
1515	Program by Dept. of Veterinary Services	15 "
1700	Children's entertainment and education	30 "
1905	News analysis	10 "
	Total: 115 minutes, or 12.7% of Luganda transmission	

TABLE XXXXIV

Education And Public Service Programs: Thursday

	Ateso Transmission	
1230	Educ. program (Dept. of Veterinary Services)	30 minutes
	6.2% of Ateso transmission	
	Runyoro Transmission	
1645	Children's entertainment and education	30 minutes
1905	News analysis	10 "
2000	Educ. program (Dept. of Veterinary Services)	15 "
2015	Public Service feature--unclassified	15 "
	Total: 70 minutes, or 19.4% of Runyoro transmission	
	Luganda Transmission	
0930	Educational program (Ministry of Health)	30 minutes
1230	Public Service--talk	15 "
1500	Public Service program--Girl Guides (Girl Guides Association)	30 "
1905	News analysis	10 "
	Total: 85 minutes, or 9.4% of Luganda transmission	

TABLE XXXXV

Education And Public Service Programs: Friday

Runyoro Transmission

0930	Women's program (Station's staff)	30 minutes
1230	St. John's Ambulance (St. John's Amb. Ass.)	30 "
1345	Religious programs (Muslim Ass.)	15 "

Total: 75 minutes, or 13.8% of Runyoro transmission

Ateso Transmission

1530	Women's program (Station's staff)	30 minutes
1645	Children's entertainment and education	15 "
1700	Religious program (Muslim Ass.)	15 "
1905	News analysis	10 "

Total: 70 minutes, or 19.4% of Ateso transmission

Luganda Transmission

0930	Women's program (Station's staff)	30 minutes
1245	Public Service--talk	15 "
1330	Feature--unclassified	30 "
1515	Educ. program (Dept. of Community Develop.)	15 "
1700	Children's entertainment and education	30 "
1745	Religious program (Muslim Ass.)	15 "
1905	News analysis	10 "

Total: 145 minutes, or 16.1% of Luganda transmission

TABLE XXXXVI

Education And Public Service Programs: Saturday

	Ateso Transmission	
0900	Public Service announcements	30 minutes
1000	" " "	5 "
1300	" " "	5 "
1410	News analysis	10 "
Total:	45 minutes, or 8.3% of Ateso transmission	
	Runyoro Transmission	
1600	Public Service announcements	30 minutes
1910	News analysis	10 "
Total:	40 minutes, or 11.1% of Runyoro transmission	
	Luganda Transmission	
0900	Public Service announcements	30 minutes
1000	" " "	5 "
1300	" " "	5 "
1400	" " "	5 "
1600	" " "	5 "
1910	News analysis	10 "
Total:	55 minutes, or 6.1% of Luganda transmission	

TABLE XXXXVII

Education And Public Service Programs: Sunday

Runyoro Transmission

0905	Farming news (Dept. of Agriculture)	25 minutes
1100	Religious news roundup	15 "
1315	Cultural feature: short story, poetry, book review. . .	15 "
1400	Anglican Church ¼ hour	15 "
1430	Catholic ¼ hour	15 "

Total: 85 minutes, or 16.6% of Runyoro transmission

Ateso Transmission

1605	Farming news (Dept. of Agriculture)	25 minutes
1700	Anglican ¼ hour	15 "
1730	Catholic ¼ hour	15 "
1805	Religious news roundup	15 "
1915	Cultural feature: short story, poetry, book review. . .	15 "

Total: 85 minutes, or 23.6% of Ateso transmission

Luganda Transmission

0905	Farming news	25 minutes
1500	Anglican Church service (live)	60 "
1615	Catholic ½ hour	30 "
1805	Religious news	15 "
1900	Cultural feature: short story, poetry, book review. . .	15 "

Total: 145 minutes, or 16.1% of Luganda transmission

TABLE XXXXVIII

Programs Produced By Government Agencies A Week

MONDAY	1330	Ministry of Health	15 minutes
	1515	Ministry of Agriculture	15 "
	2000	Dept. of Veterinary Services	15 "
TUESDAY	1320	Ministry of Health	15 minutes
	1400	Ministry of Education--School Broadcasts	20 "
	1440	Ministry of Education--School Broadcasts	20 "
	1500	Dept. of Community Development	30 "
	1700	Ministry of Agriculture	30 "
	1905	Ministry of Health	25 "
WEDNESDAY	0930	Dept. of Community Development	30 minutes
	1515	Dept. of Veterinary Services	15 "
	1530	The Municipality	30 "
	2000	Ministry of Agriculture	15 "
THURSDAY	0930	Ministry of Health	30 minutes
	1230	Dept. of Veterinary Services	30 "
	1400	Ministry of Education--School Broadcasts	20 "
	1440	Ministry of Education--School Broadcasts	20 "
	2000	Dept. of Veterinary Services	15 "
FRIDAY	1515	Dept. of Community Development	15 minutes

Well over 70% of the broadcasting time every day in each of the three African transmissions is allocated to entertainment of all types--music, drama, variety or audience participation shows. The remainder of the time is devoted to education and news programs in the ratio of about 2 to 1. Table XXXXIX shows comparative time allocated to education, news and entertainment on an average week day. Corresponding proportions for the full week are shown in Table L.

Care has been taken to see that educational programs are preceded by musical and, in some cases, dramatic entertainment, to attract listeners to the educational programs.

It is hoped that the broadcast time for the English transmission will eventually be expanded as that language developes to become the country's lingua franca. In order to expedite that development, English lessons for beginners must be resumed on the air, and allowed to continue uninterrupted in the future.

In this suggested schedule, the English transmission is to carry the same types of programs--i.e., music, drama, and news--as in the past schedules. It is intended to introduce to English-speaking listeners some of the best in classical music, through the English broadcasts.

TABLE XXXXIX

Comparative Time Allocated To Education, News And Entertainment On An Average Week-Day: Friday

	ATESO	%	RUNYORO	%	LUGANDA	%
Education and Public Service	70	(19.4)	75	(13.8)	145	(16.1)
News.....	30	(8.3)	30	(5.5)	40	(4.4)
Entertainment.....	260	(72.2)	435	(80.5)	715	(79.4)

TABLE L

Comparative Time Allocated To Education, News And Entertainment A Week

	ATESO	%	RUNYORO	%	LUGANDA	%
Education and Public Service....	460	(15.6)	445	(14.0)	788	(12.4)
News.....	215	(7.3)	225	(7.0)	285	(4.5)
Entertainment.....	2205	(75.0)	2510	(79.1)	5083	(80.6)
Other.....	60	(2.0)	--		150	(2.3)

P. Seasonal and Other Changes on the Suggested Schedule

Although most program listings on the schedule would basically remain unchanged for as long as six months or even longer, periodical changes would be required with respect to the various types of programs. Where entertainment programs are concerned, no specific titles for African or Western music

were suggested in most cases. Program producers themselves will have to devise titles suiting the type of music selected, and the audience towards which the programs are directed. If, for example, traditional music of a certain tribe were spotted somewhere in the schedule under the general category of "African" music, about three months later, a fresh theme should be selected for the spot in question. If compositions of various artists make the program at one time, a single artist's compositions may be featured in another period, although the music will still be under the general title of "African" music.

On the other hand, freshness in the schedule may be maintained by spotting already-used program titles in new places on the schedule. Changes in program lengths may sometimes be necessary according to the availability or scarcity of other program material.

Serial drama may run almost indefinitely, except for a periodical shift in the plot line, which is commendable in order to avoid monotony.

Some educational programs, such as those sponsored by the Ministry of Agriculture, should be planned with a view to aiding farmers with the information appropriate for the current farming season. Thus, at least a portion of the programs aired between May and July--the cotton-planting months around Uganda--should be aimed at giving cotton growers tips on the right way to plant their cotton, and other relevant matters. This method of

programming should be followed throughout the entire cotton season.

Even health education programs could be handled in a similar manner. Supposing conditions showed that an influenza epidemic was threatening the country,it would then be most appropriate to broadcast the kind of programs which advise listeners how to best meet the situation.

With civic and other governmental matters,again a similar method of programming should be followed. Educational programs could be planned to explain the benefits citizens get from taxes,and the best time to broadcast such programs would be at the beginning of the year when taxes are about to be collected.

As was said before, most key programs should keep the same spot on the program schedule for the best period of the year. Major newscasts are,of course,always heard on the hour. It is suggested that news commentaries and news analyses keep their respective times on the schedule unchanged during the year. Once listeners develop a habit of listening to a certain program, at a certain time,they want it to remain that way unless the time is inconvenient to them.

Other titles of educational and public service programs which are not shown on the suggested schedule,but which should be rotated with other educational and public service programs in later weeks,include:English by Radio,a series of simple lessons for beginners;the Uganda Council of Women;Mothers Union,YWCA, and the Girl Guides.

CHAPTER FIVE

TRAINING BROADCASTERS

The biggest problem in the development of an effective broadcasting system in Uganda will be the training of personnel. Even at the lower operating levels it is important that announcers and music librarians have a broad understanding of the role radio should play in national development.

It is unlikely that the need will arise in Uganda, at least in the near future, for the training of a great number of broadcasters. The country might probably not use many stations beyond relay centers that could be located in various provinces. This will, therefore, mean that no regularized courses for broadcasters will be required locally.

Instead, the practice of sending broadcasters, at various times, on courses overseas as required should continue. It is recommended that for good, varied training, Uganda undertakes a program of training broadcasters in England and the United States. This, of course, is costly and can be done only for a selected few.

For the rest, it will be necessary to develop an

in-service training program to give them the basic information and skills upon their employment with the radio station.

It is recommended that a formal training program lasting six weeks be instituted and that all new employees take it. It is further recommended that new persons start with the station only as one of the six week's periods is starting.

In addition to familiarizing new employees with the basic operational problems in broadcasting, a series of talks may be planned for them to cover: 1) what the representatives of contemporary thought have written about radio, 2) the history of radio, and 3) audience measurement.

This chapter, written with special consideration of the requirements of broadcasters in Uganda, is intended to be a guide on writing for radio, announcing, and directing. It is also intended to provide a general knowledge of certain studio aspects including microphones and their properties, recordings and the passage of signals from the microphone to a home receiver. All this information is important to the broadcaster.

A. Writing for Radio

Writers for radio in advanced broadcasting systems fall into several categories. There are station writers who handle general continuity for music, commercials (where stations carry advertising), news and all other types of broadcast. There are contract writers who may work with producers on periodical contracts or independently.

Some writers work for special organizations, such as the United Nations, and the like; while others may be free lance, selling scripts to interested stations while working on other jobs.

Our interest here will be mainly with "station writers"--persons with the responsibility to write general continuity. At present, all the program assistants at the UBS fall under this category. Occasionally, some "free lancers" send in material to the UBS, some of which has been accepted for broadcasting. Our discussion here will concern all these people.

1. Special Requirements for Writing

Any writer of a message intended for the public must have the ability to communicate. Some people may be endowed with such ability, while others may achieve it through training.

A writer should have something important to communicate. Albert Crews suggests that this might be achieved by allowing oneself a period of observation. The filling of a writer's reservoir, Crews points out, "will bring him gradually to an understanding of human nature and the motivations with which people act--an understanding essential for every writer."[1]

The knowledge of the consumer is also important to the writer. He must know what the audience wants; what kind of people make up the audience, and what their listening habits are. Crews advises further that:

> At best the whims of public acceptance are variable, subject to many circumstances over which the writer has no control. It therefore behoves him to know the audience as much as possible in order to be able to hit his market.[2]

2. Writing for the Ear

The writer for radio must know how to write for the ear, for his medium is subject to special conditions, some of them purely psychological, others technical and mechanical. Speech on the stage is supported by movement, gesture and facial expression; but the voice on the microphone does not have those advantages in relation to the listening audience. It is imperative that radio writers recognize all the factors which make their type of writing different from any other.

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[1]Albert Crews, Professional Radio Writing, Boston: Houghton Mifflin Company, 1946, p. 8.

[2]Ibid., p. 22.

3. Difference Between the Aural and Literary Style

Some major differences between literary writing and aural style must be noted here. Writing that is complicated and difficult reading is generally bad, but certain ideas do not lend themselves to simple statements. The literary style may use to advantage a complex grammatical structure. The aural style must be as simple as the writer can make it to be understandable and of interest to the majority of listeners.

Literary writing may be slanted to a definite group. Many magazines cater to a specialized audience, and their contributors are encouraged to adopt a style suitable to the public concerned. The radio audience is seldom a specialized one. Rather, it is often heterogeneous. The aural style must thus be keyed to the receptive ability of its least well-equipped listeners.

Generally, radio writing must be both informal, and must sound spontaneous.

4. Two Important Ingredients of a Radio Program

Radio writers have to cope with two problems in building up a program: 1) the management of language, both in its meaning and in its vocal effect, and 2) the management of other sound in the program.

We have already indicated what the aural style should be like. What is meant by sound includes music and technical sound effects.

In drama, for example, the writer is responsible for selecting the right music which harmonizes with the various moods in the story. Such sound characteristics as pitch, volume, quality, duration, distance and acoustical relationship all express definite ideas.

It is generally known that low pitches are pleasing; that rising pitches and high pitches are disturbing and irritating, at least to a point near the limit of human perception. Some knowledge of psychological effects of different sound qualities would enable the writer to use sound to indicate setting, express emotional values, and even advance the action itself, telling what is happening.

5. Sound Effects

It has been indicated that the writer has to cope both with the management of language and technical sound effects in building up a program. Many programs, however, consist only of talks and have nothing to do with sound effects or music. Other programs may use either music alone, or may need certain sound effects. The radio writer has to know how to handle both in order to achieve his objectives.

In technical language, a sound effect is any sound occuring in a program which is not classifiable as speech or music. It is not, therefore, limited to noises usually introduced by those responsible for sound effects use at a station.

Various examples of sound effects may be given as: 1) laughter elicited from the audience during an audience-participation show; 2) cheering of a crowd recorded during a soccer game, and used by a sports newscaster; 3) sound of teletypes usually heard in a news program; and 4) squeeking door in a dramatic program.

These different examples cited indicate that sound effects are not restricted to dramatic shows with which they are mostly identified. They can be used in many kinds of programs.

6. Use of Sound Effects

Both the artificial sound effects produced to create dramatic illusion and the natural sounds present on the locale may be used for the following purposes:[3]

1. To set a scene or establish a locale
2. To project action, both real and dramatic
3. To create mood or atmosphere
4. To achieve climax, or extend and intensify climax
5. To establish time

[3]Ibid., p. 73.

6. To indicate entrances and exits

7. To act as signature tune or trade mark for a program

8. To serve as transition device between scenes

9. To contribute to a montage effect.

We must emphasize again that the radio writer writes for the ear. To make the "blind" audience see vividly what the writer has created for them, the different points discussed here have to be taken into consideration.

B. Writing Tools and Procedure

1. The Format

Normally, stations use their own peculiar set of specifications. Writers for the UBS will, therefore, have to observe the current practices regarding script format.

As a rule, a radio station would have a printed form for the title pages they normally use in scripts. For a non-commercial station, a title page would show: 1) the author, 2) program title, 3) the station, 4) time of broadcast, 5) date of broadcast, 6) day, 7) production director, 8) the announcer, 9) the engineer.

It would, of course, not be necessary for writers other than those employed at the station, to bother about all such specifications.

As for the inside pages, the usual practice is to

type in lowercase letters everything which is to be said over the air. Everything not to be said on the air is then typed in capital letters. This helps actors and announcers to skip over stage directions, sound or music cues, to read only the relevant matter.

Stage directions occuring in the middle of a speech are usually enclosed in parentheses and of course typed in capital letters to avoid confusion.

Another useful practice in facilitating easy reference to any part of the script is to number every line of each page. When anyone wants to refer to a certain place in the script, it means merely calling the numbers of the page and line as the case may be.

All copy should be double spaced.

2. Reference Material

There are programs for which continuity writers may not bother to look up any extra information. But even in creative writing, a writer cannot do his work solely from imagination. Thus, with much of the continuity work the writer may find that inclusion of some kind of specialized knowledge is imperative.

The extent to which this specialized knowledge will be required can only be determined by the person's capacity as a writer. More resourceful writers may find the need

for reference material much greater.

For this reason, the UBS should keep a basic reference library, mainly for the station's continuity writers. In addition to any other books and pamphlets which may seem useful to such writers, a basic reference library should include the following:

An unabridged dictionary

A set of Encyclopaedia

An almanac

A Bible

A good atlas of the world

A book of quotations or quotation references

BBC Yearbooks

A set of music catalogues

Who's Who (a good international volume).

Other books that may be useful in addition are found in the Appendix (p. 226).

C. Writing the General Continuity

1. Music Program Continuity

It is quite obvious that the listeners' interest in a music program is the music itself. Continuity needs to be kept to a minimum.

The main consideration to note here is that the

continuity for a musical program would be centered around the name of the piece to be played, the name of the talent, and any special information regarding either the music or the performers.

A right setting should be created for each type of music selected. Popular music, for example, is usually marked by a certain amount of informality, and a more intimate contact with the listener than is permissible with other types of music.

With programs of operatic and classical music, the writer should know the importance of furnishing the listener with authentic information concerning the composer in question and his place in the world of music. It is not necessary to attempt giving an abridged biography of every great composer. However, no professional radio writing would overlook such details.

The usual "do's" and "don'ts" in the preparation of continuity for a musical program are given as follows.[4]

a. It is well to identify a number before and after it has been played. The listener may not pay any attention to its previous announcement and then discover he likes it very much. In that event he wants to know what it was, and the identification following the number gives it to him.

b. Keep your music homogeneous

c. Make continuity pertinent and specific

[4] Ibid., p. 146.

d. Don't try to write continuity for music you have not heard.

e. Build your program around a specific idea.

f. Make the opening interesting and the close definite.

g. See that your style of copy fits the music and the audience.

2. The Talks Programs

Several kinds of talks were mentioned in connection with public service programs. These included speeches, interviews and round table discussions.

Speeches would usually be written by people outside the station who would be giving them. Sometimes, however, the continuity writer may be asked to help in rewriting them.

Interviews, too, may sometimes be scripted, if spontaneous presentation is considered unsafe for a good rendering of the program. The same thing may apply to round table discussions or forums.

There are other reasons, (some of which have already been mentioned with respect to writing for the ear), why a talk should be carefully written, i.e., by the continuity announcer. Radio is a "blind" medium where the speaker cannot use the standard public speaking devices of gestures, facial expression or movement around the platform.

Because the audience is listening in small units, the style must be personal. The language must also be simple to suit an average family.

One other vital point for writing talks carefully is, the time limitation. Speeches have to be well timed, for time in radio is inflexible.

For all these reasons, the following points have to be religiously observed:[5]

There must be a real purpose behind the talk
The content must have general interest and appeal
It must be written in conversational style
The sentence structure must be simple
It must be written to inform, not to impress
The script must be timed carefully.

3. Audience Participation

In audience participation programs, such as types of variety and quiz shows, the skill of the writer is particularly shown in the designing of the show.

The major part of such shows is played by the master of ceremonies who must skillfully handle the various participants who are often picked from the audience.

A common characteristic of these shows which the writer must provide for is the element of conflict. The conflict may be either between competing teams, or between the questioner and the responder.

Still, the general pattern of the show may contribute

[5]Ibid., p. 161.

greatly to its success. The triple problem for the designer of a variety show should be: 1) gain interest at the beginning, 2) hold interest during the show, and 3) add super interest at the end.

Usually, a variety show would have five acts arranged in the following manner:

I. Something exciting opens, with music supporting,

II. Something more intimate follows to produce a change of pace.

III. Feature sketch, say, a popular actor.

IV. Outstanding act--more or less like the opening act, possibly a good quartet.

V. Stage, with a variety of actors including such characters like say, acrobats, jugglers and the like.

The above would be a typical pattern with well established and experienced radio stations. A small station with limited facilities would naturally do what those facilities allow.

4. The Feature Program

A feature program would generally be that type of program which cannot be classified under the other standard headings. It is usually a specialized program, treating a topic that often requires a certain amount of research.

Headings like "The Inside of a Sugar Factory," "A Typical Country Cotton Grower," "The Poetry Behind Our Traditional Songs," and so on would make typical features. They would not be written in a hurry. All would require careful handling and research.

Feature programs lend variety to the schedule, and break the pattern of music, news and drama. Since they vary so much, there is hardly any standard style of writing with which they may be identified. The writer of features would have to observe the general rules discussed before in connection with writing for the ear.

D. Radio Drama

The radio play has been called the life of radio.[6] It is the kind of entertainment which is a good substitute for the theatre.

The term "theatre" is practically new in many parts of Africa. There are hardly any theatres as such beyond the commercial cinemas confined in fairly big towns. But Africans generally like plays and play acting. Any concert performances which usually mark the end of a school term in Uganda, are always noted for the abundance of short, unwritten plays sandwiched among musical items, juggling, and gags.

[6]Waldo Abbot, Handbook of Broadcasting, New York: McGraw-Hill Book Company, Inc., 1941, p. 103.

The more recent rural social club, associated with the activities of the Department of Community Development, is also showing much interest in play acting. Some of these clubs have acted 30-minute plays which the UBS at times has accepted for broadcasting.

This type of entertainment, so popular already, may continue to develop to its full stature as long as writers for the radio medium are available.

Along with the ability to write talented material suited to the mentality and cultural standards of the listeners, writers will have to note that the radio medium has marked differences from the theatre. As was said before, radio writing must appeal to only one sense--sound.

The writer is "writing for an audience that has mental images built upon remembrances of scenes and experiences which help it to visualize and create scenery."[7] He must appeal to the eye of the mind and create sound pictures which may be even more vivid than the visual ones of the stage.

Another point to remember is that the theatre audience leaves its own environment and goes to that of the theatre or movies. With radio, it is the theatre that is taken to the audience. The audience must, therefore, choose to listen or not, since no fee is even directly involved.

[7] Ibid.

One other factor that may be more important than those we have mentioned, is that the radio audience is a one-or-two-man audience. The entire drama, psychologically speaking, is put on for the benefit of those two people, or that one person. With the theatre, a member of its audience is one among many. The entire play is being presented to the audience as a whole.

When a spectator is in a crowd, he reacts psychologically with the crowd to whatever is happening on the stage or screen. The radio writer has to learn to create a very personal atmosphere, and there must be a direct emotional contact between the drama being broadcast and the listener in his own living room.

E. The Tools of Radio Drama

In radio drama, which we have noted has to appeal through the sense of sound, the writer's tools are identified as:[8]

1. theme, 2. plot, 3. characters, 4. locale or locales, 5. dialogue, 6. sound, and 7. music.

We will briefly examine the implications of each of these tools.

1. The Theme

This is known to be the point around which the play

[8]Crews, op. cit., p. 231.

is written. The theme should be a clear statement of the idea of the story. In other words, the theme amounts to the author's reason for writing the play. It may sum up in one simple sentence what takes one thirty minutes of drama to elaborate.

A typical example of a theme around which a play may be written could be as simple as: "Some Men Are Selfish To The Extent Of Plotting The Doom Of Their Loved Ones." It is only when the central idea is vivid to the writer that a meaningful story can be written.

2. The Plot

Crews defines the plot as "the exposition of a conflict.[9] There must be, therefore, a conflict of some kind between two or more forces before a story can be said to have a plot.

The conflict may be between man and man, between opposing ideas or philosophies, between man against nature, and between man against himself.[10]

In every plot for any story there must be a protagonist--the individual in the story who has the audience's sympathy. In any conflict, the fun is in the spectators' taking sides. A football match is fun to watch when one cares who wins. So it is with plays.

If we create a protagonist, it follows that there must be an antagonist to make the conflict meaningful. The

[9] Ibid., p. 236.

[10] Ibid., p. 239.

antagonist is therefore the villain in the plot with whom the protagonist is in conflict. The writer leads the audience to love the hero and hate the villain. Because radio drama has strict time limitations, the conflict should have been underway before the actual action of the play starts. It is not easy within say, 30 minutes to develop a complete conflict from start to its climax and resolution.

The writer is warned not to end a story in a stalemate or not to end it at all.[11] Once a conflict is presented the audience is made to anticipate a solution.

It is also important to make use of the element of suspense. The protagonist at one time may be in the ascendancy; at another, the antagonist assumes the upper hand in the conflict, which seesaw of power builds up interest.

3. Characterization

Radio plays generally use a limited cast. Seldom should more than four individuals enter into a conversation. Too many characters confuse the listener since he cannot identify them by sight. The characters should have voice or vocabulary contrast to make them individualistic.

Some authorities advise making a case-history for each character a writer wants to create. The case-history outline helps in reminding the writer to include every bit of pertinent information in the story.

[11]Ibid., p. 242.

Further suggestions of making a character stand out to the audience are given as follows:[12]

By having the characters in the script talk about each other.
By the kind of thing the character says in the script.
By the character's actions in the script, and his reactions to specific situations.
By the character's manner of speech, which will include:
a. the habitual word-choice assigned to him,
b. the speech rhythm built into his lines,
c. the characteristic idioms assigned to him,
d. the pet expressions given him.

4. Setting the Locale

Some stories are of the kind that could happen anywhere. Others may grow only out of a definite locale. Supposing our story is between two individuals watching an inter-territorial football match, we have a definite setting where the locale must be made clear to the listeners. The spectators' noises, the sound of the whistle, and the like, would have an indispensable part to play in setting the locale.

The writer is advised always to set his stories in a locale which he knows at firsthand. He must know the place intimately in order to handle the settings more convincingly. It would be unwise just to imagine what a Nairobi station might be like, and try to describe your characters in a definite situation there, if you have never seen the place. The background experience of listeners

[12] Ibid., p. 273.

must be respected.

Personal Characteristics Which a Writer Should Note.[13]

Introvert, extrovert, or average
Physically attractive or physically unattractive
Socially sure or socially unsure
Scholarly, athletic, artistic or some combination of these
Loud, quiet or average
Emotional, unemotional, or average
Quick reaction time, slow reaction time, or average
Abstainer, moderate drinker, or drunkard
Generous, stingy, or average
Leader, follower, or both
Friendly, unfriendly, or average
Sincere, insincere, or average
Lone wolf, gregarious, or average
Neat in appearance, sloppy in appearance, or average.

5. Writing the Dialogue

Where the audience cannot see the characters, as is the case with the radio medium, the characters' speech is vital. All the emotions have to be grought out to the listener "not by shrugging shoulders, or lifting eyebrows, but by words, sentence structure and deliveries."[14] All the emotions must be conveyed to the listener by speech.

The speech of the characters sometimes is used to set the locale, just as it may be used to portray the action as well as the thought.

The writer is advised to speak his lines before he puts them on paper. In this way, he can be sure to make them sound like speech, rather than like a literary work.

[13] Ibid.

[14] Abbot, op. cit., p. 109.

Above all, the writer must listen to people. He must know how they act in specific situations and how they talk.

F. Some Specific Dramatic Types and Their Problems

There are several basic forms of radio drama, regularly broadcast on well advanced radio stations or networks. The main forms are :

The Serial Drama

The Episodic Drama

The Unit Drama

The Dramatic Narrative

We will examine certain basic problems pertaining to two of these forms which are likely to develop on a station in Uganda. These are: The Serial Drama and The Unit Drama.

1. The Serial Drama

The serial drama is defined simply as a continued story.[15] Succeeding broadcasts bring back the same set of characters, and the same plot line is followed each time. This type of program is very popular with many broadcasting systems, including the United States, Canadian and the BBC systems, to mention some. The UBS tried this type of drama for some period of time.

[15]Crews, op. cit., p. 340.

In the United States, the day-time serial is one of the commonest of programs formats. The usual day-time serial is 15 minutes long and is broadcast five times a week.

With the special writing problems one would expect in Uganda such programs might possibly be carried only once or twice a week.

The Audience

The audience for which the program is intended must be taken into consideration. If in the future, serial drama is broadcast in the daytime in Uganda as is the case in other countries, one could assume that its audience will be predominantly women.

The average woman would be interested in people like herself, who have the same interests, experiences, and problems as her own. The writer's job is to study the audience and create characters with which that audience will identify itself.

The theme must be so created that it has universal appeal, with a high degree of human interest.

The plot idea must be capable of expansion, since serials have to run for a long period of time. The program may gather fans as it progresses through the weeks. It is generally believed that three months is usually about as long as an audience can be interested in one major

plot line.

The Characters

Serial plays are usually built around one central character. In some instances a pair of characters may form the nucleus of the story. Such central characters are usually the protagonists with whom the audience must identify themselves. Around them revolve the various plots of the story. Characters remain static in their basic virtues or vices. Most characters do not usually age, except children who are sometimes allowed to do so.

Special Structure of a Serial Program

Because of the continuing nature of the plot, a synopsis of the play must be made each day. This means giving the audience the vital facts of the overall program at the beginning of each broadcast. In addition, the audience must be brought up to date where the previous day's happenings ended..

The announcer is often made to do the introductory parts. Otherwise, one of these introductory parts may be incorporated by the author into the actual script.

The overall structure of the serial might be outlined in the following manner:

Theme music (or program title)
Title of the program (or theme music)
Lead-in
Script proper
Music
Lead-out
Theme music
Sign off.

2. The Unit Drama

The field of unit drama should give many aspiring authors in Uganda the opportunity to try their talents, since serial stories would take one author over a long period of time to handle.

The unit drama is defined as a single complete program. Within the bounds of one broadcast period, a conflict is introduced, a plot developed, the climax is reached, and a conclusion is made.

The writer handles matters of theme, plot, setting, dialogue and characters in the normal way.

Although this is a type of play which is most lavishly produced in advanced countries, it could also be handled successfully enough at stations with limited facilities.

G. Adaptations

The field of African folklore seems to provide a promising source of adaptations. The treasury is almost bottomless.

It should be realized, however, that quite often much more work goes into the making of a good adaptation than that which may go into the creation of an original work. But this should not discourage one from making use of so much readily available material.

Novels, short stories, one-act plays and the like which should normally be used for adaptations are practically nonexistent in the African vernaculars. This makes it all the more important and handier to use native folklore. Otherwise, writers could make use of selections from the English literature that lend themselves readily to adaptation, and which may be understandable and interesting to the average African listener.

It is of course obvious that for sometime, the UBS may be interested more in African rather than English drama. This does not imply that the future of English drama is not seen. Actually, transcriptions from the BBC, the Voice of America and the United Nations are already offering some good drama, broadcast occasionally during the UBS English transmission. But it may be sometime before any English drama, locally produced by Africans, can make a sizable audience. Most efforts in the immediate future should be directed towards satisfying the majority of African listeners.

H. Announcing

General Routine of the Announcer

The announcer is usually responsible for a variety of jobs. He is generally understood by the listening public to be the station's spokesman. Behind the studio, his jobs include doing straight announcing, newscasting, handling sports, interviews, discussions, quizzes, and narration.

At other times, he may act as studio manager. He may be a writer helping in rewriting speeches, or handling his own material.

Some stations require the announcer to act as technician, handling the controls, placing microphones and playing records and transcriptions.

Announcers may join a station's announcing staff in various ways. The usual way is through auditioning prospective announcers with varied copy of continuity material. But others may join the staff, so to speak, by the "side door". This means that a member of a station staff regularly employed as an engineer, a clerk or writer, may show an aptitude for announcing after taking part in some play performance.

Standard Qualifications of the Announcer

Some of the basic requirements for the announcer include the ability to read fluently aloud, and a good voice. One authority advises: "A clear resonant and relaxed speaking voice is desirable."[16] Another: "His (the announcer) voice must possess a pleasant, listenable quality found in very few persons, plus a contageous enthusiasm that radiates from it."[17]

It is generally admitted that there is no foundation to the myth that all announcers must have deep baritone voices. Clarity and resonance are taken to be more important than pitch alone.[18]

Sometimes training may help improve the quality of voice. But unpleasant qualities such as hollowness, harshness or nasality put limitations to one's opportunities for announcing work.

General Attitude of the Announcer

Confidence should be well marked in the personal attitude of the announcer. Psychologists are quoted as having established that insincerity seems to be detected more easily over the air than from the lecture platform.[19] In the case of reading commercials, for example, the announcer's delivery must give the listener the feeling

[16]Chester, op. cit., p. 311.

[17]John Hayes and Horace Gardner, Both Sides of the Microphone, Philadelphia: J.B. Lippincott Company, 1938, p. 26.

[18]Chester, op. cit., p. 311.

[19]Abbot, op. cit., p. 23.

that he is confident of the product's ability to live up to the claims for it, or of the talent's ability to measure up to the announcer's claims.

The Style of Delivery

Although the announcer's audience may run into thousands or sometimes millions, it is important to remember that this audience is divided into small groups in private homes or wherever they may be. One should not sound as if one were addressing a large open air crowd. The direct conversational tone is preferred, because the emphasis here is upon a sincere direct contact with the members of the listening audience.

Clear understanding of the material to be used over the air should not be overlooked. Being absorbed in the mechanics of the vocal presentation may bar the announcer from creating the atmosphere of face-to-face conversation successfully.

Pronunciation

Pronunciation poses special difficulties to all announcers, at least in connection with certain areas of programming. But possibly this is more so with announcers who must read part of the station's continuity in a foreign

language.

In Uganda, for example, the African announcers must be able to read English well, for he often does the announcing duties both in an African language and in English. But he still finds the pronunciation of many English words a problem.

To reduce such difficulties to a minimum, and ensure less embarrassing delivery, the announcer rehearses the program summaries and other continuity material for the English transmission before going on the air. The usual pronunciation difficulties occur in connection with foreign place names and proper names, titles of musical pieces, and certain technical terms.

The listener may probably not expect a high degree of careful articulation from the announcer, but the more educated listener is quick to detect slovenliness in untrained or careless announcers.

As pronunciation references, it is advisable to keep the following in the station's basic reference library:

Broadcast English: Recommendations to Announcers, The BBC, London, 1932-37, 6 Vols.

Musical Words Explained, by H. Farjeon, London, Oxford University Press, 1933.

Pronouncing Dictionary, by J.E. Worcester, Philadelphia, J.B. Lippincott Company.

The Announcer's Manuscript

As in case of all other radio writing, the announcer's manuscript should be double-spaced. This allows easy reading. The typing must be clear, and the page clean so that it is not difficult to follow.

The type of paper should be one that does not rattle easily. After each page is read, it should be let to flutter to the floor. With experience, the announcer learns to avoid making any rattling or shuffling which is so easily picked up by the microphone.

I. Radio Directing:

General Considerations

Directing in radio is associated more with radio drama. But many other types of programs, are produced under a director. At big stations, a director may be a specialist only in one type of program, or he may handle a number of shows.

With small stations, the head of a program department may handle direction, while at times, any writer of the program, who may be a member of the program staff, may assume the duties of directing that particular program.

J. Responsibilities of a Director

A director is described as "the person who takes the script from the writer and actively guides its progress until it has been brought to life through a radio performance."[20]

A good director is said to be a perfectionist and a showman who "argues, defines, explains, coaxes, bullies or compliments his people until he has molded every detail of the show; until every inference of the original idea is captured."[21]

The director's decision affects every detail of a show. He is responsible for selecting, where necessary, the proper studio to use. He corrects the placement of microphones and conducts rehearsals.

Program scripts are scrutinized by the director well before any rehearsal, and he may suggest changes in actual wording of either musical programs or dramatic shows.

The director does not only see to the correct placement of microphones. He must, with regard to bands or orchestras decide the position of different pieces of musical instruments in relation to the microphone placements.

With dramatic shows, the director must cast the program, making use of his acquaintance with performers. Otherwise, he may try to discover potential performers through auditions

[20]Chester, op. cit., p. 563.

[21]John S. Carlile, Production and Direction of Radio Programs, New York: Prentice-Hall, Inc., 1940, p. 23.

and interviews.

Cooperation with the Studio Engineer

When in the studio, the director and his assistants work closely with the studio engineer. At big stations, a dramatic director usually has a working knowledge of the extent, capacity, and flexibility of all transmitting equipment. He is fully aware of what can be achieved by the placing of the microphones, and the best way to divide up his performers in order to get the required effect.

But any person who assumes the duties of a director at a small station may have very limited knowledge of studio operations. In such circumstances the studio engineer's advice in various operations may be sought.

The moving or adjusting of microphones and any other parts of the pick-up mechanism must always be left to the engineer.

Directing a program in the studio requires of one a basic knowledge of the directional properties of microphones and studio acoustics. Some of these problems will be discussed in a section on technical aspects of broadcasting.

K. Some Technical Aspects Of Radio

Communication by radio involves the transmission of sound through space to a point of reception which is not connected by wire to a point of origin.

This is accomplished by using microphones to convert sound waves into patterns of electrical energy. This energy is amplified and modulated by transmitting apparatus and broadcast on radio frequencies into the ether. The electrical patterns are converted back to sound waves at the point of reception.

Each stage of this process will be examined here to facilitate an elementary understanding of the technical aspects of radio. Since most radio programs originate in the studio, it may be helpful to first examine the characteristics of sound in the studio.

The Mechanics of Sound and Studio Acoustics

When the organ or instrument that actuates the sound in the studio is excited, waves in the air within the studio are created in much the same way that waves are produced when a pebble is dropped upon the surface of a quiet pool. The sound waves go out across the length and breadth of the

room, and up and down between the ceiling and the floor.

The waves are absorbed or reflected upon reaching the confines of the room, depending upon the type of surface that covers the walls, ceiling and floor.

On a pool, we usually observe that the little waves which start circling from the center when the pebble falls shoot out to the edge of the pool. On reaching the boundary of the pool, they are reflected and seem to bounce back. Such rebound is especially strong if the pond is bordered with concrete. But if the edge is soft and marked with indentation the waves partly penetrate and lose some of their force.

In the studio, sound waves are sharply reflected if they encounter hard surfaces. But they tend to be lost when they meet soft absorbent surfaces.

"Dead" and "Live" Studios

The condition of a studio with highly reflecting walls is called "live". A studio in which the walls are highly absorbent is called "dead".

Modern studios fall generally into three types.[22] 1) Studios constructed on live-end dead-end principle are so fashioned that the end in which the sound is produced is reflecting and brilliant, thus beautifying the tone.

[22] Carlile, op. cit., p. 54.

The other end toward which the sound is projected, and picked up by the microphone, must be dead. This type of studio tends to conserve the improved quality of the room tone, and at the same time takes advantage of the more or less directional characteristics of the instruments themselves. 2) Studios where the walls and ceilings are treated uniformly, so that the sound produced in any part is of the same quality and character as that produced in any other part. 3) Studios provided with variable acoustic elements, which can be changed at will to accommodate whatever type of broadcast is to be made.

Sound itself has a frequency, which is perceived as pitch, which in turn is determined by the number of vibrations. The greater the number per second, the higher the pitch. The simple and complex patterns of sound's regularity or irregularity are perceived as quality; while the amplitude of vibrations are perceived as intensity or loudness; and an existence in time as duration.

Microphones

The purpose of the microphone is to convert sound waves into electrical impulses as faithfully as possible. There are four general types of microphones:[23] a) pressure or dynamic, b) velocity or ribbon, c) combination or variable pattern, and d) condenser.

[23]Chester, op. cit., p. 246.

Another way of identifying microphones is through their pick-up of sound: 1) nondirectional or a 360-degree area of pick-up, 2) unidirectional or a pick-up on one "live" side of a microphone, 3) polydirectional, in which the area of pick-up can be adjusted in various ways.

The Pressure Microphone

This type of microphone receives sound vibrations on a diaphram and translates them into electrical impulses in a moving coil. A small electric current is generated by the moving of the coil in the magnetic field. The moving of the coil is proportional to sound pressures acting on the diaphram.

The common characteristics of pressure or dynamic microphones are given as:[24] ruggedness of construction, small size, light weight, good frequency response, and relative freedom from the effects of wind and moisture. They are nondirectional and are used for round table and interview programs.

Velocity or Ribbon Microphones

This type of microphone is noted for its high fidelity. For this reason, it has been widely adopted for studio work. It consists of a thin duraluminum ribbon, suspended

[24] Ibid., p. 246.

between two magnetic poles. When the ribbon is set in motion by sound vibrations, small electric currents are developed.

The velocity microphone is equally sensitive on the two opposite sides facing the ribbon, but comparatively "dead" on the two edges. Its importance in radio dramatics stems from its "subtle shadings of sound perspective due to relative position of the performer directly 'on beam' or on the edge of the beam, and the insensitivity on the two dead sides."[25]

Combination of Variable Pattern

Fairly recent microphone research has been responsible for the development by which the use of the same microphone but with different switch positions enables a great variety of pick-up area sensitivity. For example, the RCA 77D, a polydirectional microphone,

> Consists of a single ribbon element and a variable acoustic network or labyrinth which permit three broad general adjustments for a unidirectional, nondirectional, and bidirectional pick-ups, with additional variations and voice-or music selector switches.[26]

Condenser Microphones

The condenser microphones are nondirectional and do not distort under sudden blasts of sound waves. They were

[25] Ibid.

[26] Ibid., p. 247.

used early in the broadcasting industry, but have only recently been perfected to eliminate their original lack of ruggedness.

Besides the types shown above, there are also "crystal", and low-cost dynamic microphones used for public addresses and tape recorders, for they match amplifiers used in such cases. They are, however, known to be subjected to hum, and also lose high frequencies when long microphone cables are used.[27]

For that reason, when a high fidelity public address system is installed, transformers may be used so as to permit use of comparable high fidelity broadcast microphone pick-ups.[28]

L. Route of a Radio Program

The electric impulses that are developed in the microphone are carried to a control board adjacent to the studio where the sound originates.

The output of each microphone passes through its individual volume control which is called a "fader". The control operator then blends the output of microphones which are in use. After the blending, the electric currents pass through the master volume control to the amplifiers.

The total amplification between the microphone and

[27] Ibid.

[28] Ibid., p. 247.

the control-room lines is known to be about ten billion times.[29] But the current is still relatively weak, and the energy is said to be about equivalent to the amount that is required to light one small flashlight bulb.[30]

The final amplifiers are located in the main Control Room. Special instruments show the loudness of the programs at all times. One of the duties of the control operator is to keep the loudness within certain limits.

All the way between the microphone and the transmitting station, the program travels in the form of currents carried by wires. The currents are very similar to those flowing in telephones.

When the program reaches the transmitting station, it is then "put on the air."

The station itself is usually located somewhere in a rural district, away from the city and the studios. The equipment at the transmitting station transforms the incoming electric currents into radio waves which are sent out according to the power and frequency of a station.

Actually, radio waves are made to reverse their direction of flow many thousands of times per second, and the number of such current reversals in one second of time is the frequency of the station.[31]

This is usually expressed in kilocycles, meaning the

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[29] Waller, op. cit., p. 368.

[30] Ibid.

[31] Ibid., p. 369.

number of thousands of times the current reverses each second. We usually express the same thing in terms of wave length. Wave length is measured in meters and is equal to three hundred million divided by the frequency in cycles.[32]

The reception of the broadcast message by the home receiver is the final step in the broadcast process. The radio waves sent out by the transmitter via the broadcast antenna are finally received at home on the antenna system used. The oncoming weak signal is amplified by the receiver, at the same time separating the audio current from the carrier wave. The radio current is amplified further, and out it comes as sound waves from someone's loud speaker, retaining more or less the same characteristics they had when they were picked up by the microphone. The whole process happens at the speed of light.

M. Outside Broadcasts

Quite often, broadcasts have to originate outside the studios. When this is to happen, a special circuit is installed from the control room to the sight of the pick-up, and portable amplifiers and microphones are taken to the outside location.

Most programs which originate in the field are fed to

[32]Ibid.

the control room of a station by special telephone lines. But if no telephone lines are available to reach the pick-up point, a short wave broadcast transmitter is connected to the output of the emplifier, and the program is relayed to a short wave receiver at the studios where it can be connected to the lines.

Another transmitter is often used also at the receiving point, to transmit cues and instructions to the pick-up point; in which case another receiver is required at the pick-up point to receive the "cue" transmitter.

N. Recordings

Recordings play a vital part in the programs at any station. In addition to programs by live performers, other programs are presented by transcriptions. These may either be prepared by individual stations, or are obtained from such sources as transcription library services or record stores.

In big countries where large radio networks operate, many programs are broadcast by a station on a "delayed" basis. This means that such programs are broadcast at a period other than the original time on the network, because of other commitments. This necessitates recording.

On the other hand, a station may need reference

copies of certain programs for various purposes, or short recordings for auditions and the like. To meet all such demands, radio stations employ two general methods to make recordings: 1) disc recordings, and 2) magnetic tape recordings.

1. Disc Recordings

Instantaneous recordings are done on large 16-inch discs. The discs have an aluminum base covered by acetate, and are thinner than the regular 10- or 12-inch, 78 rpm discs. They are placed on a revolving turntable of special design, and a continuous spiral groove from the edge or from the center is cut into the acetate coating by a special diamond or sapphire needle. This leaves an impression on the sides of the grooves.

In reproduction, the waves in the grooves deflect the needle of the pick-up head, which generates electric currents in much the same way that a microphone does. This type of transcription is known as the 33 1/3 rpm. It is possible with some microgroove system to record a 40-minute program on one side of the disc.

Successive playbacks and "dubbings" lower the fidelity of these records. What is usually done by broadcast transcription companies or library services is to use master records and pressings, using more durable material when

copies are needed in great numbers.

2. Magnetic Tape Recordings

By this method, a plastic base tape is run from one reel to another past a magnetic recording mechanism. The special speeds used in running the tape through are 7 1/2 and 15 inches per second.

Tapes are widely used and liked because they can be used over and over again. They are so made that succeeding recordings wipe off previous ones. Another special advantage with tapes is that they can be spliced, to allow necessary editing of the program.

0. Advertising: Its Effect on Social Change

We mentioned that the Uganda Broadcasting Service does not carry advertising at the moment. Nor are any plans known to start it in the future. It was, however, mentioned in the Uganda Annual Report of 1957 that "thought was being given to the desirability of accepting advertising to help finance the much-needed expansion program."[33] But early in 1959, this writer learned from the Director of Information that "there is every possibility that we shall now obtain from the British Government a very handsome contribution towards the capital and recurrent costs of the expansion

[33] Uganda 1957, p. 126.

scheme."* In view of that possibility the idea of accepting advertising might probably not materialize, at least in the immediate future.

But apart from considering it as a means of getting revenue for the station, we would like to examine advertising practice in relation to some of its educational and sociological implications.

Educational Implications

In a country like Uganda where there are signs of rapid development, there is an increasing range of merchandise available to consumers. But many difficulties beset the potential buyer. In the first place the wide variety of choice often baffles consumers as to what selections to make. Products are often ignored not because they are not really wanted, but because enough information about them is badly lacking.

For example, there are certain imported food products in Uganda which would have enriched the local diet. A wide variety of breakfast cereals can be used as an example. But the presence of such products is unknown to a big majority of Africans even in towns, merely due to lack of information about them.

Many merchants have not realized the need of trying

*Information supplied by the Director of Information in a letter to this writer, dated April 10, 1959.

to educate "new" communities in the use of an increasing variety of products that come on the market. In the absence of such education, consumption of the already manufactured products cannot gain momentum, and increased production is inevitably curtailed.

The Psychology of Communicating by Advertising

Trying to reach a specific audience is one of the important aims of the advertiser, just as any well-planned radio or television program is directed to a specific group of listeners.

After determining the audience to be reached, the advertiser's message must be directed to an individual within that audience. The others around him are expected to be automatically affected.

Reaching "wanted" individuals in a group--the individuals for whom the advertiser's message is planned--involves the idea of establishing a continuum where, at one extreme, are visualised those individuals most likely to accept the message, and at the other, those who may be strongly opposed to it. In the center lie the neutrals.

The idea here is to plan a message that can influence people equally on all points of the continuum. To do this effectively, one must know the audience thoroughly, and the

best possible motivation to move them on the continuum.

There are some powerful emotional buying motives of which advertising could make particularly effective use. As a simple example, appeals merely to one's common sense are generally used by advertisers to build demands for their products. The importance of health to success and happiness is capitalized upon to urge the public to use new healthful products. This could be done in Uganda, too.

The majority of people in Uganda can understand a radio message, but are not able to read. This writer's contention is that the African population would be quick to welcome new products that they can afford to buy, if only they are properly educated as to the usefulness of such products. A great number of really valuable and healthful products, like the breakfast cereals mentioned before are at present not advertised.

We want to emphasize that when emotional appeals are effectively related to a product, it can have material effect on consumer valuations. However, it should be appreciated, as one expert has warned that advertising has not changed people's basic characteristics, nor has it appreciably changed environment.[34] But advertising can play on consumers' motives to enhance desires or to build favorable attitudes toward products. Such favorable

[34]Neil H. Borden, Advertising in Our Economy, Chicago: Richard D. Irwin, Inc., 1945, p. 123.

attitudes may be effectively developed when powerful emotional buying motives are made use of.

The potential consumer is also directly and indirectly being provided with some general education through being told of all the virtues of a product. This of course does not preclude the possibility of encountering half-truths in certain advertisements. But with experience, the buyer may learn to make reasonable judgement of the advertiser's claims.

Sociological Implications

In countries like the United States, increase in population has gone hand in hand with increased production, mainly through the tremendous advertising activity of that country.[35] The growth in productive capacity has been followed by a corresponding increase in demand. This demand absorbs the output, and the output is consumed through the willingness and ability of the people to do so. The demand growth is largely stimulated by the aggressive activities of entrepreneurs.

Even in Uganda, any products successfully introduced and accepted may become an important part of environment, leading to new wants. Many Ugandans have been seen to welcome change, not only in material things, but also in

[35] Ibid., p. 265.

thing spiritual. Advertising and aggressive selling may add tremendously to this willingness to accept the new.

With such increased willingness to consume new products, the consumers may be stimulated into wanting to work harder, which logically should lead to a rise in real per capita income.

Advertising's chief task from a social standpoint, is that of encouraging the development of new products.

Investment is attracted when those who must bring it about see a hope to build a profitable demand for their new and differentiated merchandise. From growing investment come the increasing flow of income which raises man's material welfare.

Ethical Problems of Advertising

A major issue in considering advertising and aggressive selling is the actual handling of advertising messages. Many advertising statements have been known to be dishonest, unfair or in bad taste.

As a result, certain critics say with Prof. A.S.J. Baster, that:

> The major part of informative advertising is and always has been a campaign of exaggerations, half-truths, intended ambiguities, direct lies and general deception. Amongst all the hundreds of thousands of persons engaged in the business it may be said about most of them on the

> informative side of it that their chief function is to deceive buyers as to the real merits and demerits of the comodity being sold.[36]

Other critics on the economic side of advertising are quoted as saying that extensive use of advertising involves undue costs and is a bar to free competition.[37] The high costs could also be traced to their logical conclusion as being likely to keep prices high because of the traders' desire to recover the costs of the very extensive advertising and sales promotion.

But Neil Borden sees critics like Baster as failing to comprehend that their statements express the perfectionist's views of what is ethical or moral.[38]

In order to try to discourage dishonesty and bad taste in advertising, various business organizations usually establish a code of ethics to guide future practice.

A code of selling ethics, drawn by the National Association of Better Business Bureaus included such points as:

1. Tell the truth in a forthright manner so its significance may be understood by the trusting as well as the analytical.
2. Tell customers what they want to know--what they have a right to know and ought to know about what is offered so that they may buy wisely and obtain the maximum satisfaction from their purchases.

[36] Ibid., p. 288.

[37] Ibid., p. 1.

[38] Ibid., p. 288.

3. Avoid all tricky devices and schemes such as deceitful trade-in allowances, fictitious list prices, false and exaggerated comparative prices, bait advertising, misleading free offers, fake sales and similar practices which prey upon human ignorance and gullibility.[39]

Few business organizations, however, strictly measure up to the precepts laid down. Public opinion of the local community must have its part to play in establishing reasonable selling ethics.

We can sum up the various points discussed in this section by saying that although the practice of advertising may be accompanied by occasional signs of bad taste and the like, its virtues should far outweigh its shortcomings. The Uganda radio audience might stand to gain from advertising in the following ways:

a) Potential consumers are supplied with the information they need about a wide range of products coming on the market.

b) Consumers could be induced to want the new and improved things offered, thus bringing to the country a higher standard of living.

[39] Ibid., p. 297.

CHAPTER SIX

SUMMARY AND CONCLUSIONS

The study of the development and needs of radio in Uganda has been carried out in two major parts. The first part was basically exploratory. We wished to find the literature available on the subject of mass communication in underdeveloped areas, including Uganda; the extent to which the existing communication media have assisted in the development of Uganda, and the economic, cultural and historical basis for radio's assistance in Uganda.

In the second half of this study, the object has been to analyze, in the light of the needs of most people in Uganda, radio's potential role in the future development of the country. This included a detailed discussion of the types of programs which should be aired by the Uganda Broadcasting Service to meet the needs seen, which was accompanied by a suggested program schedule for a full week.

When evaluating the present Uganda Broadcasting Service schedule, it was observed that the need to broadcast in several languages created a multiplicity of problems which hindered radio's progress.

Each of the various transmissions is heard only a few minutes every day while, in some cases, it is not possible to serve certain areas more than one day in the week.

It is, however, fully appreciated that the Uganda Broadcasting Service has been on the air only five years, and that financial reasons have largely hindered progress. But when money is available, the chief objective of the service should be the expansion of the much-needed educational program.

The chief stumbling block, even when money is available to expedite the expansion program, will still be the lack of a common language. It is unlikely that any scheme, however expertly contrived, could help build up a lingua franca in a matter of years. We are, therefore, left with one alternative at the present moment--to find how we can best serve the Protectorate's popula tion through the major languages, while at the same time endeavoring to build up a lingua franca.

The first step that seems plausible, as was indicated on the radio schedule, is to increase the daily hours of broadcast. This would allow the various transmissions to stay on the air long enough to do substantial service. The anticipated duplication of some of the transmitting and studio equipment would facilitate smoother operation of the expanded program schedule.

A major change that must be made is limiting daily transmissions to only four languages: English, Luganda, Runyoro and Ateso. It has been observed before that the above three African languages are fairly widely understood by people in the areas where they have been assigned to serve.

Cutting down the number of languages, in which daily broadcasts are carried out, should greatly improve the quality and increase the quantity of programs. It will also encourage national cohesion by promoting a feeling of togetherness among different tribes. The need for such feeling is becoming greater every year as the territory nears self-government and nationhood. Hence, the time is now to start building up that feeling.

Even when simultaneous transmission in more than one language is possible, broadcasts in African languages should close just before the English transmission starts. This will encourage the African audience to listen to English programs, which should be gradually expanded as more people learn that language. It was urged that English lessons for beginners be resumed on the air, and thereafter be allowed to continue uninterrupted.

It may not be possible to change people's behavior in a short space of time. But it can be hoped that living conditions will change fairly quickly if positive steps are

taken to improve agricultural methods; to teach people how a balanced diet can be made out of local types of food; and to teach people how to keep healthy, and motivate them to a greater participation in governmental affairs.

In the Uganda annual report of 1957, it was stated that there had been a steady improvement in environmental sanitation "as a result of increased health education and propaganda."[1] This is an indication of what positive and continuous campaigns through the powerful radio medium might accomplish.

In an earlier report, some very revealing remarks were made concerning health education which merit serious consideration.[2] These remarks which concerned widespread malnutrition in Uganda may be condensed in one simple statement that many Africans in Uganda get ill due to malnutrition, which abounds as a result of not knowing how to prepare a balanced diet. It is, thus, not a question of not having the food, but of not knowing how to eat it. Because no serious measures are known to have been taken so far as an answer to the challenge posed by the conditions reported, it shows further that radio's potential has not yet been fully exploited.

The majority of what are taken as educational programs on the Uganda Broadcasting Service are being done by government agencies on a more or less "voluntary" basis. Such

[1]Great Britain, Colonial Office, Uganda 1957, London: H.M. Stationery Office, 1959.

[2]_____, Uganda 1946, London: H.M. Stationery Office, 1948.

agencies help to produce programs on health education, agriculture and animal husbandry. The shortcoming of this practice is that these programs are intended to provide only very general education. No systematic planning is really involved to ensure continuity, and no evaluation is made of the broadcast programs. To be of value in future, educational programs, especially in the areas mentioned above, should be treated to the kind of planning we discussed in this study.

Furthermore, it is urged that since the various government agencies scheduled to participate in the production of educational programs have all the experts with the vital information to impart to the public, such program production should be considered an important part of their official routine activity. In short, government should put aside facilities for program production in each ministry concerned.

School broadcasts have been another important consideration. This idea is not new. Plans to start such broadcasts were first mentioned in the 1957 Protectorate report, but lack of funds prevented their implementation. When it is found possible to start this project, it might be helpful to first conduct experimental broadcasts on a limited scale--about four programs a week--to a certain

> with such fatal ease encourage the native laziness of the human race.[3]

Those words were written almost thirty years ago when radio, as an established industry, was but ten years old. Today, its potentialities are more fully realized, and this realization should be reflected in its usage, especially in underdeveloped countries.

Charles Siepmann has said: "Even the illiterate, thanks to radio, no longer has a chance for ignorance. What some may have from books and articles, radio already in large measure, makes available to us."[4]

Another writer, Edgar Dale reminds us that:

> Mass media must help us to meet the central issue of today: the development of the free individual in a free society . . . Man is a feeling, thinking person who must grow and be fulfilled normally, or he will get his satisfaction abnormally through hate and violence.[5]

The final remark that must be made here concerns audience measurement, which we indicated earlier was vital to radio programming.

While radio service in Uganda at the present time does not demand the detailed inquiry of the type being carried out in most advanced countries, some basic information on the number of receivers in the territory at given periods, the estimated number of radio families by county or province, and comparative program popularity

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[3]Hilda, Matheson, Broadcasting, London: Thornton Butterworth, Limited, 1933.

[4]Bureau of Educational Research, The Newsletter, Columbus: Ohio State University, Feb. 1949, p. 4.

[5]Ibid., May 1956, p. 4.

should be known.

Later, as the service develops, more facts leading to better understanding of the listener, should be investigated.

It should be noted that, pursuant to the stress we put on the educational aspect of programming, we need to talk more about needs, and less about wants. After all, as Edgar Dale argues: "How do you know what you want till you've had it? We may want food, but not need it. And we may need vitamins and minerals, and fail to want them."[6]

In future audience studies, the main objective should be to discover more needs as they arise, and direct the program machinery towards satisfying those needs.

The main contribution this study makes lies in pinpointing the needs of the people of Uganda, and in the suggested program schedule, carefully balanced to meet those needs. However, since very little information was available as to how the Uganda listening audience felt about the various programs offered in the past five years, the schedule was drawn mainly according to this writer's assumptions of what suited certain people at certain times. This boils down again to the need for basic audience research.

We have already pointed out that at this stage of

[6] Ibid., Jan. 1951, p. 4.

Uganda's development, the emphasis should be placed more on the needs rather than wants, especially where educational programs are concerned. But even when we have decided what programs to broadcast, we may require information on what forms of presentation are favored most by a particular audience, and at what times.

With music programs, we indicated that the listeners' wants were more important as music would, in many cases, be used to attract listeners to educational programs. But even here, Western or African type of music programs have been designated for various points on the program schedule with minimum knowledge of where the listeners' past preferences lie.

The suggested program schedule demonstrates a new procedure in Uganda's radio service which, it is hoped, will better meet the country's present needs. But it must be emphasized that basic audience study is absolutely essential to gather information which would help in improving on this study.

APPENDIX A

THE FOLLOWING VOLUMES COULD BE USED AS ADDITIONAL REFERENCE MATERIAL TO THOSE SUGGESTED BEFORE FOR THE STATION'S BASIC REFERENCE LIBRARY

The British Commonwealth 1958, (Second Edition)

Europa Publications Ltd., London: J.W. Arrowsmith, Ltc., 1958.

A standard source of Commonwealth reference; geographical, historical, and economic surveys.

Information Please (Annual)

Planned and supervised by Dan Golenpaul Associates, New York: The Macmillan Company.

Emphasizing subjects that are related to daily news headlines and active personal and social interests.

A Manual of Copyright Practice (Second Edition)

By Margaret Nicholson. New York: Oxford University Press, 1956.

For writers, publishers, and agents.

A Manual of Style (Seventh Edition)

Chicago: The University of Chicago Press, 1949.

Containing typographical and other rules for authors, printers, and publishers, recommended by the University of Chicago Press, 1949.

APPENDIX A CONTINUED

The Statesman's Year Book (1959 Edition)

Edited by S.H. Steinberg, Ph.D., London: Macmillan and Company, Ltd., New York: St. Martin's Press.

Statistical and historical annual of the states of the world.

The Oxford Dictionary of Quotations, London, New York,

Toronto: Oxford University Press, 1941.

Including quotations from the Book of Common Prayer, Holy Bible, English Literature, and foreign sources.

Whitaker's Almanack (Annual) London:

Printed by William Clowes and Sons, Ltd.

Containing an account of the astronomical and other phenomena and a vast amount of information respecting the government, finances, population, commerce, and general statistics of the various nations of the world.

Who's Who in the Theatre (Twelfth Edition)

Compiled and edited by John Parker, London: Sir Isaac Pitman and Sons, Ltd., 1957.

A biographical record of the contemporary stage.

The World Almanac and a Book of Facts (Annual)

Edited by Harry Hansen, and published annually by the New York World-Telegram and the Sun; A Stripps-Howard newspaper, New York.

APPENDIX A CONTINUED

World Biography (Fifth Edition)

Compiled and published by Institute for Research in Biography, Inc., Bethpage, New York, 1954.

Records world's notable living artists, writers, scholars, scientists, physicians, jurists, lawyers, religious leaders, educators, philosophers, musicians statesmen, business heads, and military figures.

The Year Book and Guide to East Africa

Edited by A. Gordon-Brown, London: Robert Hale, Ltd.

Including Egypt, Sudan, Eritrea, Somaliland, Kenya, Uganda, Tanganyika, Zanzibar, Portuguese E. Africa, The Congo, Mauritius, Madagascar, Reunion, Seychelles, etc., etc.

APPENDIX B

SAMPLES OF TEACHERS' REPORT BLANKS ON SCHOOL BROADCASTS

An example of the general type of check list is shown below. It was prepared for application to a variety of programs.[1]

TEACHER'S REPORT OF A BROADCAST

Teacher's Name_____ School_____

City_____ County_____

Subject(s) served by this broadcast_____

Grade_____ Number of pupils listening_____

General title of this Program Series_____

Title of this broadcast_____

Station_____ Length of program_____

Date of broadcast_____ Time of day_____

Directions: Broadcasters are very much interested in getting your opinions of programs they offer for school listening. Hence, they would like your honest evaluation of this program. Please check ( ) those items which most nearly express your judgment of the educational value of this program to your class.

Please note that this page should be filled in immediately after the broadcast. The rest should be filled in as soon as possible after you have completed your utilization of this program.

[1]William B. Levenson, Teaching Through Radio, New York: Farrar and Rinehart, Inc., 1945, p. 211.

APPENDIX B CONTINUED

1. Could the broadcast be heard distinctly?

_____a. all of the time?
_____b. part of the time?
_____c. most of the time?

2. For classroom use, would you rate this broadcast as being:

_____a. very valuable?
_____b. suitable?
_____c. entirely unsuitable?

3. For your purpose, was this broadcast

_____a. too long?
_____b. too short?
_____c. about right?

4. For use at your grade level, was this broadcast

_____a. appropriate?
_____b. usable?
_____c. unsuitable?

5. Was this broadcast related to work which the class

_____a. has already done?
_____b. is doing now?
_____c. will do?

6. Was the main theme of the broadcast

_____a. well brought out?
_____b. poorly brought out?

7. Were the points that were emphasized in the broadcast

_____a. too many?
_____b. too few?
_____c. about right?

8. Was the vocabularly of the broadcast

_____a. too advanced?
_____b. too elementary?
_____c. about right?

9. Was the action in the broadcast

_____a. too rapid?
_____b. about right?
_____c. too slow?

10. Was the amount of dramatization

_____a. about right?
_____b. too much?
_____c. too little?

11. Did you always know which character or person in the program was speaking?

_____a. yes
_____b. no

12. Did the music in the broadcast

_____a. contribute to the enjoyment of the program?
_____b. detract from the program?

(more)

APPENDIX B CONTINUED

13. Were the transitions between scenes

_____a. confusing?
_____b. clear?

14. Did the sound effects used seem

_____a. effective?
_____b. ineffective?

15. From your observation of the pupils during the broadcast, would you say that the general appeal of the program to the class was

_____a. high?
_____b. average?
_____c. low?

APPENDIX C

An important function of evaluation is to stimulate more effective classroom use of programs. The following utilization report form was also prepared by the Evaluation of School Broadcasts group. Its questions are very significant to the classroom teacher who is receiving radio programs. She can use it as a check list to judge her own quality of utilization.[1]

UTILIZATION REPORT

1. Did you have an opportunity to prepare your students for listening to this program before the time of the broadcast? _____Yes _____No.

If you did, when was it done?

_____a. immediately before the broadcast began
_____b. at an earlier time on the day of the broadcast
_____c. at some time before the day of the broadcast.

If you did, underline the number which most nearly approximates the number of minutes spent in advance preparation activities:

Less than 5, 5 to 10, 10 to 15, 15 to 20, 20 to 30, 30 to 40, 45 or more.

2. Check any of the following types of activity that were employed in preparing your class for listening to thie broadcast:

_____a. the teacher consulted the printed manual about this broadcast.

_____b. the teacher explained to the students what the broadcast was to be about.

_____c. Questions about which the broadcast was expected to provide information were listed.

[1] Ibid., p. 214.

APPENDIX C CONTINUED

_____d. key words, names of people, places, or dates were listed on the blackboard.

_____e. students discussed the subject of the broadcast.

_____f. materials such as books, pictures, maps, clippings, etc., related to the topic of the broadcast were consulted.

_____g. students maintained a few moments of silence.

3. Check any of the following things you did to facilitate listening:

_____a. made sure window shades were properly adjusted before program began.

_____b. allowed students to move to places where they could hear better (if radio set is located in the room).

_____c. tuned in the station before hand, to check reception.

_____d. turned on the program promptly at the beginning, and shut it off promptly at the end of broadcast (if centralized radio is used).

4. Check any of the following things which you did during the broadcast:

_____a. permitted freedom of pupil activity so long as it did not interfere with group listening.

_____b. kept a few notes on the broadcast for use in later discussions.

_____c. wrote on the blackboard, names, dates, new words and the like, that were mentioned in the broadcast.

_____d. pointed to locations on a map, or to words listed on the blackboard.

APPENDIX C CONTINUED

_____e. listened attentively with the students.

5. Were you able to allow time for a period of follow-up activities after the students had listened to the broadcast _____Yes _____No.

If so, when did these follow-up activities take place?

_____a. immediately after the broadcast was concluded

_____b. at a time during the day of the broadcast.

_____c. at some time after the day of the broadcast.

If so, underline the number which most nearly approximates the number of minutes spent in follow-up activities:

Less than 5, 5 to 10, 10 to 15, 15 to 20, 20 to 30, 30 to 40, 45 or more.

6. Check any of the following types of follow-up activities that were employed in connection with this broadcast

_____a. students had a brief period of relaxation.

_____b. students took part in a free discussion of the broadcast.

_____c. students discussed points in the broadcast they considered important.

_____d. students discussed the broadcast in terms of previously listed questions.

_____e. students listed important points which the broadcast had failed to mention.

_____f. parts of the broadcast were explained by the teacher.

_____g. questions raised, but not answered, in the

APPENDIX C CONTINUED

broadcast were pointed out for further consideration.

_____h. sources where additional information about the topic of the broadcast might be found were suggested.

_____i. students drew pictures or wrote about things suggested to them by the broadcast.

7. Write, in the space below, any observations which indicated that the broadcast (including preparation and follow-up) was a valuable educative experience for the students of your class.

APPENDIX D

COPY OF QUESTIONNAIRE SENT TO EDITORS OF AFRICAN NEWSPAPERS, UGANDA

(Please Fill In the Forms
As Far As Possible)

1. List of newspapers published in Luganda (with circulation figures):

2. List of Luganda dailies:

3. Weeklies:

4. Any other frequency of publication:

5. List of non-Luganda, vernacular newspapers, if any (with circulation figures, if available):

6. Their frequency of publication:

APPENDIX D CONTINUED

7. List of vernacular magazines or newsmagazines, if any (with circulation and frequency):

8. Circulation of the English daily:

9. Other English newspapers or magazines, if any (with circulation and frequency):

10. Newspapers and magazines having own printing facilities:

11. Average size of editorial staff, including clerks:

12. Average size of printing staff (where newspapers have own printing facilities):

13. Type of printing presses used:

14. Newsprint: Average cost per ream

Number of sheets in a ream

Manner of purchase (e.g., retail or wholesale)

THE FOLLOWING CONCERN ONLY YOUR NEWSPAPER

16. Advertising: (check where applicable)

a) Newspaper depends almost entirely on advertising revenue.....

APPENDIX D CONTINUED

b) Depends partly on advertising and partly on sales.....

c) Paid announcements abundant.....

d) Newspaper depends partly on job-printing.....

e) Comparatively few paid announcements available....

f) Local traders generally not inclined to advertising.....

g) On the whole, local traders responsive to advertising.....

17. Distribution: (check where applicable)

a) Greater number of copies mailed straight to subscribers.....

b) Greater number of copies sold on newstands.....

18. Engraving:

a) Facilities available locally (in town).....

b) Facilities available but expensive.....

c) Pictures seldom used due to cost of engraving..... poor quality of newsprint..... both the above reasons.....

d) Whenever pictures are used, engraving takes..... ..... (specify time)

19. Sometime ago, government sounded plans to further augment commercial newspaper output by publishing more papers. Please, state simply what the African press felt about this idea.

APPENDIX D CONTINUED

20. Does any press association or club currently exist in Uganda? Yes..... No.....

APPENDIX E

COPY OF QUESTIONNAIRE SENT TO HEAD OF PROGRAMS, THE UGANDA BROADCASTING SERVICE

(Please Fill In the Form and Return with the Other Material Requested.)

1. Number of program personnel to date.....
2. Program personnel who have had some formal training.....
3. Number of engineering personnel.....
4. Engineers who have had some formal training.....
5. Check type of transcriptions regularly available:
   a) talks..... b) drama..... c) music..... d) other.....
6. List sources of transcriptions:

7. Estimated number of radio sets now owned by listeners.....
8. Approximate number of radio sets in each language area served.....
   .....
   .....
   .....
   .....
   .....
   .....
   .....
   .....

APPENDIX E CONTINUED

9. Approximate number of public sets, if any, and where located:

10. Recent audience survey: Yes..... No.....

If yes, name area of survey.....

11. According to audience received or heard, list three most popular programs in order of importance:

1)

2)

3)

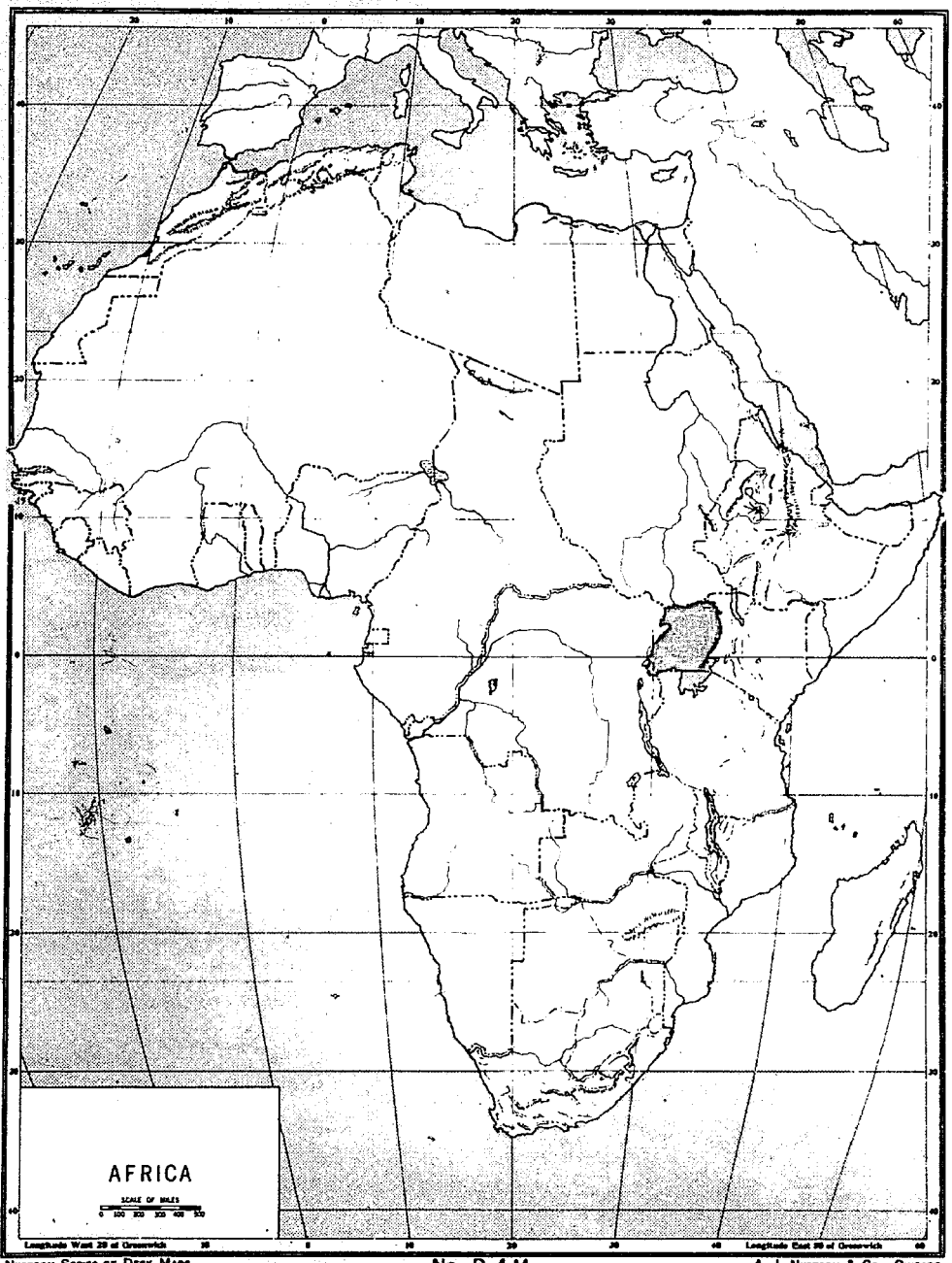
12. Listeners' reactions to programs: (check where applicable)

a) solicited, scarce..... b) solicited, abundant.....

c) abundant and unsolicited.....

d) scarce and unsolicited.....

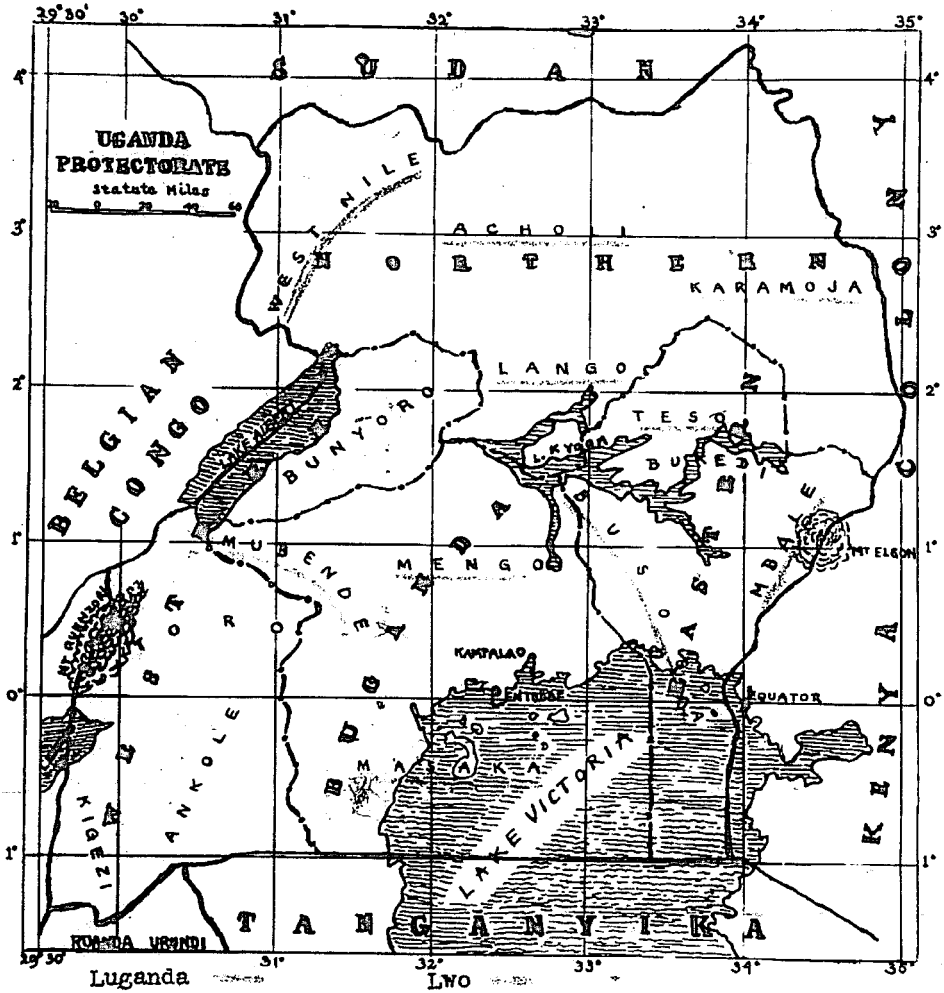
FIGURE I
LOCATION OF UGANDA



Uganda Protectorate

FIGURE II

DISTRICTS COVERED BY EACH OF THE PRESENT AFRICAN TRANSMISSIONS



Luganda

Runyoro

Ateso

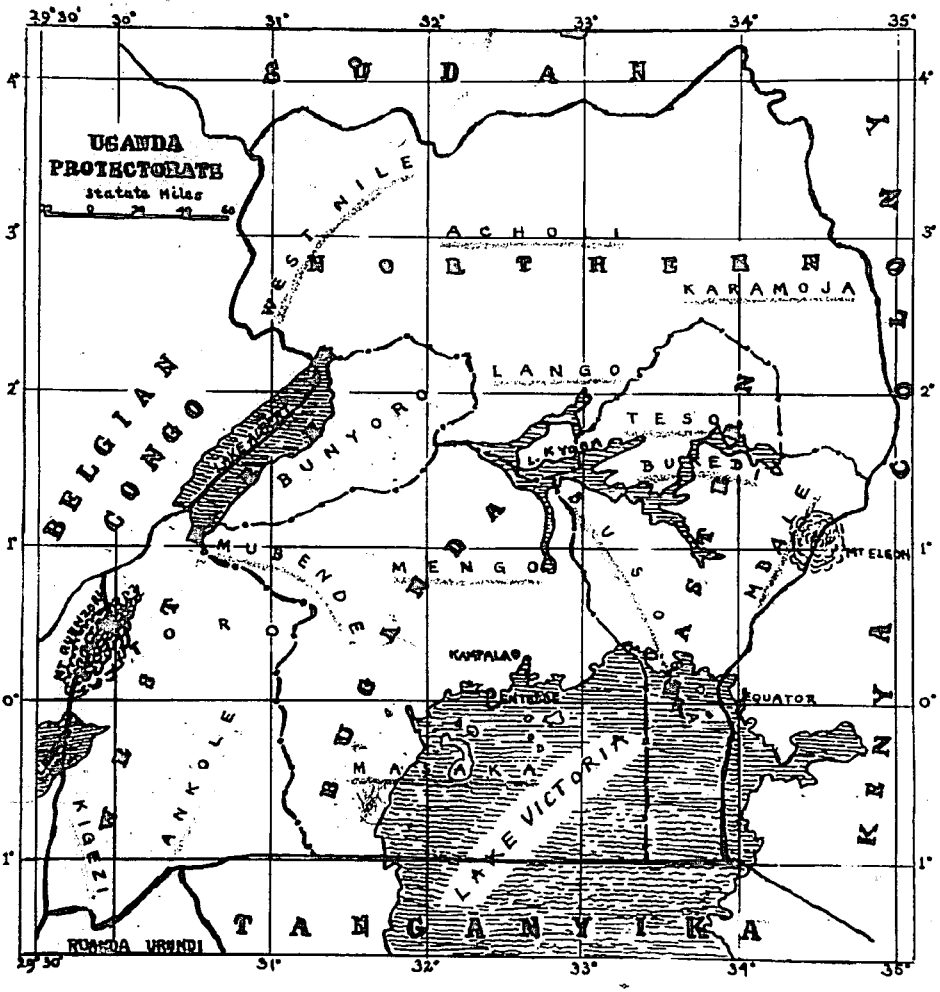
Lwo

Lugbara

Runyankole/Chiga

FIGURE III

DISTRICTS TO BE COVERED BY EACH OF THE TRANSMISSIONS ON THE NEW SCHEDULE



Luganda

Runyoro

Ateso

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513