

**The role and governance of community radio stations in  
Zambia - *The case of Radio Icengelo.***



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fulfilment of the requirements of the Master of Arts - Cultural and Media Studies  
(Course work & short dissertation).**

## Declaration

I, *Bright Phiri*, do hereby declare that this is my own work, and that all other people's works have been fully acknowledged. I further declare that I have never before submitted this work for an award of a degree to this university or any other university. This work is being submitted in partial fulfilment of Master of Arts degree in the Faculty of Humanities at the University of Natal – Durban, South Africa.

Signature 

Date: 19.04.01

Bright Phiri

Durban-2000

# CONTENTS

<b>Declaration</b>	ii
<b>Acknowledgements</b>	v
<b>List of abbreviations and acronyms</b>	vi
<b>List of figures</b>	vi
<b>List of appendices</b>	vii
<b>Abstract</b>	viii
<b>Section I. Overview</b>	1
<b>Section II. Theoretical framework</b>	3
Introduction	3
What is community radio?	6
Normative theories underpinning community radio	9
Democratic-participant theory	10
Social responsibility theory	13
Media and social marketing campaigns	16
Potential of community media to democratise media and be used as a social marketing forum	19
<b>Section III. History of the media and democracy in Zambia</b>	24
End of monopolies	26
Diversity of opinions	31
Licensing procedures	35
<b>Section IV. Methodology</b>	37

## CONTENTS

<b>Section V.</b>	<b>Case study: Radio Icengelo</b>	<b>39</b>
	Introduction	39
	Staffing at Radio Icengelo	42
	Board and management structure	43
	Staff training	45
	Funding and sustainability	45
	Radio Icengelo's Community	48
	Programming	50
	Environmental programmes	53
	Health programmes	54
	Educational programmes	55
<b>Section VI.</b>	<b>Discussion and conclusions</b>	<b>57</b>
	Need for a civic community	57
	Conclusions	61
<b>REFERENCES</b>		<b>64</b>
<b>Appendices</b>		<b>71</b>

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## **List of abbreviations and acronyms**

AMARC	World Association of Community Broadcasters
ALC	Africa Literature Centre
BBC	British Broadcasting Corporation
CSO	Central Statistics Office
GPCMS	Graduate Programme in Cultural and Media Studies
IBA	Independent Broadcasting Authority
MIBS	Ministry of Information and Broadcasting Services
MMD	Movement for Multiparty Democracy
UN	United Nations
UNESCO	United Nations Education Scientific & Cultural Organisation
UNIP	United Nations Independence Party
VOA	Voice of America
WACC	World Association for Christian Communication
ZNBC	Zambia National Broadcasting Corporation

## **List of figures**

Figure 1	Radio & television sets distribution in Zambia
Figure 2	Media trends in Zambia 1972-1996
Figure 3	Media status in Zambia
Figure 4	Radio Icengelo organogram

## **List of Appendices**

Appendix 1	Weekly programme schedule
Appendix 2a, 2b, 2c	Copies of licensing procedures and application form
Appendix 3	Friends of Radio Icengelo
Appendix 4a & 4b	Population distribution map of Zambia/Copperbelt Province
Appendix 5	Aims and objectives of Radio Icengelo
Appendix 6	Transcribed interview with former station manager
Appendix 7	Transcribed interview with station manager
Appendix 8	Sample written questionnaire (listeners)
Appendix 9	Sample written questionnaire (management & staff)

## Abstract

Like many African countries in the 1990s, Zambia experienced drastic political, social and economic changes. In response to these changes, Zambia embarked on a market driven economy that has seen the privatisation of most state enterprises. These changes have proliferated in the media industry as well. However, instead of privatising state media, the government liberalised the airwaves, allowing new players to enter the media terrain. This resulted in the mushrooming of many community-based radio broadcasting stations. Since Zambia moved from one-party politics and became a multi-party democracy in 1991, it has seen the emergence of seven privately owned radio stations. Among these are two different kinds of community radio stations: commercial and religious.

Community radio is still in its infancy in Zambia, with the first ever community radio broadcasting for the first time as recently as 1994. Very little research has been undertaken analysing this field of broadcasting in Zambia. Studies (accessible to this author) undertaken in the area of community radio so far, have focused mainly on quantifiable data of these radio stations (Banda, 1998). These studies lack the theoretical analysis which help define the practical role this sector of broadcasting can play in fulfilling a public service mandate. Recent studies (*Up in the Air: The State of Broadcasting in Southern Africa* – Panos, 1998) draw no detailed relationship between findings and community radio *per se*. In other words, these studies lack qualitative analysis.

This paper seeks to fill a necessary qualitative gap by focusing on the conceptual and operational characteristics of Radio Icengelo as a case study. Radio Icengelo is a Catholic-run community station launched in 1995, and situated in Kitwe on the Copperbelt province of Zambia. The paper further examines issues such as: conceptions of Radio Icengelo's 'community'; the nature and management structure of the organisation; the workforce; funding and sustainability; editorial policy; staff training; programming; languages; licensing procedures and relationship with government.



The project later teases out the role Radio Icengelo plays in terms of social marketing campaigns. The analysis will be looked at in relation to the main features of community radio as postulated by advocates of a participatory approach to the media (McQuail, 1994; White, 1990). Community radio as an alternative medium, is marked by - diversity and plurality, accessibility and participation by the community and non-profit driven (McQuail 1994). The project concludes by highlighting the community radio's potential to foster social marketing campaigns, using Radio Icengelo as a case study.

## Section I

### Overview

A discussion of the role of Zambian community radio in social marketing campaigns must be undertaken against the backdrop of the peculiarities of the Zambian democracy in relation to the political economy media-regulations and its attendant problems. This paper is partly aimed, therefore, at highlighting some of these peculiarities with a view to appreciating community radio as a democratic forum in which diverse views and opinions can be fostered and debated. Community radio can also act as an organic springboard for social marketing or civic awareness campaigns.

Zambia in the 1990s, like so much of Africa, experienced drastic political, social and economic changes.<sup>1</sup> These changes have directly impacted the media industry as well. However, instead of privatising state media, the Zambian government liberalised the airwaves, allowing new players to enter the media industry. This resulted in the mushrooming of many community based radio broadcasting.<sup>2</sup>

Community radio is still in its infancy in Zambia, with the first ever community radio being in operation for the first time as recently as 1994.<sup>3</sup> Very little research has been undertaken in this field of broadcasting in Zambia. Some studies (accessible to this author) undertaken in the area of community radio so far (Panos, 1998; Chikontwe, 1997), have focused mainly on quantifiable data of the community radio stations. These studies, it can be argued, lack the theoretical analysis, which help define the practical role this sector of broadcasting can play in fulfilling a public service mandate.

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<sup>1</sup> Zambia embarked on a market driven economy after 1991. This process saw the privatisation of many parastatals that were once government owned.

<sup>2</sup> Today, there are seven community radio stations spread across the country.

<sup>3</sup> Radio Christian Voice was the first community station to hit the airwaves in Zambia.

This paper seeks to fill a necessary qualitative gap by focusing on the conceptual and operational characteristics of Radio Icengelo<sup>4</sup> (Radio Light), as a case study. The paper further examines such issues as:

- the nature and management structure of the organisation;
- its workforce;
- staff training;
- editorial policy;
- conceptions of Radio Icengelo's community;
- funding and sustainability;
- licensing procedures and relationship with government;
- and programming.

The project later attempts to analyse the role Radio Icengelo plays in terms of social marketing campaigns (that is, output which encourage listeners to act). The analysis will be looked at in relation to the main features of community radio as postulated by advocates of a participatory approach to the media (McQuail, 1994; White, 1990). Conclusions of this analysis will highlight the potentials of Radio Icengelo - as a community station - to forward social marketing campaigns.

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<sup>4</sup> Radio Icengelo is one of the four Catholic owned radio stations and the only community station based on the Copperbelt province.

## Section II

### Theoretical Framework

#### Introduction

Communication is God's gift to humankind, through which individuals and societies can become more truly human. Genuine communication is as essential to the quality of life as food, shelter and health care. It is the process of interaction through communicative symbols, which creates a cultural environment. Communication is part of every aspect of life, [serving] society as a whole...[and] communication is a responsibility of everyone ... it should not be manipulated by a few or misappropriated by a single centre of power. (Traber & Nordenstreng, 1992: 33)

It is a common democratic principle that communication is a fundamental human right and should not be left in the hands of a small elite. In recent years, particularly in the developing world, there have been moves towards democracy and active participation of people in civic functions including communication activities. Democratic ideals have ushered in a more participatory approach – replacing the traditional 'top-down' approach of colonial or authoritarian systems. The pitfall of the earlier 'top-down' communication system was that it perceived the receiver of information as passive. The communication process - from the sender to the receiver - located the sender in a more powerful position. The sender had the power to formulate messages and influence the recipients. This section focuses on community radio broadcasting as an alternative medium to mass communication that allows for community participation. It also deals with the conceptions of community radio and some of its underpinning theories.

Radio is rightly acknowledged as a crucial medium of mass communication, both more widespread than television and more accessible than newspapers in Africa. Its omnipresence in everyday life, whether in rural or urban settings, explains its strategic importance as a means of communication (Daloze & Verrier-Frechette, 2000: 180). Recurrent in many media studies is the confidence in the potential of radio to act as an instrument of "social engineering, capable of shaping listeners' knowledge, opinions or

even behaviour" (Daloz & Verrier-Frechette, 2000: 180). Radio has many faces – commercial, public service and community, or a combination of these. It is a multifaceted, personal and portable medium and has the ability to adapt and readily fill the gaps left by other media. Today even remote African villages have radios. Where individuals find radio to be expensive, a communal one often exists. Radio also crosses literacy barriers; people who can't read or write still understand radio. For these reasons, radio comes close to being a universal means of communication. In the Zambian case, wider distribution is evidenced by the statistics below showing how radio and TV sets are distributed<sup>5</sup>.

**Fig. 1. Radio and TV Sets Distribution in Zambia**

	OWNERSHIP	DISTRIBUTION URBAN / RURAL	
Radio Sets	1, 314, 831	61%	58%
TV sets	383,000	32%	6%

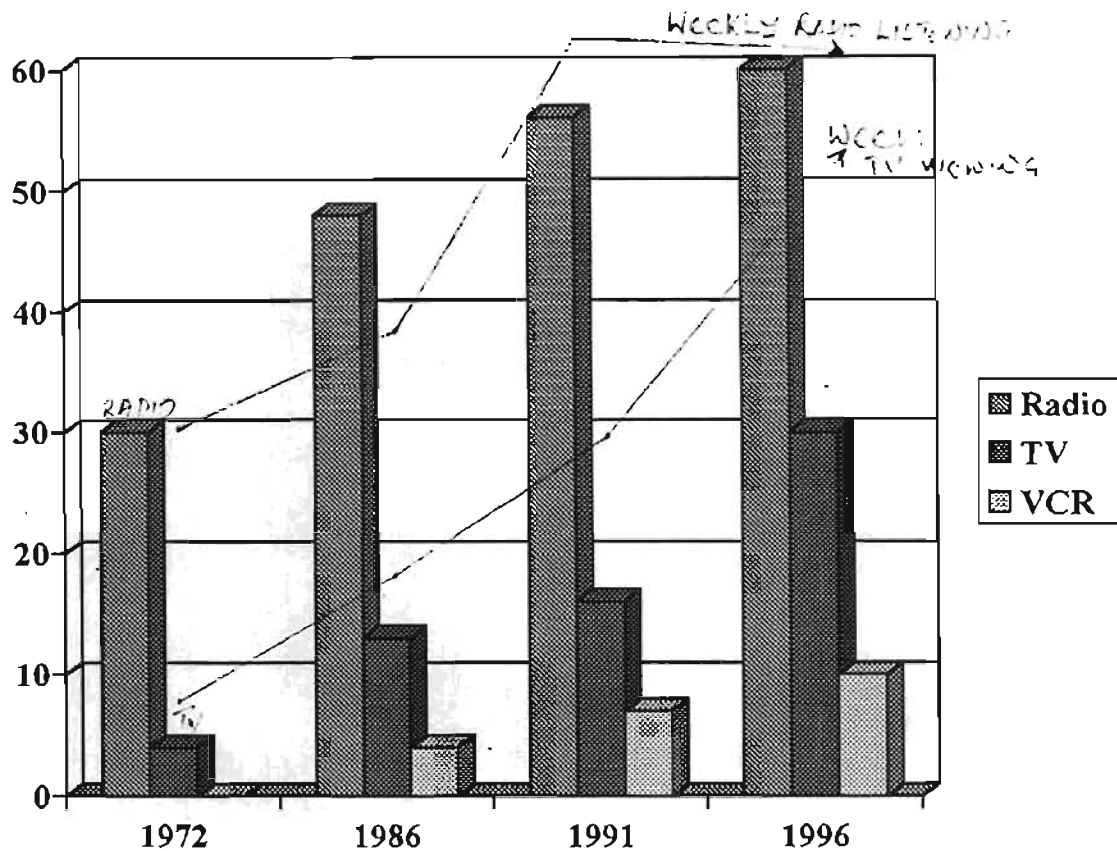
Source: MIBS, and CSO's Descriptive Tables, August 1994

From the table above, it becomes clear that there are many more people in Zambia owning radio sets than those who own television sets. In terms of distribution, both radio and television are highly concentrated in the urban areas. For a country whose telecommunication infrastructure is not very developed, radio - at 58 percent - can be said to be highly distributed in the rural areas as well. In a related study of media access and use in Zambia, Graham Mytton (1996), found a significant increase in radio and television ownership, over a period of two decades (1972-1996). Radio ownership increased from 30 to 60 percent while television ownership had a big leap from about 3 to 30 percent over the same period. Weekly radio listenership also steadily increased over the same period recording a 65 percent peak in 1991. The weekly listenership showed a slight decline (see figure 2 below) between 1991 and 1996. Whereas there was a slight

<sup>5</sup> The data may be dated and therefore figures are likely to be higher in the contemporary setting.

decline in radio listenership, there was a sharp increase in television viewing between the same period. (Mytton, 1996: 21-39).

**Fig. 2. Zambia: Media trends, 1972 – 1996**



Source: Mytton Graham (2000)

From the foregoing, it becomes clear that radio ownership, distribution and listenership in Zambia has had a faster growth rate between 1972 to 1996 compared to other types of media. In this regard, to complement trends in mainstream national radio, the phenomenon of community radio emerged in the early part of the 1990s. In most African states it is a relatively new movement born out of expressed needs for equality of the voices. While it may be a new concept in most African states, Robert White (1990) writes that in the USA, local radio has had a long history with the first station (KPFA in California) being in operation in 1949. The station was the first to try and implement the principles of community participation (White, 1990: 5). White asserts that:

The USA, with its strong traditions of federalism, decentralisation and the importance of the local community, the principle of the local radio station serving the local community was established. The policy ideal was that radio should be owned and operated by people within the local community and that it should emphasise as much as possible news and events from the local community (White, 1990: 4).

Community radio is seen to offer a vehicle which can give 'a voice' to local groups, because it enables the empowerment of people by giving them the means to inform and be informed within a participative communication medium (Rama & Louw, 1993: 73). In developing countries, community radio is seen as a powerful agent for social change and democratisation. It aims to provide a forum for community expression and a primary means of access to the broadcasting system that previously was seen as a commodity of the elite. Francis Kasoma (2000) notes that "a number of people in Africa may have ...a radio, but do not want to listen to the government propaganda [that] many government stations engage in" (Kasoma, 2000: 185). This observation by Kasoma seems to agree with the notion that people are becoming disillusioned with government-owned national radio. Thus, opening up opportunities for community radio broadcasting in which people listen to their own voices.

### **What is community radio?**

It is difficult to give an exact definition of community radio since there are many different models of community broadcasting. Ruth Teer-Tomaselli (2000) observes that the definition of community radio provides a conceptual framework for characteristics used to describe the 'ideal type' community radio, as well as an explanatory model of actual empirical examples of community radio internationally (Teer-Tomaselli, 2000: 3). This observation is important because it allows us to come to terms with the various models of community radio stations, some of which seem to depart in praxis from the 'ideal type'. While there may be marked differences in 'actual empirical operations' of the community radio stations, they all however, in one way or the other still meet the fundamental aspects of the definition of community radio - community representation and commitment to meeting local community needs and aspirations (White 1990).

Proponents of community radio believe radio must act as a catalyst to improve the community, not simply a passive transmitter to sell advertising. The World Association of Community Broadcasters (AMARC) defines community radio station as "one that offers a service to the community in which it is located, or to which it broadcasts, while promoting the participation of its community in the radio" (O'Sullivan *et al* 1998: 213). This process enables community members to articulate their experiences and to critically examine issues, processes and policies affecting their lives. Jan Servaes (1995) puts this point much more succinctly:

it is at the local community level that the problems of living conditions are discussed, and interactions with other communities are elicited. The most developed form of participation is self-management. This principle implies the right to participate in the planning and production of media content...it is more important that participation should be made possible in the decision making about the subjects treated in the messages and the selection procedures (Servaes, 1995: 39)

In a similar vein, Rama and Louw citing Valentine (1992) state that "Community radio is an essential aspect of building a strong civil society, one in which citizens are encouraged to express themselves and to exercise control over their own lives and environments" (Valentine, 1992 in Rama & Louw, 1993: 71). In light of the foregoing, community radio can play an important role in development and democratisation processes through educating and mobilising communities around development initiatives and strategies that will result in a better life for listeners (Bonin & Opoku-Mensah, 1998: 18). Since community radio embraces participation from the community, it offers itself as an ideal forum through which social awareness campaigns, by and for the community, can be broadcast. As Wedell and Crookes (1990) observe that "it is the loyalty and the sense of 'our station' that is the strength of local broadcasting, the service to the community, distinctive, relevant and with a high degree and sense of involvement" (Wedell and Crookes 1990: 150).



According to White (1990), in his article "Community radio as an alternative to traditional broadcasting", community radio is generally considered to embrace all or some of the following features:

- that it is an autonomous radio station serving no more than a single city with its immediate geographical hinterland, all with a distinct political-cultural identity;
- the station avoids as much as possible commercial criteria and seeks support primarily from the contributions of users supplemented by grants from community organisations, foundations, etc., with a board of management elected by the people of the community or by the users of the medium;
- community volunteers play an important role in the production of programming and distinctions between 'professional staff and ordinary users are played down, every user is also a potential producer;
- the major objectives are to encourage widespread community participation in broadcasting, provide an opportunity for horizontal communication between individuals and groups in the community, stimulate more free and open debates of community issues and reflect the cultural and social diversity of the community;
- and that a special effort is made to provide an active voice for less powerful majorities of the community and to allow minorities a chance to make known their views and styles of life (White, 1990: 4 -5).

The characteristics of community radio may sound promising, however, it is important to note that in practical terms, most community radio stations fail to conform to all of these principles for varied reasons. It is not the intention of this paper to deal specifically with those reasons. Nevertheless, something of interest to note in White's characterisation is that he appears not to be totally against commercialisation of community radio. Instead, he proposes community radio strive to avoid commercialisation. This is of interest because in practical terms many community radio stations actually attract and accept advertising as a way of generating revenue. Many community radio stations are dogged with financial problems in the absence of serious advertising revenue. Perhaps the issue to be wary of, is whether advertisers influence the policies on programming of the radio stations, thereby shifting them from their community service objectives.

Community radio falls within the ambit of what is loosely termed 'alternative media', that is, media outside the main stream of state or commercial control. The notion of alternative media incorporates a variety of dimensions - difference, independence, opposition and representation - whose importance is determined by the parameters of particular struggles (Siemering 1996: 11). Bill Siemering (1996) points out "each station should sound quite different, reflecting the uniqueness of the people and place it serves" (Siemering 1996: 11). Alternative media are "those forms of mass communication that avowedly reject or challenge established and institutionalised politics, in the sense that they all advocate change in society, or at least a critical reassessment of traditional values" (O'Sullivan *et al*, 1994 in Masilela 1996: 107). Teer-Tomaselli (2000) sees community radio as complementary to traditional media operations and a participatory model for media management and production (Teer-Tomaselli, 2000: 3). Localised community based media take on greater importance in the fostering of a culture of civic responsibility and empowerment. These and many other attributes of alternative media characterise a shift from the top-down communication models towards a more participatory one. Christians *et al* (1993), rightly posit that "the public will only begin to reawaken [through media grounded in communitarian ethics] when they are addressed as a conversational partner and are encouraged to join the talk rather than sit passively as spectators before a discussion conducted by journalists and experts" (Christians *et al*, 1993: 86). To further understand what community radio is, it is important to also highlight and analyse some normative theories that underpin community broadcasting. Thus, the section below seeks to accomplish this insight.

### **Normative theories underpinning community radio**

Normative theories lay down foundations stipulating how media organisations ought to, or are expected to, function. In other words, normative theory relates to what is desirable in relation to both 'structure' and 'performance' (McQuail, 1994: 121). They provide the criteria by which media performance ought to be judged in a given society. Dennis McQuail (1994) explains 'structure' as concerning matters such as freedom from the state and the multiplicity of independent channels, while he views 'performance' as the manner in which the media carry out their allotted functions (McQuail, 1994:121). In

short, the difference between the 'structure' and 'performance' is the ideal versus the actual. McQuail does however acknowledge the impossibility of any media system to be governed purely by one set of normative theory and also that practice does not always follow very closely to the aspired norm (McQuail, 1994:121). There is a general tendency by media, to hold general values of one normative theory, while at the same time holding theoretical tenets that may conflict or contradict their primary normative structure. For example, it can be argued that media that follow the libertarian normative theory also at times may yield to practices of the social responsibility theory.

The normative requirement of community radio - that it should be participatory - has brought hope for the democratisation of the media. The participatory nature of community radio comes as an alternative to mainstream media, which is largely seen to be one-way, and top-down communication. Media entities do not exist in a vacuum. They operate within political environments, which subsequently, in one way or the other, affect their content and operations. The media is both a product and at the same time a reflection of its societies. It responds to domestic political and social pressures and to the expectations of their audiences (McQuail, 1994: 121). As such, the cultural norms of a given society are in a way reflected in the coverage of events by the media. Christians *et al* (1993) argue in support of communitarian ethic, that:

in contrast to the negative freedom of classical liberalism, normative communities empower citizens for social transformation. Therefore, ...*community radio* [my Italics] ought to facilitate justice and empowerment in order that civic transformation become a characteristic feature of strongly democratic nations (Christians *et al*, 1993: 91).

### **Democratic-participant theory**

A democratic-participant media theory was proposed in recognition of new media developments and of increasing criticisms of the dominance of the main mass media by private or public monopolies (Enzensberger, 1970 in McQuail, 1994: 131). The theory supports the right to relevant local information, the right to answer back and the right to

use the new means of communication for interaction and social action in small scale settings of community, interest groups or subcultures (McQuail, 1994:132). It also challenges the desirability of uniform, centralized, high-cost, commercialized, professionalised or state-controlled media. Rather it calls for alternative grassroots media that deviate from traditional forms of broadcasting. Democratic-participant theory expresses a sense of disillusionment with established political parties and with media systems, which are seen as having broken faith with the people (McQuail, 1994; White, 1990). Alternative media thus challenges mainstream media and at the same time champions the cause for people-centred media.

Pilar Riano's (1994) postulation that the alternative communication framework is built around an opposition and a proactive communication alternative that influences language, representations and communication technologies, ties in well with the normative 'ideal' of community radio broadcasting. Community radio encourages the development of alternatives to the mainstream media characterised by the vertical, one-way, top-down dominant communication system. Alternative communication supports the creation of local group participatory processes of solidarity and identity and the active production of cultural meanings by oppressed groups (Riano, 1994: 11). One advocate of democratic communication, Phillip Lee (1995), writes:

Genuine democracy demands a system of constant interaction with all the people, accessibility at all levels, a public ethos which allows conflicting ideas to contend, and which provides for full participation in reaching consensus on socio-cultural, economic and political goals (Lee 1995: 2).

As a normative requirement, community radio relies on a horizontal communication model based on the principles of community access to media production and decision making. It is intended to promote dialogue and cyclical communication that does not distinguish between senders and receivers. Consequently, Riano (1994) argues that the communication process is seen as generating multidirectional flow of messages. She notes that community participation is seen as both a dimension of and a condition for social change. This clearly relates to the ideals of the democratic-participatory theory.

The community participation is a way of empowering the grass-roots people to struggle and defend their rights (Riano, 1994: 11-12). Cees Hamelink (1995) too, points out:

Among the essential conditions of people's self-empowerment was access to and use of the resources that enable people to express themselves, to communicate those expressions to others, to be informed about events in the world, to create and control the production of knowledge (Hamelink, 1995: 20).

Community radio as democratisation fosters a view in which democracy is generated in the active and dynamic interaction of the people, the social movements, and the institutional and cultural industries. People served by community broadcasting are encouraged to identify their real needs and problems and use radio as a democratic forum through which they can freely express and broadcast their community needs. The concept of community participation is paramount to the success of community radio as a democratic-platform. This forum can be harnessed for social marketing campaigns since people identify themselves with the station. Kasoma (1994), for example, in postulating what he calls an African philosophy of communication, writes:

Communication in Africa is primarily a communal activity in which the stakeholders in a given community try to relate to one another for the wellbeing of the community...it is the community that communicates to itself through an interlocking chain of group communication situations whose base is the extended family. Face-to-face communication between two people is less preferable to small group communication and even when it does take place the communication action by the individuals has value and significance only in as far as it relates to the wellbeing of the group and community (Kasoma, 1994: 26-28).

If the above citation can bear actual relevance to communication within an African community, it therefore lends credence to the normative theory of community radio as a democratic-participant forum.

## Social responsibility theory

As far back as 1956, Theodore Peterson asserted that the social responsibility normative theory of the press ought to operate within a wider premise:

Freedom carries with it concomitant obligations, and the press, which enjoys a privileged position under democratic government, is obliged to be responsible to society for carrying out certain essential functions of mass communication in contemporary society (Peterson, 1956: 74).

While the democratic-participant theory may be the main normative theory underpinning the operations of community broadcasting, some principles of the social responsibility normative media theory may apply for the performance functions. If community radio is geared to meeting community needs and aspirations, it becomes imperative that it subscribes to the following social responsibility principles:

- media should accept and fulfill certain responsibilities to society;
- these obligations are mainly to be met by setting high professional standards of informativeness, truth, accuracy, objectivity and balance; media should be self-regulating;
- the media should avoid whatever might lead to crime, violence or civil disorder or give offence to ethnic or religious minorities;
- and, the media as a whole should be pluralist and reflect the diversity of their society, giving access to various points of view and to rights to reply (McQuail, 1994: 124).

The above features of the social responsibility theory prescribe that media, in this case community radio, have responsibilities to society in which they operate. Community radio, owing to its nature – community-based and community-participatory – is expected to exhibit some measure of community responsibility since ideally it ought to be run and managed by the community members themselves. The community members bear their own responsibilities in terms of the development of their communities. Hence community radio ought to be pluralist, allowing differing opinions from within the community on matters affecting local stakeholders to flourish. In other words, the social responsibility

theory perceives the role of the media as being that of servicing and enlightening the public on issues affecting them. Also, it sees the media as having a duty to safeguard the liberties of the individuals in society. The media should support democratic processes.

Related to the democratic-participant and the social responsibility theories above, is the theory of public journalism, which is a relatively new term, emerging, in the late 1980s in the United States against the background of stagnating circulations and fading confidence to the media (Gunaratne, 1996: 1-3). At the time, both journalists and academics observed an increasing passivity and decrease in electoral participation. During the 1990s, public journalism evolved as both a theoretical direction and as a journalistic methodology (mainly in the US and Australia) aimed at changing the practice of journalism, which public journalism holds is failing to connect the audience to its community, thus neglecting its obligation to encourage democratic participation. (Gunaratne, 1996: 1-3).

Public journalism bears many labels, among them, *civic journalism*, which "reflects the mission of the press and its connection to political theory" (Gunaratne, 1996: 3). Another term – *communitarian journalism* – stresses the importance of the community and the link to social theory and communication studies. Jock Lauterer (1995), states that "community journalism satisfies a basic human craving: the affirmation of the sense of community, a positive and intimate reflection of the sense of place, a stroke for our us-ness, our extended family-ness and our profound and interlocking connectedness is to satisfy" (Lauterer 1995, cited in Gunaratne, 1996: 3). This understanding of public journalism is clearly similar to the normative understanding of community radio broadcasting, perceived from the standpoint of a democratic-participant theory. Public journalism also seeks to offer more attention to minorities. Anderson *et al* (1994) argue that the linear transmission of news as a commodity must be abandoned in favour of a communication model that requires "interactive feedback, re-conceptualisation of ethics to encompass multi-cultural and feminine perceptions." They explicitly state that this is a matter of survival to legitimate journalism, and that the only way to survive is "to take the responsibility to stimulate public dialogue on issues of concern to a democratic public" (Anderson *et al* 1994 in Gunaratne, 1996: 5). Similar concerns of disillusion with

national radio are abound. Citizens are seeking new and alternative ways to communicate their aspirations, and the concept of participatory community radio, if well interpreted, could provide this alternative forum.

In a more general sense, there are striking similarities between the social responsibility theory and the theories of public journalism in terms of the obligations of the media. Both encourage the responsibility of the media in social and political life. The goal of public journalism - listening closely to the audience - is paralleled by the social responsibility theory, which states that the press should clarify the 'the goals and values of society.' However public journalism refers to communities rather than society as a whole. The intention in social responsibility theory of "providing a full, truthful, comprehensive and intelligent account of the day's events in a context which gives them meaning" (McQuail 1994:124), is clearly in the same vein as the public journalist's ideals. So is the rejection of 'sensationalism'.

More explicitly, the essence of social responsibility theory is seen in its emphasis on the reconnecting journalism with citizens and recognising the democratic responsibility of the media. Anderson *et al* (1994) specifically speak of the 'responsibility' of journalism and the media. Their call for a communication model which is more concerned with societal norms links well with the social responsibility theory that calls for sensitivity to avoiding "causing offence to minorities" and giving a "representative picture of constituent groups in society" (McQuail 1994:124). +

From a philosophical perspective Gunaratne's essay (1996), points out that public journalism along with social responsibility theory see freedom of expression as a moral rather than a natural, absolute right, as in the libertarian theory. Reporting of public affairs grounded in a communitarian ethics requires that decisions about news coverage be driven by community norms, not by market or mechanical efficiency (Christians 1993: 86). A communitarian worldview holds that social institutions reproduce the bond of historical memory and culture and thereby serve as the arenas where people can distinguish themselves from elite definitions of who they are. The foundational concepts of public journalism indicate, according to Gunaratne (1996), that public journalism is a



pluralistic journalism based on the triangular interaction of news, communication and community. In this respect, he puts forward three propositions:

- journalism must redefine the traditional news values...[that] news should become a coherent narrative that produces added value to the audience. The linear transmission of news as a commodity is now less appropriate, instead the recognition of news on civic life and civic successes become vital;
- journalists should listen more closely to their audiences and facilitate dialogue or conversation so that everyone, who should be talking, is talking. They should promote participatory communication across differences, particularly in a multicultural society, to create reciprocity;
- the journalist must be a fair-minded participant in a community that works. The journalist must become a properly attached advocate of serious talk to enable the community to recognise itself and make and make choices. The affirmation of a sense of community and the recognition of interlocking connectedness is pertinent to journalism (Gunaratne 1996: 5).

Public journalism theory permits a constructionist approach to the central values associated with the idea of public good. In this context, a community medium is essentially the property of the community. As such it is not alienable, and its use can not be sold for the exclusive use of special interests (Kebede, 1999: 5). Christians *et al* (1993) emphatically postulate that "... media concerned to tell empowerment stories [*in this case, social marketing campaigns*], that multiply themselves by empowering others surely need a public ethic that transcends the rhetoric circle of individual happiness and egoistic fulfillment (Christians *et al*, 1993:111). In this light, I posit that community radio practice does have a normative ethic that is responsive and reflective of the aspirations of a community it serves.

### **Media and social marketing campaigns**

Dennis McQuail (2000) describes the 'mass media' as a means of communication that operate on a large scale, reaching and involving virtually everyone in society to a greater or lesser degree. He rightly asserts that there are few significant social issues which are addressed without some consideration of the role of the mass media, whether for good or

for ill (McQuail 2000: 4). The near universality of reach, great popularity and public character of the mass media places it as a useful arena for social awareness campaigns of all sorts. Social marketing in this case shall be taken to mean "the design, implementation, and control of programs calculated to influence the acceptability of social ideas, involving considerations of product, planning, pricing, communication and market research" (McKee, 1992: 2). While this research does consider and appreciate the role the mass media plays in these campaigns, it focuses on the phenomenon of community radio, backed by its democratic participatory nature, as a much more viable forum for social marketing campaigns.

Local radio strives to introduce a degree of horizontality into what was developed as essentially a vertical medium delivering a message from above to an audience below whom, for technical or ideological reasons, could not talk back. [*That although*] local radio can not hope to achieve total horizontal intercommunication, it strives in practice to multiply systematically opportunities of access and exchange such as phone-ins, audience panels and contributions to programming and production by its audience (Vittet-Philippe 1983: 11).

As will be discussed later, community radio in its ideal form provides a significant alternative forum for social awareness campaigns. Social action broadcasting, once again, output which encourage listeners to act, is community radio's most substantial claim to encouraging solidarity in the community (Lewis and Booth, 1989: 103).

Social awareness campaigns (commonly referred to as civic awareness campaigns in Zambia) can bring about greatly needed development in a community. Development in this sense, being seen as a "widely participatory process of social change, aimed at bringing about social and material advancement – greater equality, freedom and other valued qualities – to the majority of the people who are thus empowered to have greater control over their environment" (Rogers 1978: 68). Using health campaigns as an instance of the social marketing campaigns, Ebenezer Soola (1995) writes:

Health campaigns are fast becoming an increasingly popular strategy not only for reaching the masses...but also

in empowering them in the pursuit, attainment and sustenance of desirable health practices as well as in combating occasional outbreaks of epidemics (Soola 1995: 308).

These campaigns are aimed at enhancing the quality of people's health as well as their general well being. The media is identified, among other agencies, as the vanguard of these campaigns.

In times of outbreaks of epidemics, the media is used for massive health campaigns to accessibly create mass awareness about the nature, symptoms, treatment as well as the prevention of the disease. Most people are disillusioned with the mainstream media, including public service broadcasters because:

Public service broadcasting has been undermined by the erosion of the public's commitment to the service that has been provided by existing public service broadcasting institutions. This withering interest is mainly due to the fact that national governments have abused public service broadcasting to enhance personal glory to the detriment of public interest (Raboy, 1996: 8).

I posit that community broadcasting is an ideal medium to publicise the social marketing campaigns. As Soola points out: "community participation to national development in general, and attitudinal development in particular, require that health campaigns in Africa be situation-specific, situation realistic and culture relevant" (Soola 1995: 310). Soola's observation that the campaigns should be situation specific and realistic, tallies with the normative requirement of community radio that demands that programming in community radio should reflect the locale and involve the community. Vittet-Philippe (1983) states:

The scaling down of radio to local levels has greatly changed the picture... local radio both in size and ideology has become an active and committed element in community development both in traditional cultural terms as well as economically through sensitisation of the public... (Vittet-Philippe, 1983: 4).

The preceding section attempted to show that the mass media are an important component in social action programmes since they reach a diverse population. The section also touched on the phenomenon of community radio as providing new avenues for social action programmes. This aspect of community radio will be seen later in the paper.

### **Potential of community media to democratise media and be used as a social marketing forum**

Robert White (1995) describes democratic communication as:

An institutional organisation of public communication which attempts to guarantee the rights of all individuals and subcultures to participate in the construction of the public cultural truth. [Where] public cultural truth is the dominant consensus about what is true and ... meaning of the history of the group or society at any given moment of time (White, 1995: 93).

- \* Until recently, the mass media have served largely as vehicles for top-down channels to convey information from experts to the people. Early development theorists (Lerner 1958; Lerner & Schramm, 1976) believed that mere exposure to radio messages was enough to cause social changes that would lead to development. This belief led to the launching of numerous radio-for-development projects. Messages were primarily sent down from government experts to the rural people. These messages were often too prescriptive, complex and too technical to be easily understood. There was limited feedback from communities involved in the projects. These early communication schemes clearly revealed the limitations of 'top-down' government campaigns designed to foster development (Fisher, 1990, in Opoku-Mensah, 2000: 167).

Opoku-Mensah (2000) rightly posits that this history of relatively ineffective initiatives demonstrates the need for interactive community radio to encourage development in Africa. She advocates community-led radio with the following assertions:

- given the large numbers of different local languages in African countries and communities, only community level stations are

able to ensure that people are able both to hear broadcasts and, most importantly, to understand them;

- community-led radio encourages media education...community radio can help create an information culture;
- Community-led radio enhances political emancipation and creates a platform for debate, exchange of ideals and reactions to plans and projects. It can accommodate people's ideas, and satisfy their spiritual and psychological wellbeing, much better than any other form of broadcasting;
- with globalisation of information and the advent of satellite communications, community-led radio can both offer communities a cheap but vital way of protecting their language and heritage... (Opoku-Mensah 2000: 167).

In other words, Opoku-Mensah (2000) is advocating a medium that allows people to express their needs horizontally and on a co-equal basis where participants can be involved. The interactive nature of an ideal community broadcasting would fit the communication model that is sender and user oriented. McQuail (1983) and Servaes (1985) postulate that

an interactive communication model would incorporate, among other things, multiplicity of ideas, decentralisation, deprofessionalisation, deinstitutionalisation, symmetrical exchange with interchange of roles between senders and receivers. This communication model", they argue, "is fundamentally two-way, interactive, and participatory at all levels" (McQuail 1983; Servaes, 1985 in Melkote, 1991: 252).

The co-equal position of sender and receiver taken by McQuail and Servaes is very important because a more democratic forum of communication supports the right to communicate, a basic human right recognised by the UN charter on human rights affording access to all people at the national, local and individual levels.

Pilar Riano (1994) contends that participation constitutes a measure of a group's control over the process and their involvement in most, if not all, the stages of planning, design, production and diffusion (Riano, 1994: 11-12). This process empowers participants in communication to individually and collectively transform and affect change in their

communities. Decentralised media systems and democratic communication institutions emphasise self-management by the local communities. Jan Servaes (1996) citing McQuail (1983), argues along similar lines that 'another' communication "favours multiplicity, smallness of scale, locality, de-institutionalisation, interchange of sender-receiver roles [and] horizontality of communication links at all levels of society" (McQuail 1983, in Servaes 1996: 76).

A common denominator between the above standpoints is that that seems to define alternative communication practices as a struggle for democracy, which is seen as "a practice of freedom to define one's own present and future history. In the context of social movements, this conception of democracy is seen as a collective project; a collective practice of freedom and government by the people" (Ambrosi, 1991 in Riano 1994: 12). Democracy in communication involves the right to acquire and produce information and the opening of spaces for the construction of people's cultural spaces (Riano, 1994: 12). From the above understanding of democracy, alternative communication approaches see the democratisation of communication as a crucial struggle that responds to the needs of all to transmit and receive information and to see their views and groups represented in the media. To achieve desired levels of democratisation, Riano further asserts that communication activities would have to be implemented within those spheres of society where the control of information rests with the people and their organisations (Riano, 1994: 12). In this case, all systems of political repression, censorship, and coercion of expression should be eliminated to pave way for a democratic society. Participatory communication aims to provide the means to express the claims and protests of communities and the advocacy of their rights. Access and equal participation in media are largely seen as a form of democracy. Implying the public's involvement in the production and management of the communication systems is necessary. To this end, Servaes (1996) argues that the notion of participatory communication stresses the importance of cultural identity of local communities, and of democratisation and participation at all levels: international, national, local and individual (Servaes 1996: 75).

The stress on participative communication, which is symptomatic of community broadcasting, is somehow synonymous to the democratic ideals in which people are free to participate in the running of their governments. Paulo Freire (1983) in *Pedagogy of the oppressed*, refers to this as the right of all people to individually and collectively speak their word: "this is not the privilege of some few men (and women), but the right of every (wo)man. Consequently, no one can say a true word alone - nor can he/she say it for another, in a prescriptive act which robs others of their word" (Freire in Servaes 1996: 75).

In order to share information, knowledge, trust, and commitment in development projects, participation is very important in any decision making process. In the same vein, participation in communication becomes very important as it allows people to get involved in the planning and overall decision-making process of their broadcasting stations. This is an ideal to which community radio broadcasting subscribes. Different community radio stations should reflect their locale, which in turn, should promote more understanding of diversity and plurality, with full respect to the dignity and equality of peoples living in different conditions and acting in different ways (McBride Commission in Servaes 1996: 75).

Freire (1983) proposes a dialogical communication model as a normative construct for participatory communication. He believes individuals have the capacity for reflection, conceptualising, critical thinking, making decisions, planning and changing society. This belief can best be linked to community radio practices that offer a democratic forum in which all individuals – *who hold the aforementioned capacities* - can freely articulate their destinies through participatory action (Freire in Servaes 1996). This conception of a dialogical communication model tallies well with the belief that communication is a

...process of negotiated convergence of meaning in which two persons, or at a societal level various subcultures, begin with their own definitions of the situation, but on the basis of a mutually involving action, gradually create a new set of meanings which may incorporate something of the individual meanings but are unlike any single definition of meaning which existed at the beginning of the convergence process (Rogers & Kincaid in White, 1995: 92).

Non-profit community-led radio arguably offers a more democratic forum through which different communities can articulate their aspirations and developmental needs. Community radio offers a plurality of voices, allowing community members to voice their problems through the media. Its practices depart from earlier conceptions of development communication, rather encouraging horizontal, and co-equal interaction between communicators and receivers of information. These features of community radio spell success for community-based social marketing campaigns.

In order to examine the significance and potential of community radio in Zambia, it is essential to first discuss briefly the background of democracy and the media and then tease out concepts of pluralism and power relations. This, I hope, will lay a basis for an appreciation of the role community radio can play in social marketing programmes in the Zambian media environment.



## Section III

### History of the media and democracy in Zambia<sup>6</sup>

Until gaining political independence in 1964, Zambia was a colony of the British Empire. The long colonial history undeniably influenced the type of leadership that was adopted in post-colonial Zambia. At independence, the constitution allowed for a multiparty political system, but just eight years later, Zambia was declared a one-party state. This change saw most private companies, including the media, transfer into state hands; “this came as a product of former Zambian President Kenneth Kaunda’s policy of indigenisation in which . . . private companies . . . were either totally nationalised or were turned into parastatals with the state holding 51 percent shares” (Banda, 2000: 5). Thus, under one-party rule, state power became highly centralised.

This centralisation of power was carried into the press policies under Kaunda. Francis Kasoma’s study (1986) on the history of the press in Zambia indicates that the media failed to gain autonomy during Kaunda’s one-party rule. Kasoma shows that attempts by individuals and groups to establish an independent press in the late 1960s through the 1980s also failed miserably. Thus, by the mid-1980s the only media outlet that continued to challenge the status quo was the church-run newspaper the *National Mirror* (Kasoma, 1986: 117-129). It is clear that even after breaking from colonial rule, power in Zambian government and media systems remained highly centralised and controlled by Kaunda’s ruling party - UNIP, thus limiting true freedom and independence.

By the late 1980s, the one-party state’s grip on the country began to loosen, paving the way for a multi-party democracy and the possibility for pluralism. The crumbling of the one-party state was also accompanied by unprecedented changes in the legal and political climate. Isaac Phiri (1999) posits that the period leading up to the 1991 democratic elections was characterised by an environment of increased optimism among the people for a more democratic and pluralistic government (Phiri 1999: 56). Many people

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<sup>6</sup> I acknowledge the contribution of Deanna Powers on this topic in a class essay, GPCMS University of Natal.

expected that when the Movement for Multiparty Democracy (MMD) came into power, it would forward its concepts of “multi-party pluralism” and draft a constitution that was steeped in democratic ideals. The preamble to the Zambian constitution, drafted in 1991 and amended in 1996, declares Zambia a “Sovereign Democratic Republic” (Zambian constitution, 1996) and further resolves “to uphold the values of democracy, transparency, accountability and good governance....[ensuring] that Zambia shall forever remain a unitary, indivisible, multi-party and democratic sovereign state” (Zambian constitution, 1996). Clearly, based on the constitution, Zambia committed itself to democratic ideals and pluralistic principles.

The commitment to democracy and pluralism was carried through in the constitutional discussion of freedom of expression and the media in Zambia. Article 20 of the constitution states that:

Except with his own consent, no person shall be hindered in the enjoyment of his freedom of expression, that is to say, freedom to hold opinions without interference, freedom to receive ideas and information without interference, freedom to impart and communicate ideas and information without interference, whether the communication be to the public generally or to any person or class of persons, and freedom from interference with his correspondence. Subject to the provisions of this Constitution no law shall make any provision that derogates from freedom of the press (Zambian constitution, 1996).

The governmental framework of Zambia carries its commitment to pluralism and democracy through its policies regarding the exchange of ideas and press freedom. In terms of the constitutional democratic norms, the press in Zambia is ideally meant to be democratic and pluralistic (Zambian constitution, 1996). The commitment to press freedom was incorporated into the rhetoric of the early pioneers of the MMD during their bid to oust Kaunda:

At their very first public conference, leaders of [the MMD] championed freedom of speech and criticized the one-party state for failing to foster an environment conducive to a free press. Remmy Mushota, who became Minister of Legal Affairs when the MMD eventually came to power, identified freedom of the press as 'one of the most significant freedoms in the process of establishing and sustaining a free and democratic society' (Phiri, 1999: 54).

Further, the MMD manifesto gave a strong impression that the party was committed to a free press, stating:

The MMD believes that freedom of expression and the right to information are basic human rights. As such journalists will have to play an important role in promoting democracy and development in a MMD-led government...state owned media will serve as vehicles to promote national unity, reconstruction, development and international cooperation...individuals and organisations shall have the right to own and operate their own press and electronic media facilities (Chiluba, 1994: 332).

The MMD was therefore elected, in part, based on its apparent commitment to the transformation of the media from being an instrument of the ruling party to an autonomous participant in the democratic process. Kasoma (2000) asserts that democracy entails the right to choose from alternatives regarding the best course of action, and to this end is largely based on the availability of information which lays out those alternatives (Kasoma, 2000: 29). In the Zambian situation, a free and pluralistic press is indispensable in guaranteeing a diversity of ownership, channels and opinion that characterise a democratic state.

### **End of monopolies**

Ownership of broadcasting organizations has an undeniable influence on the information that is disseminated in the public sphere. For this reason, one of the primary requirements of a pluralistic media is "the end of monopolies of any kind" (Barker & Minnie, 2000: 6). The *American Heritage Dictionary* defines monopoly as "exclusive control by one group of the means of producing or selling a commodity or service"

(<http://www.bartelby.com>). Thus, the end of monopolies encourages multiple controlling parties in a particular industry and also implies direct competition between these parties. As noted above, after independence, the one-party state in Zambia nationalised broadcasting. When the MMD came to power, it privatised most industries, but opted to liberalise rather than privatise the state-held media. Therefore, rather than selling off their media holding to a private individual or interest, the government retained control of the primary broadcasting channels and merely allowed other participants to enter the marketplace. The way in which the government invited these other participants to enter the marketplace served to maintain their broadcasting monopoly<sup>7</sup>.

Phiri (1999) observes that "the state-run media have neither been privatized nor granted editorial autonomy. They have continued in more or less the same vein in which they operated under the one-party state" (Phiri, 1999: 60). The state's grip on broadcasting in Zambia is still so tight that in many cases media outlets are handled as civil service entities, with heads appointed by political leaders. Francis Nyamnjoh (1998) characterises a similar situation in the media system of Cameroon:

The government not only monopolises broadcasting, it has made broadcasters part of the civil service. This has meant that civil servants or politicians with little or no knowledge about the media, are often charged with overseeing the way radio and television are operated. Professional broadcasters become subservient to these bureaucrats who determine [everything]...this becomes frustrating to talented broadcasters who are likely to give up entirely or to become absorbed by the bureaucratic machinery (Nyamnjoh 1998: 32).

Thus, the level of monopolisation of the media pervades even to the working ranks of individual organisations. Ironically, before gaining political legitimisation, the MMD leaders, lamented the state control of the media in Zambia, stating:

One of the most disturbing aspects of our society is the way in which the mass media has, unashamedly, been manipulated to the exclusive monopoly of a small clique of the leaders at the top and how the views of the ordinary

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<sup>7</sup> See below the ZNBC Act of 1987.

citizen who wishes to constructively criticize our policies are blacked out (Mushota, 1989: 42).

Now, only nine years after coming to power, the MMD has adopted the very practices they formerly condemned. Presently, the media is “entirely controlled by the state and . . . independent media [is] struggling to survive economically and failing to live up to their professional role in a democratic society” (Phiri, 1999: 63). The MMD has further maintained its broadcasting monopoly through the manner in which it issues licenses. Banda postulates:

the ZNBC (Licensing) Regulations, which seem to provide the most authoritative procedures for acquiring radio and television licenses to-date, seem to place near absolute power in the hands of the Minister of Information and Broadcasting Services. He/she is empowered to receive and scrutinise applications for radio and television licenses. It is only he/she who can give or refuse to give a license (Banda, 2000: 9).

Therefore, although the government allows other radio and television channels to broadcast, they may not compete directly with the already established ZNBC in terms of substantive political content. Thus, the ZNBC retains a monopoly on the discussion of political issues in broadcasting and absolute control of players entering the marketplace. The government monopoly of the media industry does not just end at ownership of the ZNBC, it extends further through government control of private holdings. For example, ZNBC’s 30 percent shareholding in Multichoice Zambia is in essence government shareholding since ZNBC is government owned. Multichoice is a South African based transnational media conglomerate with interests in several other African states.

A new player recently that many hoped would break the government’s monopolistic hold has visited the Zambian broadcasting terrain. Community radio is a growing prospect in Zambia. Over the last six years, seven new community radio stations have been established, many are reaching into the most rural parts of the country. Drawing from this author’s experience, community radio has offered, to some extent, a kind of break on government’s monopolistic grip on broadcasting. *Figure 3* below paints a picture of the

type of media and their ownership and control in Zambia before the close of 1999. It must be noted here, that because of the complex regulatory, economic and geographical terrain of Zambia, there may be other small private media that this document does not capture. However, the point is to illustrate that government owns and controls the major national media industry in Zambia. The table clearly demonstrates that despite liberalising the airwaves in Zambia, the government still owns the major media industries, both print and electronic.

**Fig. 3. Media status in Zambia**

TYPE	NAME	OWNERSHIP
Dailies	Times of Zambia	Government
	Zambia Daily Mail	Government
	The Post	Private
Weeklies	Sunday Times	Government
	Sunday Mail	Government
	The Rock	Private
	The People	Private
	Monitor	Private
	Citizen	Private
Monthlies (Vernacular)	Icengelo	Private/Church
	Tsopano	Government
	Imbila	Government
	Ngoma	Government
	Liseli	Government
	Lukanga	Government
	Intanda	Government
Electronic Media	Zambia National Broadcasting Corporation (one TV and three radio channels)	Government
	Christian Voice (radio station)	Private/Church
	Multi-Choice TV	Private
	Radio Phoenix	Private
	Radio Icengelo	Private/Church
	Trinity Broadcasting Network	Private/Church
	CASAT	Private
	Radio Maria	Private/Church
	Radio Chikuni	Private/Church
	Yatsani Radio	Private/Church
News Agencies	Zambia News Agency	Government
	Palesa News Agency	Private
	Africa Media Service	Private
Information Services	Zambia Information Services	Government
	National Agriculture Information Services	Government
Magazines	Lusaka Low-down	Private
	Search	Private
	Profit	Private
	The Farmer	Private
	Tiyende	Private
	Zambia Highways	Private
	Zambia Transport and Communication	Private
	'Z' Magazine	Government

Source: MIBS. Information and Media Policy. (1999) – with some inclusions by this author.

## Diversity of opinions

The end of government media monopoly entails a democratic-pluralistic press in which media reflects the “widest possible range of opinion within the community” (Barker & Minnie, 2000: 6). In order to be both pluralistic and democratic, the media must represent a diversity of opinions.

It could be argued that the core of a democratic society is the presence of a public debate about the distribution and execution of power. It is crucial for democratic arrangements that choices made by the power holders are publicly scrutinised and contested . . . if the interests of the information and culture producers and the powers that be are intertwined, a society's capacity for democratic government is seriously undermined (Hamelink 1994 in Lee 1995:3).

When examining the level of diversity of opinion in Zambian broadcasting, several factors clearly limit an open exchange of opinions: government control, restricted press freedom and globalised content. These factors, when taken together, contribute to the fact that there is not a single comprehensive channel or forum in which locally relevant issues can be freely debated in Zambia. This lack of diversity of opinion and a contained place in which opinions can be negotiated leads to a breakdown of democratic principles and the centralisation of power in the hands of the elite.

As discussed previously, Zambia's history as a one-party state has heavily influenced trends in ownership and power relations. The media has not escaped this fate, and in many ways was one of the institutions most heavily hit. Barker & Minnie (2000) observe similar trends for most of Southern Africa:

The problem with state-owned broadcasters in [the] region has been their control: Using the broadcaster predominantly as the voice of government and/or the ruling party. They have also been suppressing pluralism in political and development debate and even denying cultural pluralism by refusing access to different ethnic groups or those groups who do not traditionally vote for the ruling party (Barker & Minnie, 2000: 14).



Fackson Banda (1997) emphasises the point that media is largely controlled and influenced by the ruling party and found for example that "press coverage of the 1996 election ... was clearly biased in favour of the ruling MMD" (Banda, 1997: 62). In terms of the allocation of broadcasting resources, the media also shows signs of governmental control in focusing more attention on political leaders and elite; "the President of the land will predictably have a camera assigned to him, even if the event surrounding him is not newsworthy. So it is, for the other members of the ruling elite" (Banda, 2000: 13). Some would say that this over-attentiveness to state policies and personalities is the result of the misguided news judgement of Zambian reporters, but reading and personal experience demonstrates that the MMD definitely exert a high degree of control over the opinions expressed on ZNBC channels.

The media's accountability to the government extends as far as the everyday working conditions of reporters in that "work routines, conditioned by a plethora of factors, such as fear of reprisals, job insecurity, economic uncertainty etc., often position them as the conveyor-belts of this unwitting bias that serves to reproduce a single dominant ideological position" (Banda, 2000: 4). Through these restrictive strategies the government ensures that theirs is the predominant voice and silences its dissenters who would voice their opinions in the private media.

The insufficient press freedom in Zambia, largely due to government control, also serves to threaten a pluralistic press. Rather than an open exchange of diverse opinions, the new MMD media landscape has been characterised by state-control and hostility toward independent media (Phiri 1999: 55). According to Banda (2000):

Evidence on the ground suggests that the Third Republic Movement for Multiparty Democracy (MMD), though openly appearing to espouse strong commitments to liberalising the broadcast industry, has not done much to ensure the establishment of truly non-partisan radio or television stations that will freely report news and comments or opinions without undue pressure from any quarter (Banda 2000: 8).

It is clear that the government's initial good intentions are far from being realised. Government restrictions to press freedom disallow dissenters and the disenfranchised from taking equal part in Zambian democracy.

Media pluralism and democracy are also jeopardised by another threat to press freedom - the threat of unchecked commercialism and globalisation. Media activists have pointed out that:

With the transformation of media organisations into large scale commercial organisations, freedom of expression has been confronted by a new threat, a threat stemming not from excessive use of state power, but rather from the unhindered growth of media organisations as commercial concerns (Barker & Minnie, 2000: 7).

As large multi- and international broadcasting companies and private organizations, such as Multichoice, Trinity Broadcasting Network and Radio Christian Voice, continue to lay hold of the small private broadcasting space, they introduce their own agendas, interests and values. Commercialised media form a relationship with their audiences as consumers and in this way limit their ability to provide input or feedback to a single purchase. Vincent Mosco (1996) characterises commercialisation as a process "that specifically refers to the creation of a relationship between an audience and an advertiser" (Mosco 1996: 144). In many ways this relationship limits the freedom of the audience. The local issues relevant to the people are small factors in the formula for economic success. By filling the limited amount of Zambian broadcasting airtime with their generalised programming and Westernised interpretation of a product-oriented society, the expressive freedom of the people living in the community is restricted. They experience a kind of de facto exclusion that silences their opinions and denies a pluralistic exchange of ideas. Both the increased commercialisation of the media and continued government negligence serve to limit the freedom of the press and effectively silence diverse opinions of community members.

Related to a discussion of commercialisation and press freedom is the prevalence of global players and global content in Zambian broadcasting. Mosco (1996) defines globalisation as:

The spatial agglomeration of capital, led by transnational business and the state, that transforms the spaces through which flow resources and commodities, including communication and information. The outcome is a literal transformation of the geography of communication and information that accentuates certain spaces and the relationship among them (Mosco, 1996: 205).

Arguably then, it is impossible for so many foreign interests to enter into the Zambian media equation without somehow influencing the type, tone and timing of information disseminated through their newly acquired channels.

The degree of globalisation serves to limit the diversity of opinion in the Zambian media because it crowds out the local in making room for the pre-packaged commercial; "liberalisation in the Southern African region has indeed given rise to an increase in imported programming" (Barker & Minnie, 2000: 12). Multi-Choice channels for example, scarcely air any local Zambian content programmes. The imported programmes limit the diversity of opinion expressed and reflected within the community because they were created for a specific audience in their country of origin. More often than not, they do not reflect the local context and are meaningful only in as much as they 'transform' the 'geography of communication' in a way that makes sometimes inorganic connections between two societies, which have few natural areas of overlap. This circular reproduction of foreign values curbs pluralism and moves power away from the everyday citizen-viewers/listeners.

Government control, the lack of press freedom and increasing level of globalization in Zambian broadcasting all contribute to a polarisation phenomenon that is indicative and symptomatic of the limited diversity of opinion in the media. In my view, because the government and private interests use their respective channels to promote their agendas, there is not a single comprehensive place where all sides of an issue can be synthesised and debated. Perhaps this is the vacuum, that people feel the phenomenon of community radio, if well interpreted and utilised, can fill. People need to participate in the running and operations of the community based media. "Community radio that allows a greater deal of community participation form a more tightly knit network at different levels of

geographical coverage, and are able to display a symbiosis with the host environment as well as greater originality of content” (Vittet-Philippe, 1983: 19).

### **Licensing procedures**

The Ministry of Information and Broadcasting Services, in collaboration with the Ministry of Communications and Transport, through the Radio Communications Act Chapter 796 of the laws of Zambia, is empowered to allocate radio and television frequencies in relation to the broadcasting spectrum. However, the actual scrutinising of applications for licenses is the sole responsibility of the former ministry, under the ZNBC Act No. 16 of 1987<sup>8</sup>. It is important to mention here that Zambia does not have an independent broadcasting regulatory body that grants licenses and regulates the broadcasting industry in general. Thus, the lack of such a body has made the licensing procedure complex and resulting in unclear broadcasting policy framework. With the emergence of community broadcasting, this missing link has become poignantly obvious. So much so that government is considering instituting an independent broadcasting authority. At the time this paper was being written, however, discussions and consultations to establish an independent broadcasting body to regulate broadcasting in Zambia were underway and had reached an advanced stage.

The ZNBC Act apparently places ZNBC, in the awkward position of self-regulation including considering other licensees with similar broadcasting interests. Banda (2000) raises a similar concern pointing out that “the power to formulate regulations and procedures relating to broadcasting...[places] ZNBC in its own right as a broadcasting institution at an undue advantage over potential competitors in the industry” (Banda, 2000: 14). Banda argues that “the minister is a politician, and therefore, ...may be biased in issuing licenses to those who hold similar political ideologies” (Banda, 2000: 13). This trend bears testimony of how undemocratic the licensing process in Zambia is at the moment. However, as of now, anyone intending to apply for a broadcasting license must do so in terms of the ZNBC Act of 1987. Among other requirements, the Act states that licenses may be issued to:

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<sup>8</sup> Statutory No. 178 of 1993, vested power in ZNBC to scrutinise license applicants.

natural and legal persons (corporate bodies) and associations of persons established on a permanent basis other than political parties. Applicants must have a registered office in Zambia and organisational capacity to operate as per application. The applicants must...[also] demonstrate fully their financial ability to construct the station and operate for one year after construction is completed. Applicants must also fully describe their proposed technical facilities... [The] programmes must include economic, social and cultural events in Zambia (MIBS, 1987). *See appendix 2.*

## Section IV

### Methodology

It is usually tasking to find valid and appropriately meaningful methods of inquiry in mass communication research. For this project, the qualitative method of inquiry that involved structured written questionnaires, individual interviews and focus group discussions was employed. Prior to the tape-recorded interviews, respondents were asked to fill in written questionnaires. Structured open-ended questions were administered to management of Radio Icengelo and a segment of its listeners. Respondents were required to write their responses within the spaces provided on the questionnaires. This method of data collection enabled the researcher to draw brief answers to specific questions about Radio Icengelo.

The individual tape-recorded interviews were conducted with management and producers at Radio Icengelo. The interviews were meant to solicit responses to the management structure of the station, funding and sustainability, the nature of programming, and editorial policy. These interviews dealt with complex in-house subject matters, and hence, required knowledgeable respondents who deal directly with the issues being investigated. The whole idea of individual interviews provided the author an opportunity to regulate information through probing, focusing and staying on track with respect to the interview objective. In other words, as Cabanero-Verzosa (1993) observes, "critically evaluating information during the interview is a function of the interviewer's ability to identify the actual level of richness of content being provided. It is important that the interviewer steers the respondent away from irrelevant information ...when superficial answers are being provided" (Cabanero-Verzosa, 1993: 10).

Following the individual interviews, I then conducted tape-recorded focus group discussions. Qualitative methodology utilised in focus group discussions provides a framework for interacting with groups and the results derived from these groups are an assessment of feelings or opinions of groups, representative of large audiences (Cabanero-Verzosa, 1993: 10). In this methodology, respondents' answers are often more

complete and less inhibited, and one respondent's remarks tend to stimulate others to pursue lines of thinking that might not have arisen, in an individual situation (Wimmer & Dominick 1991: 146). With group dynamics and consensus building at play, focus groups function effectively as a complement to individual interviews and written questionnaires. Aided by group interaction, respondents generally stimulated richer responses and newer and more valuable perceptions of Radio Icengelo as a community station vis-a-vis its programming. It was also interesting to notice peer pressure as a valuable element challenging the thinking of group members and illuminating conflicting opinions on Radio Icengelo.

The four focus groups interviewed comprised of three to five respondents in each. The first group comprised full-time journalism students at Africa Literature Centre. The second, part-time students at the same school. The third and fourth discussion groups were held with Mindolo community members aged 25 to 35 years who regularly listen to Radio Icengelo. All the group members reside in Kitwe within the broadcast area of Radio Icengelo.

The tape-recorded group discussions, except for one, were held at a social club within Mindolo campus where most community members meet and interact after work hours. I met the other group in an office at Africa Literature Centre. The two venues provided an appropriately casual environment for the discussions.

Recruitment of participants was done through identifying key questionnaire respondents who in turn were asked to recruit other group members. This selection process admittedly has pitfalls, but was, for the purposes of qualitative analysis, much faster and easier to administer in terms of the size of the group. And it was inexpensive compared to random sampling. However, to qualify as a member of the discussion group, participants were required to be regular listeners to Radio Icengelo.

## Section V

### Case Study: Radio Icengelo

#### Introduction

Radio Icengelo is a Christian community radio station, run by the Catholic Church in Zambia<sup>9</sup>. Based in Kitwe, Radio Icengelo falls under the administrative structure of the Ndola diocese. It began its test broadcasts on FM 89.1MHz (with a transmitter power of 5KW), in September of 1995, broadcasting for only three hours a day. Today the station broadcasts for a total of 18 hours daily (5.55am to 12pm). The exact footprint coverage of Radio Icengelo is unclear. This researcher could not find documentation to this effect neither at the station nor the Ministry of Information and Broadcasting Services. However, there are arbitrary estimates made about its coverage area. Justine Chikontwe, former station manager, writes that the station covers an estimated radius of 110 square kilometers – depicting the approximate area of the Copperbelt - (Chikontwe, 1997: 10). Current station manager, Pascaline Chimese, supports this claim. He states in an interview that the station covers the entire Copperbelt province with some spillover into neighbouring Democratic Republic of Congo (Personal interview, Feb. 2000). The station's license also mandates it to broadcast to the Copperbelt province only (See population map of Zambia and the Copperbelt province, *appendices 4a & 4b*. These maps provide an idea of the area covered by Radio Icengelo).

This section sets out to elucidate the main features of Radio Icengelo as a case study. It will attempt to illustrate among other things, the objectives, the governance structure, staffing and training, programming, and funding and sustainability of the radio station. All these issues will be examined in relation to the normative features of community radio stations.

The founding philosophy and principal objective of Radio Icengelo according to Chikontwe (1997), was and remains *community building and human development*



*through participatory communication.* Justine Chikontwe asserts that Radio Icengelo strives to achieve community building through evangelisation, entertainment, education and information (Chikontwe, 1997). In his speech at the launch of Radio Icengelo Bishop of the Ndola diocese Dennis H. De Jong pointed out that one of the principles that motivated the diocese to start a community radio station was **community empowerment through participatory radio.**

Our community radio wishes to empower the people to have access to the media and access to their own development. The people can then express their sentiments, opinions, views, dreams and aspirations; their fears and insecurities; their strengths and weaknesses; their potential for development. We want it to be a two-way system of communication between the radio station and the community. It is a radio by, with, for and of the people. (De Jong, 1996: 1).

Most focus group respondents affirmed that Radio Icengelo does solicit the community to participate in its programming. They stated that the regular form of community participation was through phone-in programmes and letters to the producers of different programmes. The commitment of Radio Icengelo to community service is what the proponents of community media advocate: "the historical philosophy of community radio is to use this medium as the voice of the voiceless, the mouth piece of the oppressed people... and generally as a tool for development." (AMARC Africa & Panos Southern Africa, 1998).

The Ndola diocese ventured into community broadcasting with a threefold aim seen as "the mandate of Jesus Christ; to preach, teach and to heal" (De Jong, undated). All these objectives were to be fulfilled through the teachings on radio of the Christian doctrines and Christian ways of living. De Jong mandated the station to teach about life in all its varied aspects:

Many of our programmes will also aim at educating people about their health, about family life, about agriculture, about civic education, current affairs and so forth. We will

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<sup>9</sup> There are three other radio stations under the auspices of the Catholic Church in Zambia.

accept prayer requests from those that are sick and pray for their speedy recovery and healing. (De Jong, 1996: 2).

Indeed the above launch-mandate of Radio Icengelo sounds more of an alternative to mainstream traditional media that lack listener participation. Both Chimese and Chikontwe assert that the community around Radio Icengelo is actively involved in working out programmes for the station and that this provides everyone an opportunity to participate in community building. In this light, one would argue that Radio Icengelo does subscribe to some characteristic features of the ideal community radio station.

When radio fosters the participation of citizens and defends their interests; when it reflects the tastes of the majority and makes good humour and hope its main purpose; when it truly informs; when it helps resolve a thousand and one problems of daily life; when all ideas are debated in its programmes and all opinions are respected; when cultural diversity is stimulated over commercial homogeneity; when women are main players in communication and not simply a pretty voice or a publicity gimmick; when no type of dictatorship is tolerated, not even the musical dictatorship of the big recording studios; when everyone's words fly without discrimination or censorship, that is community radio.

[http://www.amarc.org/AMARC/AMARC\\_En/amarc/intro3.htm](http://www.amarc.org/AMARC/AMARC_En/amarc/intro3.htm)).

The feedback from focus group discussions substantiate that Radio Icengelo strives to fit in the ambit of non-profit driven community radio station. "Radio Icengelo's programmes are mostly community-based and are produced by the community itself...funeral messages and other community orientated announcements are broadcast free of charge as a community service" (Focus group, June 2000). Ideally, radio stations that bear the responsibility of community service do not fit the logic of money or advertising. Their purpose is different; their best efforts are put at the disposal of civil society. This service entails a question of influencing public opinion, denying conformity, creating consensus and broadening democracy and building community life in general. It should however be noted that, while this service is noble, it is highly political. In the case of Radio Icengelo, the MMD government has dictated categorically that the station must not broadcast discussions of any political issues especially anything perceived (by the government) to be critical of its policies. The station manager in an interview also states

that the station's license does not permit them to engage in any party politics (Personal interview, 2000). In other words, no political parties are allowed to use the radio station to air their political views especially if they are anti-government. This position in a way, I posit, limits democratic debates on issues affecting the community, because it is difficult to find a civil society that is completely apolitical.

### **Staffing at Radio Icengelo**

Initially when the idea of establishing a community radio station was conceived by the Ndola diocese, the station was intended to operate with a skeleton staff, with the bulk of workers being volunteers from the community (Interview with Chimese, Feb. 2000). However, today Radio Icengelo has close to 20 permanent staff on the payroll – a figure too high to be sustained by a small non-profit community radio station. Some volunteers, mainly from the churches within the community, supplement this workforce. The volunteer staff members present assistance as well as a number of challenges. Since the inception of the station there have been a lot of disruptions within the volunteer workforce who have not provided consistent assistance, perhaps partly because of their unpaid status. These volunteers come and go at will and the trend seems to have become endemic and no solution to it has been found yet. However, despite all this, it is noteworthy to see the effort that Radio Icengelo exerts to attract community participation. As Chikontwe (1997) observes:

While construction work was going on, we also started preparing the community in the diocese on radio techniques... we formed radio teams in most of the parishes. We gave out workshops on programming... each radio team in the parish is now able to organise people in the parish, in the neighbourhood, market places and so on to produce programmes for Radio Icengelo (Chikontwe, 1997: 13).

The above vision of the station corroborates the ideal that the station was to operate with a minimal staff while relying heavily on the community-based radio teams to do the bulk of the work. This position concurs with advocates of community radio who assert that community radio should operate with a minimal staff and budget and that responsibility

for management, programming and financing of the station rests with the local community (White, 1990). Indeed community radio is not about doing something for the community but about the community doing something for itself, that is, owning and controlling its own means of communication. AMARC envisages community radio to be characterised by active participation by the community in the process of “creating news, information, entertainment and culturally relevant material, with an emphasis on local issues and concerns” ([http://www.amarc.org/AMARC/AMARC\\_En/amarc/intro3.htm](http://www.amarc.org/AMARC/AMARC_En/amarc/intro3.htm)). Rather interesting, was a general sentiment raised by some focus group members who felt that Radio Icengelo should cease relying heavily on volunteer staff. Instead participants held that the station should employ professionals: “Radio Icengelo should hire many professional journalists to work alongside volunteers. This would ensure high standards of programme production and attract advertisers” (Focus group, 2000). This however, departs from the normative requirement of community radio – that it should be participatory by citizens at all stages of planning, management and production. The danger of a non-profit community station engaging full-time employees is that it might operate like mainstream media – profit-driven, top-down, alienated from the community in which it is based. Thus defeating the purpose of community radio – providing a service to the community, a voice to the voiceless and a forum for democratic communication.

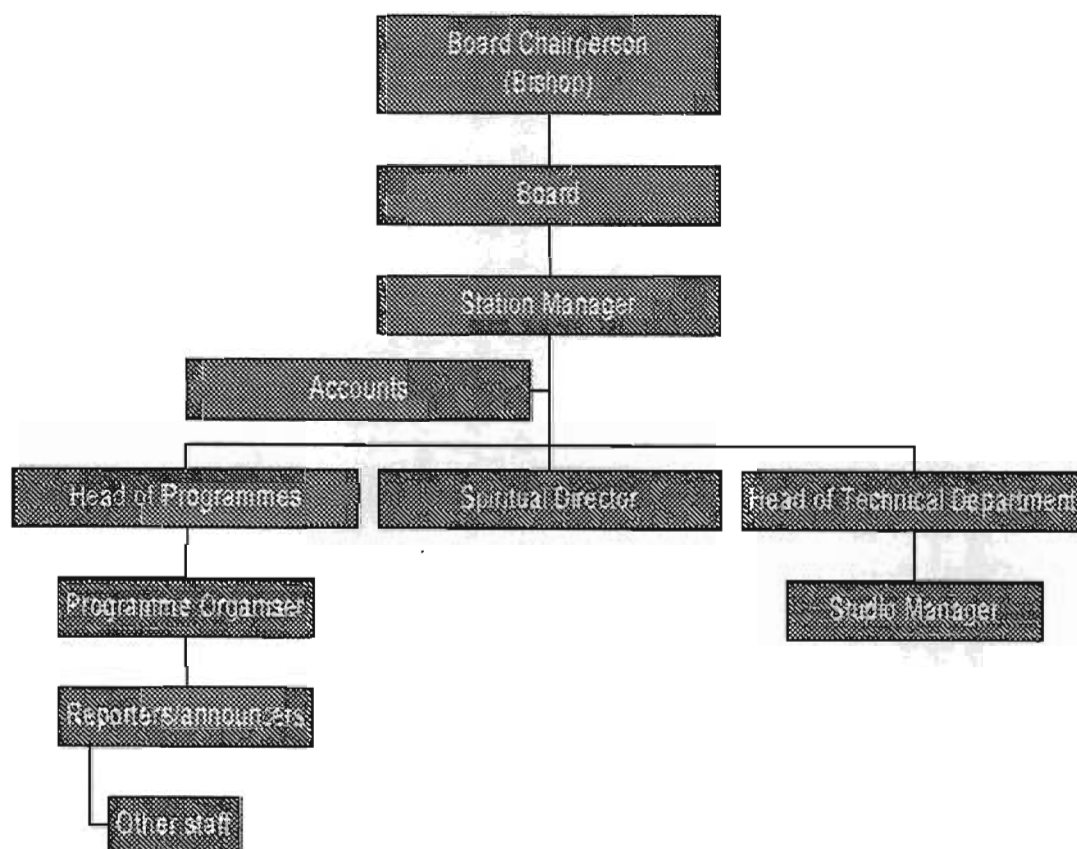
### **Board and management structure**

The board of Radio Icengelo is comprised of seven members including the bishop who is the overall controlling officer of the station. The bishop appoints all the board members drawn from different Catholic parishes in the Ndola diocese, on a five-year term (Personal interview - Chimese, 2000). The board meets every three months to consider all matters relating to the running of the radio station. The station manager does, however, regularly inform the bishop of all developments that happen at the station. The board has a chairperson and a secretary (who in this case is the station manager). The station manager asserts the board members drawn from the different parishes do represent a diversity of interests from within the communities of the diocese. This postulation however, remains a debatable issue as some focus group respondents felt board members should be elected at some annual general meeting other than being appointed by the

bishop. This, they argued, would become more representative of the community. "If Radio Icengelo's board is to be representative enough, then board members should be elected annually to represent all other interests in the community, other than the bishop alone being the appointing authority" (Focus group, 2000).

In the station's organisational structure (see Fig. 4), after the board of governors, comes the station manager who oversees the day-to-day operations of the station and reports back to the board. Below the station manager and at the same level are the head of programmes, spiritual director, and the head of the technical department. Announcers and reporters are subordinate to the programme organiser who reports to the head of programmes. Below the reporters are other support staff such as the secretary to the station manager, drivers and cleaners. Under the head of technical department is the studio manager. *See organogram below.*

**Fig. 4. Radio Icengelo organogram**



## **Staff training**

Insofar as community radio's operation depends largely on the assistance of volunteers, there is great need for in-house training for these volunteers in the basics of programme production, news gathering skills and general radio operations. Radio Icengelo, as noted earlier, initiated radio teams in parishes and provided training to team leaders who in turn became trainers of their individual teams. When opportunities arise, committed volunteers are further sent for short-term intensive courses at the Zambia Institute of Mass Communication. On the other hand, because of the prohibitively high cost of tuition fees at some journalism colleges, the radio station has been unable to send its staff for long-term professional training. Today, Radio Icengelo has only two diploma-holding professional journalists on its permanent staff list. The station manager laments the loss of some of the professionals to other commercial stations due to unattractively low wages paid by Radio Icengelo. "Many community presenters, once they gain experience, are lured away to better paying and more secure jobs." (Personal interview – Chimese, Feb. 2000). It also emerged from focus group discussions that student journalists were unwilling to work without being paid at Radio Icengelo once they completed their training. "There has to be some sort of motivation for one to continue rendering a service, without monetary motivation coupled with the poor economic situation in Zambia, it is very difficult for one to sacrifice free of charge his/her skills for community service" (Focus group discussions, June 2000). The majority of the student interviewees rather opted for secure full-time employment elsewhere.

## **Funding and sustainability**

The issue of funding for community broadcasting is generally problematic. For example, in a comparative study of three Durban-based community stations,<sup>10</sup> Teer-Tomaselli (2000) posits that all three stations were in a 'precarious' financial position. That all faced the difficulty of attempting to be financially self-sufficient (Teer-Tomaselli, 2000:10). Radio Icengelo too is not financially self-sufficient as will be seen later. Perhaps, these financial difficulties are linked partly to the fact that community radio

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<sup>10</sup> Teer-Tomaselli *et al* (2000) analyse Durban Youth Radio, Radio Khwezi and Radio Phoenix.

stations are non-profit broadcasting institutions, which survive financially through donations, grants, sponsorship and advertising. The 1987 ZNBC Act which empowers the Ministry of Information and Broadcasting Services to regulate broadcasting licenses, requires that before a license is approved applicants must among other things:

- Demonstrate fully their financial ability to construct the station and operate for one year after construction is completed;
- and applicants must fully describe their proposed technical facilities as required by the specifications of the construction and license application (MIBS, 1987).

During its development stages, Radio Icengelo relied almost entirely on outside donors for the supply of broadcast equipment. "Overseas friends have financed the setting up of the production studio and on-site transmission equipment...[they] have pledged to assist in salaries for a small full-time staff for three years" (Progress Report to the Minister of Information and Broadcasting Services, 1995). It should be noted that the initial three years have elapsed now and the donors have ceased to fund salaries. Radio Icengelo has now tasked itself to mobilise local fund-raising ventures for their day-to-day running costs. At its inception, the different Copperbelt-based parishes contributed donations from church members. The parish-based fund-raising groups were called *Friends of Radio Icengelo* (see appendix 3). Today, the station manager admits that such contributions have dwindled over the years due to the poor economic standing of most church-going Zambians. The station now largely depends on grants from the Ndola Diocese for its operational costs. The station does attract some minimal advertising, but the income generated from advertisements is so meager that it only provides for staff wages. Research focus groups also acknowledged the predicament of funding for community radio stations. Suggesting among others, the following probable options Radio Icengelo may utilise to fundraise:

- Community radio should consider serious advertising to generate revenue;
- Communities should be asked to make monthly contributions to the running of the station;
- Other churches other than the Catholic alone should also be approached for possible grants;

- and that the local council should have a budget to sponsor civic awareness campaigns on environmental and health issues affecting the individual cities. (Focus groups, June 2000)

Whether these proposals are workable or not is not the concern of this essay, rather it became clear from these discussions that community radio stations require a sound and stable financial base to continue rendering a service to the community.

Radio Icengelo – being a Christian radio station – does not permit the advertising of alcohol or cigarettes that generally inject sufficient revenue into the media industry. While the station welcomes sponsorship from anyone, it is very wary of those sponsors who would like to interfere in its operations:

We would love [to] have some sponsors, [but not] with strings attached.... we would welcome anybody wanting to sponsor us if they promise that they will not interfere in the operations of the programmes. (Personal interview-Chinese, Feb 2000).

In the wake of trying to remain independent, Radio Icengelo has never requested grants from government; neither does government sponsor any programmes on the station. The station's financial problems are further compounded by the lack of either an internal or external marketing team. Instead, Radio Icengelo relies on its skeleton staff to market the station and solicit advertisements. This is not an easy undertaking, and often merely worsens the dire financial position of the station. The station manager concedes there is a problem in selling airtime. To redress the situation, he articulates that the station was in the process of re-establishing an internal marketing department to be entrusted with the task of selling airtime to advertisers and sponsors. While the station management is still working out the modalities of re-establishing a marketing team, focus group discussants echoed the more important need for Radio Icengelo to be financially self-sufficient and desist from heavily depending on the Ndola diocese for its continued survival. "Radio Icengelo urgently needs to find other viable sources of income for its sustainability other than relying solely on the Ndola diocese" (Focus group, 2000).



The station is further required to pay prohibitive license fees of Kwacha 1 million annually (approx. US\$340). In Zambia, for a non-profit station, this amount is far too high to afford. In a personal interview, an official from the Ministry of Information and Broadcasting Services insinuated that many non-profit community stations in the country were failing to pay their license fees on time (personal interview, June 2000). This I believe, points to the fact that the fees are probably too high to bear, considering the current poor economic situation in the country.

### **Radio Icengelo's community**

UNESCO's *World Communication Report* notes that the word 'community' is used;

in its geographical and sociological sense, designating the basic unit for horizontal social organisation. Community radio stations are designed to encourage participation by a large representative sample of the various socio-economic levels, organisations and minority groups within a given community (UNESCO 1997).

As earlier alluded to, whereas in other countries like South Africa, there is an independent regulatory body that clearly stipulates what community radio ought to be and do, this is not the case in Zambia. A 1999 government media policy paper reveals that there is an inadequate legal and regulatory framework in Zambia, which has denied the broadcasting media a regulatory body such as an independent broadcasting authority to allocate licenses and regulate broadcasting (Media Policy Paper, 1999: 21). The absence of such a body renders it difficult to regulate and monitor the operations of the emerging community radio stations. All categories of radio stations (private, public or community) apply for their licenses under the same procedures and regulations. John Barker (1999) points out:

The definition and role of community broadcasting is an essential component of any broadcasting policy. How does it integrate into the overall broadcasting environment?...[we should] develop a stable and sustainable broadcasting system that serves the needs of all citizens, promoting democracy and cultural diversity (Barker, 1999: 14).

The Ministry of Information and Broadcasting Services media policy for the period 2000-2005 is ambiguously silent on the operations of community radio in Zambia. In other words, there is no policy definition of any kind regarding the communities community radio should serve. In contrast, the South African independent broadcasting authority (IBA), for example, sees community radio's 'community' in 'geographic' or 'community of interest' terms (<http://www.org.za>). In a geographic community, the broadcasting service caters to persons or a community whose commonality is determined principally by their residing in a particular geographic area. Whereas in the case of a community of interest, the test is that the community served has a specific ascertainable common interest and its common interest is the distinctive feature of this kind of broadcasting service (Teer-Tomaselli 2000: 5). There may be different definitions of what a community radio's specific 'community' is, but all point to at least one common element, "the idea of community implies a network of reciprocal social relationships which, among other things ensure mutual aid and give those who experience it a sense of wellbeing" (Room, 1979: 105). There is usually a sense of mutual dependence between the community members and the institutions that serve them. These institutions cannot operate effectively without the understanding and support of the community while members of the community can hardly survive without the service and co-operation of these institutions. Drawing on this interrelationship, Allen Center and Frank Walsh (1981) describe a community as "a social organism made up of all the interactions that take place among the residents and the organisations with which they identify" (Center & Walsh 1981: 46).

Radio Icengelo defines its community in geographic terms. However, there is a lot of complexity and ambiguity in the segmentation process of the community. I believe 'community' for community radio in geographic terms emphasises the coverage area whereas community of interest stresses the type of communication content rather than the area covered. In the case of Radio Icengelo, one can assert that while they are geographic in practice, they actually cater more for a community of interest – Christians – both Catholics and non-Catholics living on the Copperbelt. As indicative of the bishop's words "we extend a hand of friendship to Christians of other churches. We would like to work and cooperate with them in proclaiming Jesus as Lord." (De Jong, 1996: 2). There

were mixed responses from focus group participants on the question of Radio Icengelo's community. While some respondents said Radio Icengelo only caters for Christians, many felt that it catered for everybody on the Copperbelt as long as they were within the footprint area. In practice, certainly neither position is incorrect for Radio Icengelo vis-a-vis its community, since its license permits it to broadcast to a geographical community.

### **Programming<sup>11</sup>**

The media audience, better educated and more critical than ever, requires quality in radio programming as in everything else. For a community radio station to survive, it must address, among other things, its basic product – programming. Audiences will be naturally drawn to radio stations with the best programmes. This therefore leaves no room for poor quality programming. The Radio Icengelo station manager is aware of this precariousness. He asserts that Radio Icengelo's programmes are of high quality compared to other stations in the country, a view shared by many focus group discussants. "The programmes of Radio Icengelo are of good quality and are competitive with those of ZNBC radio, especially bearing in mind that they are produced by community members" (Focus groups, June 2000).

The programmes on Radio Icengelo are normally transmitted in two languages - Bemba and English. At times there are programmes in Lamba (another small local language of the Copperbelt). The programmes' contents includes mostly local news and current affairs, background information, discussions with various civic leaders and other community experts in different fields, information about local events, drama programmes, phone-ins and other various special programmes. The programmes are considered a means of expression for and by the people within the community. In one of the promotional fliers, the Bishop writes:

Programmes on our FM will cover a wide range of topics. About 20% will be allocated to religious programmes, 40% to educational and information, economics, democracy (good governance, right use of authority, and human rights

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<sup>11</sup> See *appendix 1* for weekly programme schedule.

education), and health programmes. The programmes would comprise drama, interviews and panel discussions by people from the community and by experts from various... (De Jong, undated).

The station broadcasts more than 90 percent local programmes with the remaining 10 percent being foreign-recorded broadcasts mainly from the VOA and the BBC. This ratio of programming between local and foreign is in part to fulfill their license requirement that they broadcast more local programmes than foreign. The station manager reaffirmed that Radio Icengelo was geared at providing programming with the help of the community that primarily aimed at encouraging community participation and empowerment. Sara Stuart (1999) writes on the importance of community participation;

[The] experience demonstrates the power of the media that is not 'mediated' by outside forces, but rather conceived and produced by individuals determined to depict their own reality and effect change. Self-representation is profoundly linked to self-determination. As individuals and communities become self-determining, they gain greater capacity to obtain social and economic justice. They develop the strength to demand that their governments and other authorities be responsive and responsible in their policies and decision making. Clearly participatory communication approaches can be powerful assets in achieving peaceful social change and participatory democracy (Stuart, 1999: 39).

Indeed, if social awareness campaigns are to succeed, government through its various ministries such as health, education and so on, should begin to harness community members in the planning and the implementation of such campaigns through participatory community radio.

Radio Icengelo Producers and Presenters enjoy the right of editorial independence and have great latitude in the way they package and present their programmes. The only restriction is that the content of their programmes may not contravene or contradict the Catholic doctrines of Christianity and are also required to be apolitical. In practice though, the extent to which some of the programmes (e.g. phone-ins and talk shows) are

apolitical is an issue of contention. As Lewis and Booth (1989) observe of some European community radio that claim to be apolitical:

Many of the programmes border on being political but stop just a step short of being explicit so as not to incur intervention by the government. One of the tactics of getting peasants to realise their condition is by simply asking questions. Thus the radio itself makes no condemnation of the status quo (Lewis and Booth 1989: 175).

Approximately 75 percent of Radio Icengelo's programming is devoted to church music with different choirs regularly featured. However, the play-list includes some secular music as well - both local and foreign. De Jong writes in endorsing secular music: "we do not subscribe to the opinion that only gospel music is good and secular music is from the devil. All good music is a gift of God and can give glory to God" (De Jong, undated: 3).

The younger respondents in focus groups did not favour the large portion of time assigned to Church music. Instead, they argued that if Radio Icengelo was to cater for everyone, it should apportion equal time for both Church and secular music. This concern, however, may not be addressed soon as the station manager points out "this is a Christian station, and our mission is to evangelise mainly through Christian music" (Personal interview – Chimese, June 2000).

Most of Radio Icengelo's programmes follow a magazine format - interviews interspersed with music. Content for community-produced programmes varies widely according to the level of skill of the producer of a given show. An overview of programme content in general reveals that a large part of Radio Icengelo's programming consists of musical entertainment both church and secular (see appendix 1). This can be attributed in part to the fact that it is much cheaper to transmit musical programmes than to record and produce other programmes such as documentaries, current affairs and so on. Crookes (1983) posits that "in a period of financial constraints, the resources available have been too limited [for]... experiments in programming of a 'community building' kind... large part of local radio has consisted of entertainment" (Crookes, 1983:

58). Crisell (1986) drew a similar conclusion on the BBC, "even on the four BBC networks, one of which *Radio 4*, devotes over three fifths of its output to news and current affairs, music accounted for 61.3% of total output in 1983-84" (Crisell, 1986: 51).

Other than Church oriented and musical programmes, it emerged from both individual interviews and focus group discussions that social marketing programmes serve an important function in Radio Icengelo's overall content;

The social marketing programmes are very beneficial to the communities because the programmes teach community members on various civic issues they need to know. For example, these programmes teach people to collectively be responsible for the development of their community and how to keep the communities clean to avoid outbreaks of diseases. (Personal interviews – Chimese & Focus groups, June 2000).

However, there were some differing viewpoints concerning the quantity of these programmes that are broadcast. While some listeners felt that Radio Icengelo needed to broadcast more of such programmes, others including management of the station argued that the station was in fact providing these public services under dire financial constraints and a general lack of community support. An examination of the programme schedule made available to this author (see appendix 1), indicates there are actually a good number of social marketing programmes in both English and the local language - Bemba – targeting different audiences within the community. Below are brief illustrations of some examples of the social marketing programmes broadcast by Radio Icengelo that were cited by focus group respondents as being popular and educational.

### **Environmental programmes**

Public education is one of Radio Icengelo's most crucial weapons in the struggle to protect the environment (Personal interview – Chimese, 2000). In this regard, focus group respondents posited that community radio plays a key role not only in the investigating and reporting of environmental events, but also in providing critical analysis and commentary on environmental issues through the use of experts in different fields of

the environment. Radio Icengelo broadcasts environmental programmes in both local languages and in English. One such environmental local language programme is called *Ifilengwa Na Lesa (God's Creations)*. It became apparent through the discussions that this programme and others appeal to many listeners and that the programmes have taught many community members how best to care for their environment, for example, how to avoid the pitfalls of deforestation and the dangers of uncontrolled dumping of waste refuse. Radio Icengelo's head of programmes underscores the importance the station attaches to these programmes: "Radio Icengelo transmits many such environmental programmes as a community service that involve community members discussing environmental issues affecting them and seeking ways to redress those problems" (Personal interview – Mporokoso, 2000). To achieve this, environmental health experts are invited to the stations to be interviewed and answer questions from the audience on issues pertaining to the environment.

### **Health programmes**

Health campaigns are designed to promote a wide range of health programmes, including environmental sanitation, family planning, immunisation, breast feeding and so on. Focus group participants identified diseases such as cholera, polio and AIDS as examples of those tackled by community radio to create local awareness. For Radio Icengelo, Talk shows, Phone-in and Drama programmes are prevalent in sensitising community members - thus creating health awareness within the community. Several medical doctors and other health experts from the community are also invited to the station to discuss diverse issues relating to health. In other words, the community come up with their own programme ideas on topical health issues which are then discussed with health experts on radio. The community members hence listen to their own voices and suggestions and feel a part of the fight against different health problems within their communities. One such talk and phone-in programme is *Morning Doctor* (see appendix 1, for more programmes). This live phone-in programme is hosted by a doctor, Mannase Phiri, who discusses several health topics and responds to individual listener's problems. Focus group discussants acknowledge health programmes are beneficial especially those that prescribe preventive measures against epidemics such as cholera and malaria. They also

recommended greater continuity in these programmes, saying Radio Icengelo should not wait for the rainy season, for example, to start programmes on how to prevent cholera. Instead, this programme should be an on-going one with or without cholera cases. Several drama programmes highlighting health risks are among the most favoured by community members. Results from questionnaire respondents show that community members easily relate and identify themselves with the actors and problems raised in these programmes. Hence, chances of community members responding to those health problems are enhanced.

### **Educational programmes**

Teachers from different schools within the community and their pupils (during the *school time* slot) organise a number of programmes for Radio Icengelo such as lessons in mathematics, English grammar, religious education, environmental science and so on. Questionnaire respondents attested to the value of the educational programmes:

The educational programmes are very helpful, especially since most people in Zambia are illiterate...the programme on girl child has made people realise that girls are not just there for marriages, but that they too deserve good education and careers...today many parents feel obliged to send their girl-children to school. (Personal interviews, June; 2000).

The educational programmes also feature topics on adult literacy. Community members participate actively in these programmes. In a broader sense, most respondents said educational programmes on radio complement what pupils learn at school. While the programmes are well received by the community, respondents felt Radio Icengelo needs to shift the time these programmes are broadcast to coincide with the time when school children are at home.

Having generally analysed Radio Icengelo's programming, I proceed in the next section to discuss the importance of a civic community and how such a community can respond and adapt social marketing messages through participatory community radio. The section



concludes by reinforcing the idea that community radio stations are a powerful democratic medium that can be used for social marketing campaigns.

## Section VI

### Discussion and conclusions

#### Need for a 'civic community'

For social marketing campaigns to succeed there has to be some level of 'civic-ness' in the community. Robert Putman (1998) outlines some practical meanings of a civic community, which are equally relevant to the Zambian community radio setting in relation to social marketing campaigns. They are:

- **Civic engagement.** Citizenship in a civic community is marked by active participation in public affairs. In the case of Zambia, community radio must provide a platform through which community members should actively engage in public issues including social marketing campaigns.
- **Political equality.** Citizenship in a civic community entails equal rights and obligations for all. Such a community is bound together by horizontal relations of reciprocity and cooperation, not by vertical relations of authority and dependency. Citizens interact as equals, not as patrons and clients nor as governors and petitioners. The more that politics approximates the ideal of political equality among citizens following norms of reciprocity and engaged in self-government, the more civic that community may be said to be. This trend of citizens interacting on a co-equal basis is also akin to the normative phenomenon of community radio practice. Where, professionals and volunteers from the community work on a co-equal basis in the planning and production of community based programmes. This instills a sense of 'belonging' to the community project.
- **Solidarity, trust and tolerance.** Citizens in a civic community, on most counts, are helpful, respectful, and trustful towards one another, even when they differ on matters of substance. The civic community is not blandly conflict-free, for its citizens have strong views on public issues, but they are tolerant of their opponents. (Putman, 1998: 54-56)

Similarly, in community radio practice both professionals and volunteers ought to be respectful and helpful to each other. This also transcends to respecting community views on the type of programmes the community deems important. The more civic a community is, the more likely it may be for social marketing campaigns to permeate that community. Participation by the community underscores the success of democratic

processes. Community radio therefore, as a democratic forum, should be seen to embrace community participation.

Democracy becomes a compromise between the ideal of total participation and the praxis of delegating responsibility - usually called "representative" or constitutional democracy (White 1995:109). I assert in support of this point that, while community radio calls for community participation on a co-equal basis, in reality, not all community members have equal access to the media. If they did, their different levels of knowledge about the operations of the media would determine how far each of these members would utilise the media at their disposal. There are marked limitations in terms of community participation in the actual administrative and policy decision-making in Radio Icengelo. Whereas, ideally, community radio should ensure full participation in planning, management and production of programmes by the community, in praxis, this is not often the case with Radio Icengelo. The few representatives that may be elected to speak for the community may not fully represent the interests of all community members equally. Hence the full potential of community radio as democratisation of the media may be compromised.

Another challenge that Radio Icengelo faces is that of funding. While community radio ought to be funded by communities, as Kasoma (1997) "strongly recommends that Zambia takes the path of establishing co-operatives [to manage and run radio stations]...the local community should be prepared to take them over as co-operative ventures so that their sustainability is assured" (Kasoma, 1997 in Opuku-Mensah, 2000: 171), this is not the case with Radio Icengelo. It solely depends on the Ndola diocese for its financial sustainability.

On the other hand, if Radio Icengelo was to lean more toward selling of advertising space, it may call for the availability of audiences with strong consumer power. This has its own problems, as Teer-Tomaselli (2000) rightly notes that this is difficult "and indeed may be inimical, to their role as community broadcasters providing a service to their identified constituency" (Teer-Tomaselli, 2000: 10). Certainly, if Radio Icengelo has to

adhere to its mission statement – empowerment of the community – then it can not afford to go full time commercial in terms of advertising.

Lack of sponsors for social marketing campaigns limits the ability for Radio Icengelo to broadcast as many of such programmes as possible. The government through its various ministries seldom uses Radio Icengelo for any of its social marketing campaigns. This in practical terms denies community radio the benefit of what I may call 'indirect government funding'. This only goes to show how government has failed to acknowledge the potential that community radio has in reaching out to the people. This is not unique to Radio Icengelo. Despite the many community based radio stations that have mushroomed lately, government scarcely uses them in social marketing campaigns that it runs on national radio. While it is appreciated that national radio reaches the majority of people in the country, it is time government and other people engaged in social marketing campaigns, realised that community radio is much closer to the community and participative in nature. Thus people are most likely to identify with community radio as compared to national radio. It brings back trends of traditional values of family, neighbourhood and local identity. At its best, a community radio station such as Radio Icengelo operates like a community 'notice board,' discussion forum and advice bureau for its listeners.

Community radio...can pool information resources and network individuals; it can help people participate in broader processes [such as social marketing campaigns, *author's emphasis*], express the views of thousands and promote democratic values; and it can act as a watchdog keeping an eye open for abuse, inefficiencies and corruption in the [local] development process (Teer-Tomaselli & DeVilliers, in De Beer, 1998: 166).

This governmental lack of appreciation of the role community radio could play in society seems to have filtered down to community members as well. Evidence from interviews with management and staff indicate there is general lack of community commitment and appreciation of the station as a collective asset. That is people are not willing to work as volunteers, rather the majority (especially media professionals) wish to be hired on a permanent basis. This fails to materialise because the station has no funds for wages.

The communities served by community radio do not seem to clearly understand this new concept of broadcasting. For example, not many people on the Copperbelt understand that Radio Icengelo is meant to be a collective commodity in which they can express their opinions and desires on developmental issues affecting them. Instead, most people including local civic leaders and politicians prefer to use national radio to discuss issues that are particular only to the Copperbelt province. This general lack of appreciation of community radio and the potential role it can play vis-a-vis social action campaigns, has left community radio unattractive even to sponsors and advertisers. It surely does not make sense for example, for a small retail outlet based on the Copperbelt to advertise its merchandise in a national medium when its target clients are all Copperbelt-based and best served by a local community radio station. However, that is the state of events, more often than not. Zambians (especially governmental leaders) should begin to appreciate community radio stations and devote more energy to recruiting and training community residents, encouraging participation in programme production and providing programming on community issues (Jankowski, 1991: 172), making them more suitable forums for social marketing campaigns.

However, despite the shortcomings of Radio Icengelo, the continued proliferation of community-based radio stations in general, currently spreading to the rural areas, is a good thing to Zambian broadcasting. This trend I believe could address, in the foreseeable future, Kasoma's (2000) concerns that:

For a long time the bulk of the people in Africa, especially those living in rural areas, have continued to be denied access to the press. There is a lot which African governments can do, which they have not been doing, to encourage and promote the spread of the press so that it is accessible to the majority of the population (Kasoma, 2000: 183).

To emphasise the importance of understanding and appreciating community participation, I choose to re-cite Richard Critchfield (1991) as quoted by Christians *et al* (1993):

Village reporting forces the reporter to look at problems, not in terms of the politics of the surface, as reporters habitually do, but in terms of technological and cultural trends beneath the surface.... My work has convinced me that the place to go if you want to understand the assassination of Indira Gandhi, which changed the course of Indian history, is to a Sikh Punjab village.... Village life, I have come to believe, is not only vital in itself, but the basis of all civilised behaviour, including our own (Critchfield, 1991 in Christians *et al*, 1993: 122).

The above quotation if interpreted in terms of community radio practice, would mean that the community could provide several developmental solutions to problems affecting them. Along similar lines, the social marketing campaigns that are planned and executed by community members through community broadcasting have more of a chance of succeeding, than those designed by the so-called experts on behalf of the community.

## Conclusions

Radio can be the most wonderful public communication system imaginable, a gigantic systems of channels – could be, that is, if it were capable of not only of transmitting but of receiving, of making listeners hear but also speak, not of isolating them but connecting them (Brecht, 1930 in Lewis & Booth 1989: 186).

Radio is very popular - aided by its mobility and flexibility, it certainly appeals to a wide section of society. Despite new technological developments in the media industry, radio's future is still generally guaranteed. "It may be best known as a medium for music, but its unique feature is the transmission of the spoken word. It preserves the tradition of oral communication... its future therefore is the future of the human voice as a mass medium" (Wedell & Crookes, 1990: 14). The advent of participatory community radio has brightened the prospects of radio even further.

For Radio Icengelo, given the high-quality reception and popularity of its programmes, as attested by focus group participants, its future is certain, provided it wins the total support of the community, and the programmes continue to be interesting, up-to-date and related to the situation in which the listener finds him/herself. Its audience can then be

maintained or even increased as more and more people eventually begin to appreciate and support the role of community stations in the development of their communities. Community radio programming ought to cater to the needs of the listeners according to their locale and not bore them with the top-down ideas of editors and producers. A user-friendly effort to make community radio accessible at times and places when and where the listener needs it should inform community radio policy. Hans Enzensberger (1970) saw the media as having an 'emancipatory' role in which each receiver was at the same time a potential transmitter of information, decentralised programming and a collective production and seek feedback from those involved (Enzensberger, 1970 in Wedell & Crookes, 1990: 44).

This author employed qualitative methodologies in an attempt to better understand the operations of community radio in Zambia and its potentials in social marketing campaigns. By no means do I suggest that this methodology is exhaustive, rather, further research using multiple methods of research will enrich understanding of community radio in Zambia. There is lots of room for further empirical study to be undertaken. For example, there is need for research on the tense relationship between professional media routines and ordinary citizens seeking a medium and a form of expression for their concerns (Jankowski, 1991: 173). Further qualitative case studies of other community radio stations in Zambia can also help us understand how community media can provide a specific alternative platform vis-a-vis social marketing campaigns.

This research attempted to lay out issues relevant to policy makers such as: the need to establish an independent broadcasting regulatory body that would formulate policy and offer guidelines on operational mandate of community radio stations, its relationship to the communities and so on. Also crucial to community radio is its future in terms of funding and sustainability. The essay supports the thesis that community radio is an ideal democratic forum where diverse opinions can be freely and horizontally debated upon. Community radio therefore plays a major role in community empowerment and development through its participatory communication. It thus contributes most significantly to awareness creation within the communities through social marketing

campaigns. All community members require is to be sensitised on how best to utilise community radio stations for the upliftment of their communities.



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# RADIO ICENGELo

DAY: MONDAY

DAILY PGM LINE-UP

DATE: .....

TIME	PGM LINE-UP	WEEK 1	WEEK 2	WEEK 3	WEEK 4
05:55	STATION IDENTIFICATION				
06:00	PROGRAMME LINE UP				
06:05	OUR LIFE WITH CHRIST				
07:00	RISE AND SHINE				
08:15	SONGS OF PRAISE				
09:10	ILYASHI MUCHIBEMBA				
09:15	NANI AKASUNGA				
10:00	NEWS				
10:15	EFYO CHALI AKALE				
11:00	UKUBELENGA BIBLE				
11:15	INSHITA YA MISEPELA				
12:00	SONGS OF PRAISE				
13:00	COMMUNITY NEWS				
13:30	STORY TIME				
14:00	FROM THE YOUTH CENTRE				
14:30	SCHOOL TIME				
15:30	UBUYANTANSHI BWA BA NA MAYO				
16:30	IFILENGWA NA LESA				
17:00	AMAPEPO YA EKLESIA				
17:30	KANYIMBILE LESA				
18:00	ILYASHI MUCHIBEMBA				
18:15	ICHILAMBA				
19:00	INYIMBO				
19:30	POETRY PRESENTATION				
20:00	THE WORLD OF KNOWLEDGE				
21:00	PLANTED IN LOVE				
21:30	POST MARK AFRICA				
22:30	OUR LIFE WITH CHRIST				
23:00	REFLECTION /CLOSEDOWN				



# RADIO ICENGEL0

DAY: TUESDAY

DAILY PGM LINE-UP

DATE:.....

TIME	PGM LINE-UP	WEEK 1	WEEK 2	WEEK 3	WEEK 4
05:55	STATION IDENTIFICATION				
06:00	UBUTANTIKO BWA MA PROGRAMMES				
06:15	AMAPEPO YA LUCELO				
06:45	UMUTAKATIFU WA LELO				
07:00	LESA EKACHEMA WANDI				
08:00	UBUMI BWESU				
09:00	ILYASHI MUCHIBEMBA				
09:15	MWEBACE				
09:30	INYIMBO SHA KWA LESA				
10:00	NEWS				
10:15	NAITA NAITA				
11:00	UKUBELENGA BIBLE				
11:15	UKUPOSHA MUMA KALATA				
12:00	SONGS OF PRAISE				
13:00	COMMUNITY NEWS				
13:30	STORY TIME				
14:00	MUSIC				
14:30	SCHOOL TIME				
15:30	LET'S COOK				
16:00	CHILDREN'S PAGE				
17:00	AFRICAN PERSPECTIVE				
18:00	TODAY'S WOMAN				
19:00	INYIMBO				
19:30	ILYASHI MU CHIBEMBA				
20:00	CETZAM				
20:30	FWEBENA KALALE				
21:30	MUYINANE				
22:30	IFITENTE FYESU				
23:00	INYIMBO SHA KWALESA				
24:00	REFLECTION /CLOSEDOWN				

# RADIO ICENGELo

DAY: WEDNESDAY

DAILY PGM LINE-UP

DATE: .....

TIME	PGM LINE-UP	WEEK 1	WEEK 2	WEEK 3	WEEK 4
05:55	STATION IDENTIFICATION				
06:00	PROGRAMME LINE UP				
06:05	OUR LIFE WITH CHRIST				
07:00	RISE AND SHINE				
08:15	GOD OF SUPRISSES				
09:15	ILYASHI MUCHIBEMBA				
09:15	IFITABO FYESU				
10:00	NEWS				
10:15	BIBLE QUIZ				
11:00	UKUBELNGA BIBLE				
11:15	UBUMI BWA MISEPELA				
12:00	SONGS OF PRAISE				
13:00	COMMUNITY NEWS				
13:30	POSTMARK AFRICA				
14:30	SCHOOL TIME				
15:00	INYIMBO				
15:30	MUKOLWE PAKUKALA				
16:30	UBULIMI				
17:00	AMAPEPO YA EKLESIA				
17:30	KANYIMBILE LESA				
18:00	ILYASHI MUCHIBEMBA				
18:15	IMYEO YABA KRISTIAN				
19:00	MUSIC				
19:30	FROM THE BOOKSHELF				
20:00	TAPPING THE TALENT				
20:45	FROM THE COMMUNICATION DESK				
21:30	BUSINESS WORLD				
22:00	DEDICATION TIME				
23:30	OUR LIFE WITH CHRIST				

DAY: THURSDAY

DAILY PGM LINE-UP

DATE: ..

TIME	PGM LINE-UP	WEEK 1	WEEK 2	WEEK 3	WEEK 4
05:55	STATION IDENTIFICATION				
06:00	PROGRAMME LINE UP				
06:05	OUR LIFE WITH CHRIST				
06:45	INSIGHT				
07:30	WONDERFUL WORLD OF THE YOUTH				
08:00	SONGS OF PRAISE				
09:00	INYIMBO				
09:10	ILYASHI MU CHIBEMBA				
09:15	MWEBACE				
09:45	UBUMI BWESU				
10:00	NEWS				
10:15	INSHITA YA MISEPELA				
11:00	UKUBELENGA BIBLE				
11:15	BAKAFUNDISHA				
12:00	SONGS OF PRAISE				
13:00	COMMUNITY NEWS				
13:30	BEAUTY WATCH				
14:00	THE YOUTH POINTER				
14:30	SCHOOL TIME				
15:30	AMANGALO				
16:30	AMAFUNDE YA PAMUSEBO				
17:00	AMAPEPO YA EKLESIA				
18:00	ILYASHI MUCHIBEMBA				
18:15	KANYIMBILE LESA			12	
19:00	MUSIC				
19:30	REPRODUCTIVE HEALTH				
20:00	ALL THAT JAZZ			1	
21:00	GOD OF SUPRISES				
22:00	TALKING THEATRE				
23:30	OUR LIFE WITH CHRIST				
24:00	REFLECTION CLOSE DOWN				

# RADIO ICENGELO

DAY: FRIDAY

DAILY PGM LINE-UP

DATE: 25/12/98.

TIME	PGM LINE-UP	WEEK 1	WEEK 2	WEEK 3	WEEK 4
05:55	STATION IDENTIFICATION				
06:00	PROGRAMME LINE UP				
06:05	ULUMBI LWA MULANDA				
07:30	WE MFUMU TUBELE ULUSE				
08:00	INYIMBO SHA KWA LESA				
09:10	ILYASHI MU CHIBEMBA				
09:30	IFILENGWA NA LESA				
10:00	NEWS				
10:15	MWEBACE				
11:00	UKUBELENGA BIBLE				
11:30	UBUYANTANSI BWA BANA MAYO				
12:00	SONGS OF PRAISE				
13:00	COMMUNITY NEWS				
13:30	TAPPING THE TALENT				
14:30	SCHOOL TIME				
15:00	MUSIC				
16:00	PLANTED IN LOVE				
17:00	NEWS FILE				
18:00	FROM THE YOUTH CENTRE				
19:00	INYIMBO				
19:30	ILYASHI				
20:00	UBVIKASHI BWA MUNTU				
20:30	AMAPINDA NE NSOSELO				
21:00	UKUPOSHA MUMA KALATA				
22:00	UMWEO KANANI				
23:00	INYIMBO				
24:00	CLOSE DOWN				

*Low yis/magistrate DRCs Human rights*

TIME	PGM LINE-UP	WEEK 1	WEEK 2	WEEK 3	WEEK 4
05:55	STATION IDENTIFICATION				
06:00	PROGRAMME SUMMARY				
06:05	OUR LIFE WITH CHRIST				
07:00	FACE TO FACE WITH THE COMMUNITY				
08:15	DR. JOSE RADIO SHOW				
09:10	ILYASHI				
09:30	UKUSEFYA UMWAKA 2 000				
10:00	NEWS				
10:30	MUYINANE				
11:00	UKWISHA IFISHINKA				
12:00	SONGS OF PRAISE				
13:00	NEWS				
13:30	THE AFRO CENTRICS SHOW				
14:15	YOUTH POINTER				
15:00	INYIMBO				
15:30	MUKOLWE PAKULA				
16:00	ILYASHI				
16:30	IMITI IKULA				
17:30	IMPINDI YA CILAMBA				
18:00	ILYASHI MUKATI KAMULUNGU				
18:30	INYIMBO				
19:00	MUSIC				
19:30	SPORTS ROUND UP				
20:00	REGGAE				
20:30	WONDERFUL WORLD OF THE YOUTH				
21:30	TALKING THEATRE				
22:00	BEATS AND BITS				
23:30	OUR LIFE WITH CHRIST				
24:00	CLOSE DOWN				

# RADIO ICENGELO

DAY: SUNDAY

DAILY PGM LINE-UP

DATE: .....

TIME	PGM-LINE-UP	WEEK 1	WEEK 2	WEEK 3	WEEK 4
05:55	STATION IDENTIFICATION				
06:00	PROGRAMME SUMMARY				
06:05	OUR LIFE WITH CHRIST				
07:30	COMMUNITY HEALTH				
08:00	SONGS OF PRAISE				
09:30	AFRICAN PERSPECTIVE				
10:00	NEWS				
10:30	MATTERS OF FAITH				
11:00	PLANTED IN LOVE				
12:00	HEALTH MATTERS				
13:00	COMMUNITY NEWS				
13:30	MASS				
15:30	UBWANA NKOWA				
16:00	ILYASHI				
16:15	UKUPOSHA PALAMYA				
17:00	MPANDA MANO				
18:00	UBUKRISTIAN BWA LELO				
18:30	KANYIMBILE LESA				
19:00	MUSIC				
19:30	FOCUS ON MARRIAGE				
20:00	SOUNDS OF AFRICA				
21:00	CHILD SURVIVAL				
22:00	TELEPHONE GREETINGS/LETTERS				
23:30	OUR LIFE WITH CHRIST				
24:00	REFLECTION/CLOSEDOWN				

## PROCEDURES AND REGULATIONS RADIO AND TELEVISION BROADCASTING

### SECTION 1—SUBJECT MATTER

This set of regulations shall apply to all aspects of the licensing and operation of private and public radio and television broadcasting stations in Zambia.

### SECTION 2—APPLICATION AND LICENCE PROCEDURES

(a) No individual or entity may operate a radio or television broadcasting station without first obtaining a licence from the licensing authority (the Minister of Information and Broadcasting Services).

(b) *Application for Construction Permit*—The first step in obtaining a licence is to file an application for a construction permit to build the broadcast facility. Upon request, the Minister of Information and Broadcasting Services (MIBS) will provide such a standard application form.

However, applications may not be filed until such time as the Minister has declared that a broadcasting frequency is available for use in a particular area or areas or probably will be available within twelve months. In addition, the declaration will specify the class or type of station proposed and the assigned power levels. Such declarations will be announced bi-annually in the Government Gazette and the national media.

(c) The time-limit for filing applications shall be at least two months. The beginning and end of the time-limit shall be stated in the announcement referenced in (b) above. The time limit may not be extended.

(d) *Acceptance of applications*—Those applications that are found to be complete or substantially complete (i.e. contains answers to each section of the application) will be accepted for filing purposes and will be assigned processing file numbers, provided the applicant, at the time of application filing, also certifies in writing that it has complied with the requirements of section 5 below.

Acceptance of an application for filing merely means that it has been the subject of a ministry staff preliminary review as to completeness. Such acceptance will not preclude the subsequent dismissal of the application if it is found to be patently not in accordance with ministry regulations.

At regular intervals, the Ministry will publish a Notice in the Government Gazette and the national media listing all applications which have been accepted for filing.

(e) *Defective Applications*—Applications that are not substantially complete when filed will be considered defective, will not be accepted for filing and will be dismissed.

If an applicant is requested by the Minister to file any additional information, a failure to comply with such request within the time allotted will be deemed to render the application defective, and the application will be dismissed.

Applications that are dismissed pursuant to this subsection may be refiled provided:

- (i) that refiling occurs within 30 days of dismissal; and
- (ii) that the Minister has not granted a licence to a competing applicant before refiling occurs.

(f) *Issuance of Construction Permits and Licences*—Applicants found to meet all applicable requirements will be issued a permit to build the proposed facility and a licence. Among other things, the construction permit and licence to be issued by the Minister will specify the construction period which shall be a maximum of one and half years.

Where more than one applicant for the same facility meets the technical, legal and financial requirements, the Minister will make a selection of the best applicant based on program considerations, see section 3 (d).

(g) *Report of Construction*—Upon completion of broadcasting construction, the licensee will verify the construction parameters on a standard Form to be furnished by the Ministry.

(h) *Licence*—After the Minister has verified that the station has been constructed in accordance with the specifications in the construction permit, a licence will be issued for seven year period; provided that the Minister may exercise his discretion to grant a licence for a period of less than seven years to an applicant.

### SECTION 3—APPLICATION REQUIREMENTS

(a) **Legal**—Licences may be issued to natural and legal persons (corporate bodies) and associations of persons established on a permanent basis other than political parties. They must have a registered office in Zambia and organisational capacity to operate as per application. The members and the representatives of legal persons and associations of persons in accordance with the law or article of association:

- (i) must have full legal capacity;
- (ii) must be fully suable in a court of law; and
- (iii) must provide proof of compliance with the Radio Communications Act.

(b) **Financial**—Applicants must demonstrate fully their financial ability to construct the station and operate for one year after construction is completed.

(c) **Technical**—Applicants must fully describe their proposed technical facilities as required by the specifications of the construction and licence applications.

(d) **Programming**—Programs must include economic, social and cultural events in Zambia, see application programming particulars.

If several applicants are equally qualified except for program considerations, a selection of the best applicant will be made by Ministry based on which applicant's overall program/proposal best advances a local or regional content.

### SECTION 4—LICENSING PRINCIPLES

(a) The following transmission possibilities shall be available for non-government controlled media.

- Long wave (LW), Medium Wave (MW) and frequency modulation (FM) in radio broadcasting;
- Band III, IV, V and Satellite broadcasting for television.

(b) For government controlled media the following are available:

- Short Wave (SW) for radio broadcasting.
- Band III for television broadcasting.

NB\* SW broadcasting by its cross-border nature, is usually reserved for government controlled media.

(c) **Interpretation of TV Bands**—Band III is basically a very high frequency (VHF) band i.e. 174 MHZ-238 MHZ. Technically you can allocate a station every 7 MHZ apart, meaning that in this VHF band, 9 stations or channels are available including ZNBC. Furthermore, a majority of households in Zambia have TV sets which receive the VHF signal.

- Band IV constitutes 470-582 MHZ i.e. 16 channels are available.
- Band V constitutes 582-862 MHZ i.e 40 channels are available.
- Satellite broadcasting constitutes 11.7-12.5 GHZ, By its specialised nature, a lot more channels are available on this band than any other band.

### SECTION 5—PUBLIC PARTICIPATION AND DISCLOSURE

(a) An individual or entity that files an application for broadcasting station must give a notice of this filing in a local newspaper or national media if no local media is available. The notice must be published at least twice a week for two consecutive weeks. The notice must contain the following information:

- (i) The name of the applicant; the names of all officers and directors and of those persons holding more than 10% or more of the stock shares.
- (ii) The purpose for which the application was filed.
- (iii) The date filed.
- (iv) The call, letters, if any, the frequency or channel.
- (v) The facilities sought including type and class of station, power, location of studios, transmitter and antenna height.
- (vi) A statement that a copy of the application and related material are on file for public inspection at a stated address in the community in which the station is proposed to be located.
- (vii) A statement that members of the public wishing to bring information to the attention of the Minister regarding the legal, financial, technical or programming qualifications of the applicant, either positive or negative, can do so by providing such information to the Minister in a verified form no later than 30 days after the last day of publication of this announcement.



(b) The Minister shall consider such public comments as a part of its Licensing process. However, the final decision lies within the discretion of the Minister.

#### SECTION 6—MULTIPLE OWNERSHIP REQUIREMENTS

The following limits of common media ownership shall apply:

- (a) overall ownership limits of AM, FM and TV stations; and
- (b) Ownership limits of AM, FM, and TV stations regionally and locally.

#### SECTION 7—FOREIGN OWNERSHIP REQUIREMENTS

With regard to foreign ownership or foreign companies, the applicant must comply with the requirements of the Companies Act, Cap. 686 of the Laws of the Republic of Zambia

Ref. No.....

Call Sign.....

## REPUBLIC OF ZAMBIA

## MINISTRY OF INFORMATION AND BROADCASTING SERVICES

## REPORT OF COMPLETED STATION CONSTRUCTION

## SECTION I—GENERAL INFORMATION

1. Applicant's Name.....

Applicant's mailing address.....

Telephone No.....

## SECTION II—TECHNICAL DATA

2. Completion date of construction.....

2.1 Description of facilities as authorised by the construction permit:

(a) Location of transmitting station (co-ordinates)

(b) Antenna co-ordinates      °      '      " N. Latitude  
    °      '      " W. Longitude

*Horizontal**Vertical*

(c) Effective radiated power      \_\_\_\_\_ kW      \_\_\_\_\_ kW

(d) Beam tilt effective radiated power (if applicable)      \_\_\_\_\_ kW      \_\_\_\_\_ kW

(e) Radiation centre above ground      \_\_\_\_\_ m      \_\_\_\_\_ m

(f) Radiation centre above mean sea level      \_\_\_\_\_ m      \_\_\_\_\_ m

(g) Antenna height above average terrain      \_\_\_\_\_ m      \_\_\_\_\_ m

(h) Overall tower above ground (including antenna, all other appurtenances, lighting, if any)      \_\_\_\_\_ metres

2.2 Description of facilities as constructed:

(a) Antenna co-ordinates      °      '      " N. Latitude  
    °      '      " W. Longitude

*Horizontal**Vertical*

(b) Effective radiated power      \_\_\_\_\_ kW      \_\_\_\_\_ kW

(c) Beam tilt effective radiated power (if applicable)      \_\_\_\_\_ kW      \_\_\_\_\_ kW

(d) Radiation centre above ground      \_\_\_\_\_ m      \_\_\_\_\_ m

(e) Radiation centre above ground      \_\_\_\_\_ m      \_\_\_\_\_ m

(f) Antenna height above ground      \_\_\_\_\_ m      \_\_\_\_\_ m

(g) Overall tower above ground (including antenna, all other appurtenances and lighting, if any)      \_\_\_\_\_ metres

2.3 Are there any differences between the facilities described in item 2.1 and those in item 2.2?

☐

Yes

☐

No

If YES, attach an Annexure explaining in detail how these differences occurred.

Annexure No.

2.4 Attach an Annexure that demonstrates compliance with any special operating conditions, terms and obligations described in the construction permit.

Annexure No.

Does not Apply

2.5 Antenna description:

Make	Model No.	No. of Section	Power Gain
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

If the antenna utilises tilt, null fill, reduced spacing (less than one wavelength) between bays or the antenna is directional or specialised, an Annexure must be attached. Also attach radiation pattern.

Annexure No.

2.6 Transmission system description

(a) Transmission line:

Make

Model No.

Length in m

<input type="text"/>	<input type="text"/>	<input type="text"/>
----------------------	----------------------	----------------------

(b) Percent efficiency of entire transmission line system \_\_\_\_\_ %

If any losses are included in 2.6 (b) other than the loss of the transmission line listed in 2.6 (a), attach an Annexure detailing these additional losses.

Annexure No.

2.7 Transmitter power output (in kilowatts) \_\_\_\_\_ kw

2.8 Operating constants:

(a) D.C. plate current in last radio stage (amperes) \_\_\_\_\_ A

(b) Applied D.C. voltage in last radio stage (volts) \_\_\_\_\_ V

(c) Efficiency of transmitter at operating power (percent) \_\_\_\_\_ %

(d) RF transmission line meter reading (percent) \_\_\_\_\_ %

CERTIFICATION

I certify that I represent the licensee in the capacity indicated below and that the foregoing statement of technical information is true to the best of my knowledge and belief.

Name \_\_\_\_\_ Signature \_\_\_\_\_

Address \_\_\_\_\_ Date \_\_\_\_\_

☐

Technical Director

Other

☐

(Specify).....

☐

Chief Engineer (Operator)

## REPUBLIC OF ZAMBIA

MINISTRY OF INFORMATION AND BROADCASTING SERVICES

# APPLICATION FOR CONSTRUCTION PERMIT FOR RADIO AND TV BROADCASTING STATIONS IN ZAMBIA

## SECTIONS 1—GENERAL INFORMATION

1. Name/s of applicant's.....

1.2 Address of applicant (Mailing address).....

1.3 Telephone No..... Telex..... Facsimile.....

1.4 Is fec submitted with this form?

☐ Yes ☐ No

If yes, state amount enclosed K.....and enclose copy of receipt.

1.5 This application is for (check appropriate boxes)

☐ Amateur    ☐ AM    ☐ FM    ☐ TV

☐ Commercial    ☐ Public    ☐ Other (Specify.....)

## SECTION II—LEGAL QUALIFICATIONS

2.1 Applicant is (check one box)

☐ Natural person      ☐ Legal person (corporation)

☐ Other

2.2 Nationality of applicant if applicant is a natural person.....

2.3 If applicant is a corporation, identify the date and place where applicant is registered.

Date..... Place.....

Attach to this application as Exhibit No. 1 a verified copy of the applicant's registration certification.

**2.4 Name, address and citizenship (nationality) of director and each officer of the corporation.**

2.5 Name, address and nationality of each person authorised to vote the corporation's stock/shares. Also specify the percentage of stock each person is authorised to vote.....

2.6 Name, address and nationality of each person owning stock/share in the corporation. Specify the number and percentage of shares owned by each person. ....

2.7 Total authorised shares of corporate stock.....

Total issued shares of corporate stock.....

2.8 Are there any documents, instruments, contracts or understandings (written or oral), not already identified in this application, relating to current or future ownership interests in the applicant or rights to profits or income from the proposed operation of the broadcasting station?

☐ Yes      ☐ No

If yes, attach to this application any such documents as Annexure No. 2. All oral understandings must be reduced to writing and included as a part of Annexure No. 2.

2.9 Are there any documents, instruments, contracts or understandings (written or oral), not already identified in this application, relating to programming or technical operation of the proposed station or any other aspect of the proposed station(s) operation?

☐ Yes ☐ No

If yes, attach to this application any such document, as Annexure No. 3. All oral understandings must be reduced to writing and included as a part of Annexure No.3.

2.10 Does the applicant or any part to this application or any member of the immediate family of any party to this application have interest as an owner, director or officer in any broadcasting or other media in Zambia?

☐ Yes      ☐ No

2.11 Has an adverse finding been made or an adverse final action been taken by any court or administrative body as to the applicant or any party identified in response to No. 2.5, 2.6 and 2.10 above?

☐ Yes      ☐ No

If the answer is yes, attach as Annexure No. 4 a full disclosure of the person(s) and matters involved, including an identification of the court or administrative body and the proceeding (by dates and file numbers), a statement of the facts upon which the proceeding is or was based or the nature of the offence alleged or committed, and a description of the current status or disposition of the matter.

### SECTION III—FINANCIAL QUALIFICATIONS

3.1 Attach as Annexure No. 5 a detailed itemization of the total costs of constructing the proposed station and the total cost of operating the station for one year after construction is completed. Costs must include infrastructure, staff and all other expenses.

3.2 Attach as Annexure No. 6 verified financial documentation which establishes the ability of each source to provide the funds noted.

3.3 Will any funds, credits or any other financial assistance for the construction, purchase or operation of the station(s) be provided by aliens, foreign entities, or domestic entities controlled by aliens, or their agents?

☐

Yes

☐

No

If yes, attach as Annexure No. 7 a full disclosure concerning this assistance.

#### SECTION IV—INFRASTRUCTURE—ENGINEERING

4.1 Transmission medium (e.g. cable/terrestrial or microwave links/satellite).

4.2 Frequency band (e.g. LF/MF/SW/FM/VHF/UHF).

4.3 Operating frequency.

4.4. Coverage Area (attach map as Annexure No. 8).

4.5 (a) Site for transmitter (indicate exact geographical co-ordinates):

(b) Make/type, of transmitting equipment:

(c) Radiated power:

4.6 Site for studio.

4.7 Will any existing transmission facilities in Zambia be used?

☐

Yes

☐

No

If yes, identify owner and describe location of facilities to be used. Also describe manner in which facilities will be used and provide proof of contact with owner of facilities as Annexure No. 9.

4.8 Antenna Characteristics:

(a) Type of Antenna.....

(b) Height and Gain.....

(c) Other Particulars.....

4.9 Provide proof as Annexure No. 10 that the proposed site is available for the use intended by this application.

#### SECTION V—PROPOSED PROGRAMMING

5.1 Details of any previous experience in broadcasting.....

5.2 In what language(s) will programming be broadcast.....

5.3 Proposed number of hours station will broadcast each day (Specify Times of the day).....

5.4. Attach as Annexure No. 11 details of proposed programme schedule showing programming format.

5.5 Estimated percentage programming time to be:

(a) Produced in Zambia by applicant.....

(b) Produced in Zambia by other organisations.....

(c) Relayed directly from foreign sources.....

(d) Obtained via other means from foreign sources.....

5.6. Percentage time allocated to:

Coverage of Zambia scene	:	%
Zambian Music	:	%
Other music	:	%
Zambian sport	:	%
International sport	:	%
Education broadcasts produced in Zambia	:	%
Other Educational broadcasts	:	%
Public service announcements and programs	:	%
Community messages	:	%
Advertising	:	%

5.7 Source of programming

Zambian news and current affairs	:
Foreign news and current affairs	:
Music	:
Advertising	:
Other	:

5.8 Station identification:.....

5.9 Call sign:.....

CERTIFICATION

I certify that the statements in this application are true and correct to the best of my knowledge and belief, and are made in good faith.

Name of Applicant

Signature of Chief Executive Officer

.....

.....



Date.....

Title.....





RADIO ICENGLO

Radio Icengelo

(Radio Light)

P.O. Box 20694

5282 Mwandu Crescent

Riverside

KITWE

## FRIENDS OF RADIO ICENGLO

### DONATIONS RECEIVED FROM PARISHES

NAME OF PARISH	AMOUNT
Chililabombwe Deanery	
Kamenza, All Saints .....	74,230.00
Chingola Deanery	
Sts. Peter & Paul .....	437,000.00
Chiwempala, Holy Saviour .....	28,500.00
Kabundi, St. Stephen .....	182,700.00
Kapisha, Resurrection Parish .....	31,000.00
Kasompe, Good Shepherd .....	73,120.00
Nchanga, Twelve Apostles .....	339,500.00
Musenga Outstation .....	20,000.00
Kitwe/Kalulushi Deanery	
Kalulushi	
St. Francis .....	90,000.00
St. Michael's .....	140,000.00
Chibuluma, St. Mary Immaculate .....	41,740.00
Kitwe	
Chamboli, Sts Michael & Noah .....	100,000.00
Chilobwe Outstation .....	5,100.00
Kamfinsa Outstation .....	47,500.00
Luangwa, St. Maximilian .....	30,100.00
Ndeke, St. Augustine .....	160,800.00
Wusakile, St. Francis .....	100,000.00
Zam Tan Outstation .....	6,500.00
Bulaya Catholic Church Pioneers .....	3,000.00
Sub-total 1 .....	1,910,845.00



*Sub-total 1 (B/F)*..... 1,910,845.00

**Luanshya Deanery**

Immaculate Conception ..... 118,750.00

**Mufulira Deanery**

Chambishi, St. Nicholas ..... 77,500.00

Kankoyo, Good Shepherd ..... 62,800.00

Kantanshi, St. Lawrence ..... 214,750.00

Murundu, St. John ..... 26,600.00

St. Patrick ..... 293,300.00

St. Theresa, Kawama East ..... 63,950.00

**Ndola Deanery**

Cathedral of Christ the King ..... 69,500.00

Chifubu, St. Joseph of Cupertino ..... 94,700.00

Chipulukusu, St. Charles Lwanga ..... 93,000.00

Masala, Holy Trinity ..... 70,000.00

Ndeke, St. Nicholas ..... 85,300.00

**Missions**

Mishikishi ..... 395,390.00

Ibenga, St. Theresa ..... 35,000.00

**Other Groups/Persons**

Good Samaritans (Kitwe) ..... 100,000.00

Baptistine Sisters (Kitwe) ..... 10,000.00

Peter Chalikosa (Mukuba Hotel) ..... 186,900.00

*Sub-total 2* ..... 1,997,410.00

**TOTAL:** ..... 3,908,285.00

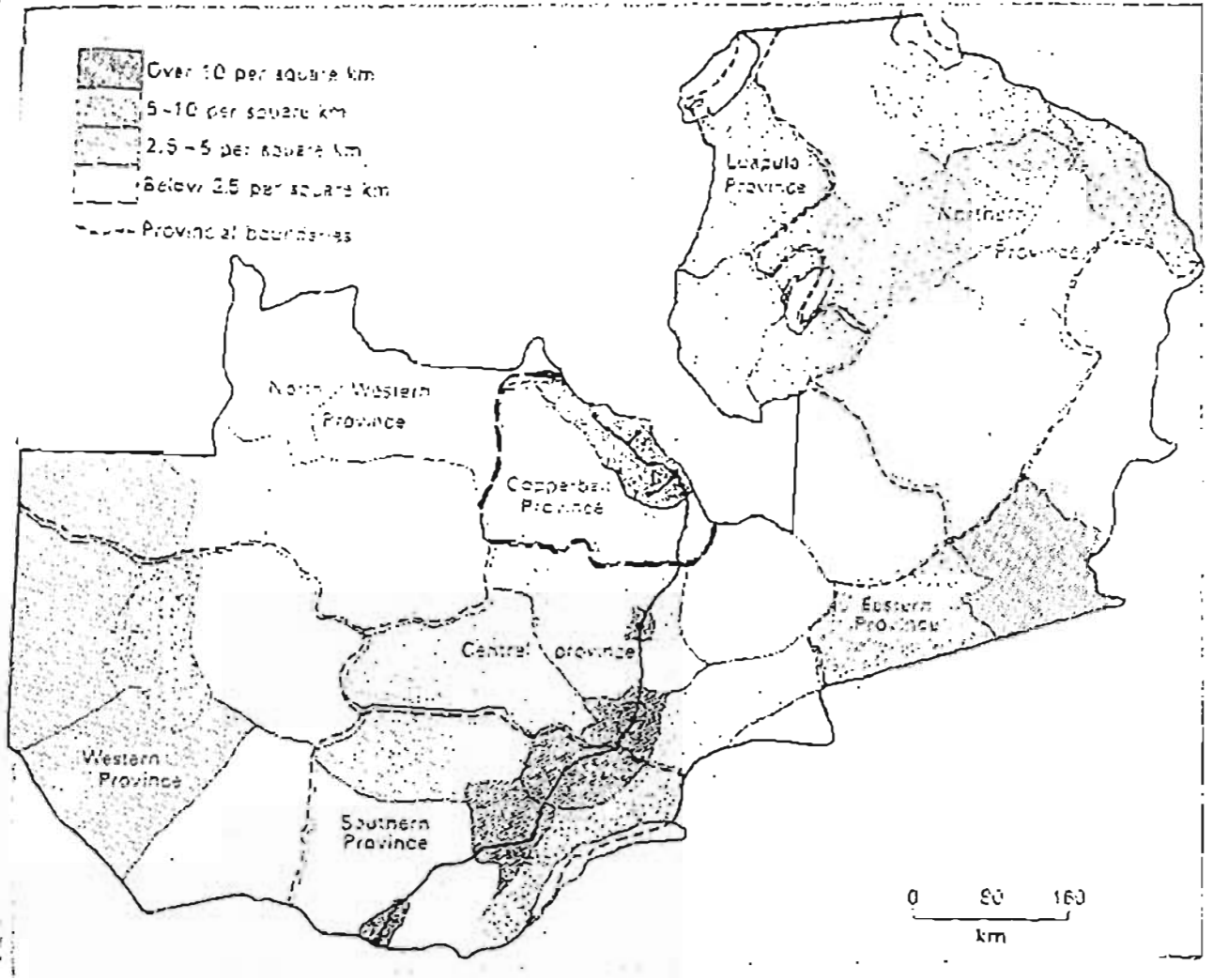
We sincerely hope that many more donations are on the way. Many thanks to all the parishioners for the generous contribution to the Radio Icengelo project. Radio Icengelo will, in the years to come, continue to rely on your individual as well as community contributions for survival.

We are happy to announce that from 6th September 1995 Radio Icengelo started to broadcast trial programmes from 17.00 hours to 20.00 hours daily. These programmes will continue until the Station is full commissioned.

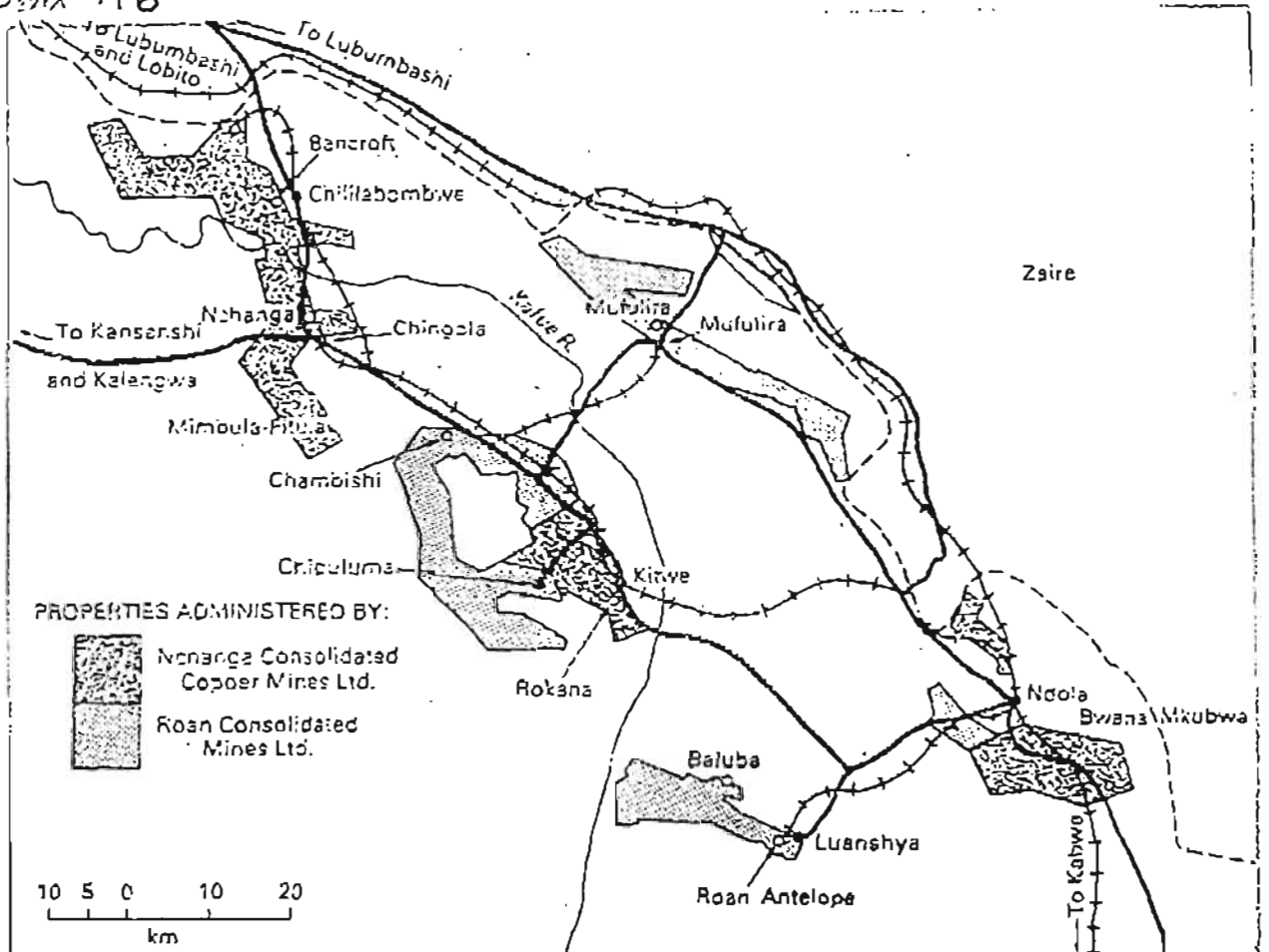
The broadcasts can cover Kitwe listeners only, though we have been picked by Mufulira and St. Joseph's Mission. We are on FM 89.1 Megahertz. Comments and suggestions and special announcements are welcome.

**Ring Telephone No. 220478**  
or write to  
**the Director, Radio Icengelo, P.O. Box 20694,**  
**5282 Mwandi Crescent,**  
**Riverside, Kitwe.**

# APPENDIX 4a



# APPENDIX 4b





RADIO ICENGELO

Radio Icengelo  
(Radio Light)  
P.O. Box 20694  
5282 Mwandu Crescent  
Riverside  
KITWE

## **“RADIO ICENGELO” — “RADIO LIGHT”**

**FM— RADIO STATION**

**Why a Christian Independent Radio Station?**

Apart from a handful of countries with independent radio and TV stations, the electronic media in Africa still remains, to a large extent, under state control and it's not far from the truth to say TV viewers and radio listeners in the continent are at the mercy of their governments. The free flow of information, if ever to be achieved in Africa, requires the establishment of private ownership of radio and TV, especially the latter, being the most powerful of all communication media.

The Catholic Church recognises this need and is setting up a Community Radio broadcasting station on the Copperbelt — “Radio Icengelo” - “Radio Light”.

### **Aims and Objectives:**

The Church hopes to participate actively in the development of the country, reaching the forgotten - those who cannot afford TV, and the

those who are not reached by the state-owned media.

That hope has become a reality. The establishment of "Radio Icengelo" will inform and educate people on social, cultural, economic and religious issues.

Initially we will operate as a weekend radio station, operating only on Fridays, Saturdays and Sundays. Eventually we will broadcast daily.

Programmes on our FM Radio will cover a wide range of topics. About 20 percent will be allocated to religious programmes, 40 percent to education and information, economics, democracy (good governance, right use of authority, and human rights education), and health programmes. The programmes will comprise drama, interviews and panel discussions by people from the community and by experts from various Christian denominations.

### When will the Station be open?

We hope soon! Radio Icengelo will be on the air by the end of November. Delays have been necessitated by lack of funds to begin with. Friends overseas have assisted with the purchase of the equipment for on site production and on site transmission equipment at a cost of \$200,000. The 70 metre mast has been constructed with local funds from door to door collection and fundraising ventures in main cities of the Copperbelt.

### What contribution to development will "Radio Icengelo" make?

Radio Icengelo will reach those whom society ignores — those who cannot afford TV or are illiterate.

Our Radio Station is Christian but will broadcast not only religious programmes, but also education and information on health, agriculture, economics and democracy. Our Community Radio will be open to other Churches.

3. We believe in Jesus' words, "The truth will make you free" — We will add our Christian voice in reporting issues of national interest truthfully without fear or favour. It is important to give poor people a voice and freedom of speech in order to protect democracy.
4. We will transmit local news by linking up with the National media network as well as with other independent networks.
5. On entertainment "Radio Icengelo" will be quite competitive with ZNBC and other independent stations. We will entertain music lovers and motorists with their favourite music. People can make requests of their favourite tunes.

We do not subscribe to the opinion that only gospel music is good and secular music is from the devil. All good music is a gift of God and can give glory to God. It all depends on the use you make of it.

Finally, some of the delays have been a result of poor funding. The Radio Committee and Team still need financial assistance to build the transmission room and salaries for the workers. Our target is K100,000,000 (\$140,000) to complete and pay for tower (K60,000,000), transmission room (K20,000,000) and salaries for three years (K20,000,000 each year). Your small, generous donation can make all the difference.

Please send your donation to "Radio Icengelo", P.O. Box 20694, Kitwe.

God bless you.

Yours sincerely in Christ.

*+ Dennis H. de Jong*

+Dennis H. de Jong

BISHOP OF VIOLET

## Transcribed interview with former station manager

**Bright:** welcome to this interview, just give me your name

**Response:** Justine Chikontwe

**Bright:** what is your understanding of community radio and the role of community radio.

**Justine:** My understanding of a community radio is that, a medium which is there to.... life in that particular community or a given community, so a radio run by the community itself, funded by the community and almost all the things done by the community where the radio station is operating.

**Bright:** and role do you a community radio should play in a community?

**Justine:** I think the role, it should be a providing forum of idea exchange for the people sharing a particular life style, when we talk about a community we are focusing on people living in a specific area and possibly sharing life in that area, so now how do they know what is going on because they are living as individuals, so there is a radio station which could be a forum of exchange or awareness of what is going on in that community or neighbourhood.

**Bright:** having worked in radio before what do you think radio ichengelo has done so far or at a time you were working there in terms of civic awareness programme, first you may tell me what you understand by civic awareness programmes?

**Justine:** civic awareness programmes could be programme to do with human rights and understanding basically the human rights the way people are governed in part of politics, interpreting economics and the effects of these things in life style of people.

**Bright:** how much has radio ichengelo done in that regard

**Justine:** on that i think radio ichengelo has been trying to highlight the major concerns of the community, for instance wife battering, people not knowing what to do in case of violating other persons human rights, the court procedures, in terms of health what causes...., what a person can do if persons are in emergency maybe the hospital is not near or where transport is a problem to the hospital what can be done. Then for politics what the present political situation is in the country, free market economy what that means for the lives of people. Well there haven't been specific programmes directly to

deal with that but complaints have been brought to radio ichengelo and then programmes have been organised so that people phone in so that they discuss, participate in the discussion where they try to elaborate some more on an issue and what people can do... with this kind of development.

**Bright:** one of the key concepts of community radio is community participation what would you say is the level of community participation of radio ichengelo?

**Justine:** there i could say there is participation to some extent but not as much as it would be in a community radio station, for instance we take programming if any other radio station is run by the community the community should be able to come up with with what they want the radio station to do or to air or if the community feels they should talk about the environment in this area then someone should be assigned to do that, then the community participate in searching for material for that programme, but as of now there are some people who do the programming they come up with ideas of what they think the community would like and then they go ahead to contact those who would participate in airing the programme but not the actual programming.

**Bright:** funding becomes one of the major problems of community radio how would you say from the inside experience you had with radio ichengelo, is it financial kind of position.... how does it raise its funds.

**Justine:** in fact at the moment there are some financial problems because ideally the radio station should be funded by the community, where the.... operating but now that hasn't come up as yet, the system we use, first of all relatively we've been trying to use the system used by ZNBC for instance of advertising, now since it's a non profit making organisation, then advertising is not as much as it is done else where and then coverage is limited to the community of the copperbelt, therefore we can not get major sponsors, national sponsors because for them they would like to sell their products, hence radio ichengelo depends only the church and since the church is non profit as well and it survives on grace then it has made radio ichengelo survive on grace as well. So when the church runs out of money there is no money to go to radio ichengelo because the church can not afford to fund all the programmes.

**Bright:** are they allowed to source for funds on their own without having to go to the church [radio ichengelo].

**Justine:** yes there is that kind of lee way but at the moment i think the problem came in with the people interested in solesting for funds, instead of using whatever they solested for community radio station people tend to earn a living out of the radio station, you know the current employment problem, so instead of the radio benefiting you find that most of the things are going in private hands, and because of that then it becomes very very difficult for church to encourage some more sourcing of funds minus it's consent, so for accountability in our association we would like to know where the money is coming from and how the money can be used, but otherwise it's something that is open.

**Bright:** runing from the funding part of it, the programmes the civic awareness programmes are they sponsored or not sponsered?

**Justine:** their either way, they could be sponsered or not sponsered, for instance we used to have doctors corner, that was not sponsored programme, but once the programme, the people who are programming advertise and sometimes people come up and they sponsor, so some business... we have around Kitwe sponsor one or two programmes and sometimes civic programmes could be among those.

**Bright:** having been manager at radio ichengelo what would you say is the legal flame work under which community radio operates how much did you prepare for licencing your licences and what would be the penalties if you don't pay the licences.

**Justine:** I think community radio stations as of now considered as a private, private owned so you pay for licencing as the law stipulates under private ownership, I remember that time I was there we used to pay a million to renewal, 1 million to renew the licence each year, I don't know maybe this time they have increased. There are 2 licences legistration and broadcasting .... separate kind of licencing, so to operate as a private radio station is one thing, then to broadcast as a private radio station is another thing. [you have to pay for both]

**Bright:** do you think it's a fair charge for a non profit radio station?

**Justine:** well I don't think so because a commercial radio station is there to make money, therefore since they are in a business of money making those it's fair, but for a non profit making I don't think it's fair paying as much as commercial station, because some are registered as community radio stations but are commercial, so i don't think it's fair, but again if the radio station is supplementing the efforts of the government in civic

awareness, so they should not be meant to pay as much because they are supplementing the efforts of the government.

**Bright:** what would you say is the constitutional policy of radio ichengelo in terms of programming?

**Justine:** it's non partizanship, that has come out very strongly because the radio is supposed to be community and not to participate in politics as partizan, but they may participate in politics with neutrality, to allow people to air their views, but should not be seen to side with one political party against the government or openly attack the government, it might be another way of attacking the government, as such the moment you step out of the station you risk your licence being withdrawn.

**Bright:** what would you say is the quality of programmes made by community radio compared to those aired by national radio stations?

**Justine:** the quality is not uptodate, though once handled by professional journalists or someone who has been to communications school, the quality is quite competitive. But some programmes done by the community you need to go through them and polish them up, so the quality there is a bit of some problem.

**Bright:** what suggestions would you give to a community radio station like Icengelo in order for it to operate like an ideal community radio station?

**Justine:** My suggestion is, first of all we look at the organisation structure in terms of who does what and so on. on the structure, what I found when I went there was a board of directors some of them were also operating like station managers they could go there and ask people how they station was running. Now since there were not there on a day to day basis, the members, permanent staff would gather in the morning and share the duties and that was all. I found that to be very difficulty, because though it is a community radio station it should not be run in a differenrent way from a national radio in terms of structure. so I suggested that we come up with a small management structure to deal with the day to day running of the staion while board members be restricted to policy formulation. The station I proposed be run by a manager who was to report to the board. then the station manager to have deputies for insytance technical department. The head of tech. becomes a deputy in technical issues and the programmes head and the commercial department head.



If the community could be brought in to be on the board irrespective of where they are coming from. Although that could be in danger if the station is run by the church because a totally independent person may bring in something that the church may not agree with. But members of other mainstream churches can be brought in and see what kind of programme can be aired and define the overall programming policy of the station. The community should also be very involved in the running of the station working of course within the framework of the church. In terms of programming, I remember we tried to invite people to come up with the programme they thought the station should have. This would make the station richer in terms of community participation. We should also encourage volunteers who are established in terms of income so that when they go to the station, they do not go there for financial gain. then that compromises what community station is there for.

**Bright:** what would you say from both a listener's and an insider's point of view, is the future of community radio in Zambia and radio Icengelo in particular?

**Justine:** from a listeners view point, there is a lot of hope, for example there is a very good response especially from the churches. I think if the whole concept of community radio and what it stands for is clearly explained to the people, then there is a bright future for community radio.

**Bright:** in terms of professionalism what would you say about radio Icengelo?

**Justine:** Lack of finances to pay professionals good wages has made it difficult for radio Icengelo to attract professionals. Currently, the people holding positions at Icengelo are not as qualified as those professionals who may be required for the jobs. also there is a sense of insecurity on the part of those holding positions, they do not easily welcome professionals for fear of losing their positions.

**Bright:** Thank you very much for your time.

***Tape-recorded interview with Radio Icengelo Station Manager, Mr. Nicholas Pascallin Chimese - February 2000***

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**Bright:** I would like to welcome you to this interview Mr Chimese. Tell me your understanding of radio in general and community radio in particular.

**Chimese:** There are three types of radio stations, there is commercial, government and community radio station. Let me begin with commercial, that type of radio station is there for profit and the owners control it in the way they would like it to operate. The second one is the government controlled. This one is used by the government as a propaganda machinery mainly, it doesn't involve the community. Now in the case of the community radio station, this one is basically a mouth piece for the underprivileged. Let me take our own example of community radio station, we have the staff and the community producing programmes, producing their own programmes of what goes on in their communities by so doing we have full community participation in their own welfare in the townships where they live and so on. Briefly that's how I can describe the three types of radio stations.

**Bright:** yours is a community radio station. What role do you play in enforcing civic awareness programmes for example. When you talk about things on health matters, on environmental issues or any other things like voter education, during elections do you play any roles? What have you done as radio Icengelo?

**Chimese:** what we have done as radio Icengelo is to make the community know about for example we have doctors whom we bring in, what we call face to face the community and other health programmes. We bring them we interview them record what they say, and bring this on air for the listeners. We tell them for example the importance of elections, it is their duty that they participate in elections that they choose a leader who would represent them in parliament. And coming back to health programmes, we bring in doctors from kitwe central hospital to talk on specific subjects on health. And we at times get the community to phone in to participate and ask questions, make comments and at

times doctors who we interview make private arrangements for listeners to go to them and ask whatever questions they would like to ask outside the broadcasting.

**Bright:** sounds good .. eh, do you have those programmes sponsored by... or who sponsors such programmes?

**Chimese:** there are times when we have sponsors although as at now we have not found it easy to find sponsors most of the health programmes that we have are not sponsored simply because we are unable to find companies or individuals who would be able to sponsor programmes. You know sponsoring a programme costs money... and most companies do not have money to spans programmes.

**Bright:** say roughly how much would a 30 minute programme cost if a sponsor was to come in?

**Chimese:** a 30 minute programme would cost about 500,000 kwacha..... for a one hour programme it would cost double that or it could be slightly more than that.

**Bright:** you don't things like prime time or ... ( ooh we do have prime time, and prime time comes in .. all weekends are prime time and during the week the mornings from 6-8...., 12 - 14, ... 17-20hrs)...

**bright:** do air any of these civic awareness programmes during prime time?

**Chimese:** yes, were say for example if such a programme is sponsored we air it during prime time, but it depends on what time we can fit a programme it could be ordinary time it could be on prime time depending on what time we have , programmes like the Zambia national provident fund which is now called Napsa we had that one sponsored for a while and these are the kind of communities services that are offered to the public.

**Bright:** What factors could determine the way you allocate the programmes?

**Chimese:** what would determine the way we allocate programmes is the question of what time do people stay at home , we look at the kind of programme, is it a programme that people would want to listen to, which programmes the people would benefit most by looking at that kind of thing that's how we allocate time to various programmes, but

those we feel should be listened to by listeners we put them or we bring them during prime time.

**Bright:** how much community involvement would you say radio Icengelo has?

**Chimese;** as I said earlier on a community radio station is a committed radio station owned by the diocese even then it's a radio station for the community That's why we involve them so much in making programmes because it's their own radio station.

**Bright:** do they contribute in terms of monetary issues I mean you just said that you don't have so much sponsors how much help do you get from the community in terms of bringing financial aid or something like that?

**Chimese:** I would say apart from paying for maybe sponsored programmes maybe bringing in what companies may want to sell and advertise this is the only way that the community helps but otherwise we have no contribution under what so ever from the community, although in the past we used to have what we used to call friends of Icengelo it operated more less like a club which a member of the community contributes a small amount which he pays monthly but because we had some operational problems the system had to stop, we are thinking of reviving it, otherwise that is the only way the community would come in to assist generally.

**Bright:** are there enough of these very community based civic awareness programmes that you have say for example if you tell me there is on health what about on education in terms of quantity do you have enough of these programmes?

**Chimese;** ah not really we don't have enough of these programmes, I wish we could because as I said if we had enough people from the community willing to participate and bring in programmes we would have more of what we have now than we are having at the moment but then I think maybe it's because it's a new thing, the new community based radio station that has come in people have not come to be used to it, maybe in future we will be having more of these people to come in and produce programmes.

**Bright:** ah, in terms of the work force, do you have permanent staff and volunteers?

**Chimese:** yea, initially when the bishop thought of having a community radio station his idea was to have a skeleton staff maybe have the station manager, head of programmes , studio manager, somebody on the technical then have the rest of the people as volunteers now because of the poverty that's prevailing in the country we didn't expect anybody to come to leave home to come and do the radio broadcasting that aren't permanent so that what has happened now those that we employed as volunteers had turned out to be employees of radio Icengelo and of course we have a few numbers of volunteers that are assisting us some of these volunteers are people who are working and some who are not working but we do encourage them to assist or to find sponsors for programmes by so doing we pay them commission, but otherwise they are not employees as such so I would say we have a number of employees on the pay roll and a number of employees as volunteers.

**Bright:** key, who are your major partners in terms of sponsorship who sponsors radio Icengelo?

**Chimese:** mainly it's the catholic diocese of Ndola , we would love that we have some sponsors although we want people companies sponsoring with strings attached we wouldn't like that to happen but we would welcome anybody wanting to sponsor us if they promise that they will not interfere in the operations of the programmes because we love to operate as free as possible.

**Bright:** would say you are that free today?

**Chimese:** yes as at now I would say we are free, infact you mentioned during the time I gave a ..... to the station I don't know whether you have a question on that one as to whether we have finance from the government , as at now we don't have any contribution from the government:

**Bright:** have you made any approach to them?

**Chimese:** we haven't done that because you know as a community radio station we would like to have the station operating as free as possible with no government interference because if government gave us some subsidy or money of any kind we would be dancing to their tunes and we wouldn't like that to happen and the bishop has

from time to time talked about it, it's rather we operate with the minimum resources that we have and be free to do what we are able to do than depend on the government or anybody who would want to dictate terms to us, it's a free community radio station it should continue operating freely.

**Bright:** so in case you want some sponsorship, you've already pointed out that the diocese gives you the money does it allow you to source for funds from the other donors without having to go through it?

**Chimese:** yes or no, yes in the sense that if we had to apply for donations from other sources definitely the diocese would allow us to do that, and again no in the sense that as I said earlier on that the bishop and the diocese wouldn't like to have inferences from any other quarter so we have to be careful who source funds from.

**Bright:** just to move you away from that what did you say are some of the <sup>Co</sup>producers you went through in obtaining the licence and stuff like that and what whether there are restriction or parameters that are contained in that licence.

**Chimese:** you see as I said earlier on ours is a community radio station there are specific rules applying to community radio stations and where conditions as a community radio station we don't have to extend we thus first apply for extension because fees that are paid for licences are limited take for example radio Zambia if it were a private radio station they would pay more than what we are paying now and at the same time when we talk of restrictions maybe the government would come in and say we shouldn't be saying this we shouldn't be saying that, but we have tended to operate independent but of course there issues that they would want to question, for example we've been given a dish from the BBC and the other one from the voice of America, there we have been told we shouldn't be airing whatever programmes without recording them I don't know what fears they have so what we normally do is record then put them on air. This applied I think to radio stations like radio phoenix and other radio stations because I remember attending a meeting in Lusaka where the phoenix question was raised why should we be recording. That question arose after radio phoenix and ourselves had tried to broadcast directly without recording, infact two people travelled all the way from Lusaka when they heard that we are broadcasting live the minister came and said no you shouldn't be

doing that, so we have to record before we broadcast anything, and when we had a meeting a question arose and a permanent secretary at a time repeated what had been said earlier that you should not be broadcasting directly you have to record and broadcast.

**Bright:** In other words do they censor what you broadcast to the community for example radio phoenix there is a recent case where they stopped a phone in programme, have you suffered any of such things?

**Chimese:** we have never suffered any of such things but all I know is the state house does listen to our programmes.

**Bright:** can Icengelo be picked from state house?

**Chimese:** they do pick it at state house (laughter.... that sounds good), they do pick it at state house although I know there are only three areas in Lusaka I can't remember which ones where they pick us, those three places the townships they pick us, but I am told somebody, their was a time when the president travelled to the copperbelt not long time ago and one of the staff at state house was saying you people are being ..... because we listen to your radio station which meant that I think they do pick us.

**Bright:** okay, what is the constitution like of your radio station, you have a constitution, or maybe I put it in a different way. what is the policy frame work of your institution.( in terms of what?) for instance operations of the journalists or the workers, what is the policy that guides them on how they have to operate and stuff like that?

**Chimese:** yea we have a guide line of how we should operate as radio station because to start with we have a board under the bishop we are supposed to have about 6 board members and we have ah I don't know whether I should term it a constitution guide line that we normally follow. things like for example advertisements of things like beer, advertisements of cigarettes (you are not allowed) we don't allow those, it's a policy of the station as a Christian radio station we don't allow that. (You know that that's what brings in a lot of money) I know that's what brings... infact I keep saying to bishop and the board members I said if we where able to advertise for this things we would be getting a lot of money but unfortunately we don't do that, I can't blame the bishop, I cant

blame the board because it's a Christian institution by advertising beer then we are encouraging beer drinking and you know what that brings (yea)

**Bright:** what are some of the difficulties you are facing as a community radio station in general?

**Chimese:** the difficulties that we are facing as a community radio station mainly is finance and also because of the finance we are not able to get the right type of personnel because we don't pay well we have limited resources, as I said we get quarterly allocation from the bishops office and some little money from the advertisements and because of that we are not able to pay the executive salaries to attract staff who are capable of delivering the goods. Mainly these are the problems financial.

**Bright:** any other in terms of producing and programming do you have any foreign produced programmes or do you have any programmes that are produced from outside are just given to you to air or you do your own production and stuff?

**Chimese:** yea mainly we do our production, our own production could be about 95% but we have programmes as I said which we record from BBC and the voice of America and we have a few other programmes which we get from, I can't remember which radio station in East Africa but other wise it's 90% of our own programmes>

**Bright:** do you have any training kind of plan for the members of staff or the volunteers that have come through to your radio station?

**Chimese:** yea, definitely we do. we do arrange seminars we do send our staff at Lusaka's (Zamcom?) yes Zambia institute of mass communication, these are the kind of training that we expose our staff to. but if we had enough money to send our staff outside we could definitely do that and already we had a few other members of the diocese who where trained at Mindolo because at the diocese level we have a communication department and communication department is supposed to be the main controller the radio station so that from time to time we will be sending staff in for training at Evelyn Hone as well as at this place, funds of course..... because I remember we tried to find sponsors for two of our staff here they couldn't get a sponsors from over



seas so we are stuck because as a radio station we can not afford to pay 2 - 300,000,000 for students we can't afford that.

**Bright:** what' the quality of programmes that you locally produce here going by the constraints you've talked about the financial constraints, so what's the quality of those programmes?

**Chimese:** while despite the constraints our programmes are quite good I would say that you shouldn't even be surprised that we have more listeners to radio Icengelo more than any other radio station as far as the copperbelt listenership is concerned. They are quite very good programmes.

**Bright:** what would you claim is say the number the approximate number of your listeners, what's your listenership?( listenership in terms of population or what) population yes

**Chimese:** I would say it is about 70-80 % of the copperbelt population that listen to radio Icengelo because go to any home that you would want to go to, you find them listening to radio Icengelo. A survey was carried out by the ministry not long time ago before the elections, they went out issued pamphlets and when they came back they confirmed to us that everybody listens to radio Icengelo except maybe during news time when they listen to other radio stations, otherwise it's 75-80% radio Icengelo.

**Bright:** do you allow political parties to use radio Icengelo as a forum to sell their manifestos to the electorates?

**Chimese:** we do not allow political parties to advertise themselves on our radio but of course if a political party has a meeting we go there and record what they are saying and talk about it. But otherwise we do not encourage political parties to come and attack other parties on our radio. we do not do that.

**Bright:** would you give me any other general things that you have found out through your experience with community radio, how vital is this community radio, how workable is this community radio and what is the future of this community radio in Zambia.

**Chimese:** our radio station being the first of its kind in Zambia is quite valuable, as I said earlier on, whatever programmes that we produce are based on the happenings of the community. So it is important that we have this trend to continue. As to the future of the community radio station or the problems that we may encounter along the way as I said is mainly finance, otherwise community radio stations have a future, very good in Zambia.

**Bright:** how aggressive is your marketing team, to try and sell some of the programmes that you have so that they can get sponsorship from companies?

**Chimese:** we don't have a marketing department as at now. We are using our own staff to source for self airtime. We had one some time back, it worked for about a year then it stopped for various reasons. We are thinking of reviving it and it won't be long, otherwise as of now we are using our own staff which includes both volunteers and permanent staff. These are the people who go out and look for sponsors or companies to advertise.

**Bright:** how is the management structure like at radio Icengelo?

**Chimese:** the management structure.. we have the board as the policy makers, below the board... of course within the board itself that's where the bishop is but he is the overall controlling officer of the community radio station. Below that we have the station manager who reports directly to the board...bishop is an ordinary member of the board, we have a board chairman who is in Ndola, infact all the members of the board are Catholics...

**Bright:** how are they selected

**Chimese:** the bishop makes the appointments.

**Bright:** and you said he is the controlling officer?

**Chimese:** yes, of course he does it through the board, and through the station manager and because of the nature of his job, the station manager is also the secretary of the board of directors. Then we have the head of programmes, then we have the spiritual director (same level as head of programmes). then we have head of technical department (same level again). These are the people directly below the station manager. Then from there we

have the studio manager under head of programmes but reports to the head of tech. Department. Then below the head of programmes we have the programme organiser, from here we have reporters/announcers, then secretary to station manager, other staff like cleaners, drivers and motor mechanic.

**Bright:** how effective is that structure operating as of now?

**Chimese:** yea, em I would say it is quite effective except as I said earlier on we are not able to attract high quality staff because of the kind of salaries that we offer. Like quite recently we lost one good upcoming young man who has joined ZNBC....

**Bright:** have you tried to sell this idea to the bishop?

**Chimese:** yes we have in fact I am with him from time to time but as I said earlier on the limiting factor is finances. If we were able to make enough from adverts as a station definitely we could do a lot but then because of the nature of the radio station which is based on the copperbelt we are unable to extend to places like Lusaka because money is in Lusaka...

**Bright:** what would you say is your coverage area....?

**Chimese:** it's only the copperbelt... that's what the licence say. Though we do go as far as lubumbashi they pick us quite clearly.

**Bright:** so if you were to go as far as central province, do you need to change your licence?

**Chimese:** we need to change our licence, not only our licence we need to have receivers in between.... like ZNBC has.

**Bright:** do you have any appeal or final words you would like to say as station manager, how would you like your station be like.

**Chimese:** I would like to see the station, I have the community fully participating, they must guard jealously against anything that would bring down the radio station. And also I would appeal to the listeners. the community to assist the radio station in whatever way they can, whether it be bringing in programmes let them do that, assisting financially in what ever small way they could it is their mouth piece unlike the radio Zambia and...

commercial station. Ours is a community radio station let them participate fully so that we continue to broadcast to them.

**Bright:** thank you very much for the interview.

Graduate program in Cultural and Media Studies  
Durban - South Africa

Questionnaire for Listeners

1. Do you listen to any radio stations  
.....
2. List them in order of your priorities (e.g. the one you listen to often should come first).....  
.....
3. What is your understanding of the concept community radio.  
.....  
.....
4. Do you listen to Radio Icengelo as a community radio  
.....
5. How would you rate community radio programmes compared to those of national radio .....  
.....
6. Do you or any of your community colleagues participate in your local community radio (Icengelo).....
7. List some of your popular programmes on Radio Icengelo  
.....  
.....
8. Do you know of any civic awareness programmes aired by Radio Icengelo (on health, environment, elections).....state some of these .....  
.....  
.....

9. In what language (s) are they presented.....

10. Do you think radio Icengelo has enough civic awareness programmes

11. What would you suggest the role of Radio Icengelo as a Community radio be, in relation to civic awareness campaigns.....

12. What time of the day do you usually listen to Radio Icengelo

13. Any other comments on your understanding of the role of community radio in civic awareness campaigns.....

*Questionnaire for Managers*

Research topic: The Role and Governance of Community Radio Stations in Zambia, with particular reference to civic awareness campaigns. The case of Radio Incengelo.

Dear Sir/madam,

Please kindly answer the questions below as far as you can.

Name:.....

Organisation:.....

Title/position:.....

Male/female:.....

1. How long have you worked for this organisation? (state number of years) .....When was it established? .....

2: Who owns this radio station? .....

3. Describe the organisational structure of this radio station

4. How are board members appointed? .....

-How long is their term of office? .....

5. What are the application procedures of radio licenses.....

6. What are some of the restrictions/regulations governing your license .....

7. How is the staffing like at your radio station  
(Volunteers/permanent staff) .....

8. What is your broadcast area (geographical)

9. What language(s) do you broadcast in .....  
Any reason for your choice of language(s)

10. Does your station conduct any civic awareness campaigns?

11. Who sponsors these programmes?  
.....

12. Do you get any government grants for such programmes  
.....

13. How much time is allocated for such programmes (indicate  
whether sponsored or not)  
.....

14. What are other sources of financing of such programmes?  
.....

15. How does your station handle such contradictory issues as  
domestic violence and culture .....  
.....

16. How much do you involve the community in your  
programming? .....

17. What has been the general response from the community vis-  
a-vis your programmes .....

\* State any other comments as regards your radio station with  
particular emphasis on civic awareness programmes .....

*Thank you very much for your time and effort in answering this  
questionnaire.*

*Bright Phiri*



**Graduate program in Cultural and Media Studies  
Durban - South Africa**

Questionnaire for Staff.

Research topic: **The role and Governance of Community Radio Station in Zambia, with particular reference to civic awareness campaigns. The case of Radio Icengelo.**

Dear respondent,

Please kindly answer the questions below as far you can.

Name:.....

Organisation:.....

Title/position:.....

Sex:.....

1. How long have you worked for this organisation? (state number of years).....
2. Are you a full/ part time or volunteer employee?.....
3. Does your radio station broadcast any civic awareness programs?.....  
If yes, state the number and type of such programmes
- a. on health issues:.....  
.....
- b. on environment:.....  
.....
- c. on elections:.....  
.....
- d. on Education:.....  
.....
- any other:.....  
.....  
.....
4. How much time is allocated to such programmes?.....  
.....
5. At what time are they aired (prime or any other time).....  
.....
6. what is the reason for airing it/them at that time.....  
.....  
.....  
.....

7. Do you think civic awareness programmes are sufficient or there is a need for more?.....  
.....  
.....
8. In what language(s) are these programmes aired  
.....  
.....
9. Which language gets a greater portion of air-time.....  
.....  
.....
10. Who writes civic awareness campaigns (institution or outsiders)  
.....  
.....  
.....
11. Who Produces these programmes  
.....  
.....  
.....
12. Are these programmes sponsored?.....
13. If so, is it local or foreign sponsorship.....
14. Is government part of this partnership in civic awareness campaigns  
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Please write any other comments as regards civic awareness programs here

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Thank you very much for your time and effort in answering this questionnaire.

Bright Phiri