

Promoting social cohesion

The role of community media



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Promoting social cohesion: the role of community media

**Report prepared for the Council of Europe's Group of Specialists
on Media Diversity (MC-S-MD)
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Directorate General of Human Rights and Legal Affairs
Council of Europe

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The opinions expressed in this publication should not be regarded as placing upon the legal instruments mentioned in it any official interpretation capable of binding the governments of member states, the Council of Europe's statutory organs or any other organ set up by virtue of the European Convention on Human Rights.

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Executive summary

1. The report was commissioned by the Group of Specialists on Media Diversity (MC-S-MD) to:
 - identify the most important issues concerning the relationship between media and social cohesion;
 - summarise existing definitions of “third sector media” and classify the sector according to aspects such as ownership, structure, funding, content/programming, audience involvement and different platforms, including new media;
 - discuss the positive and negative effects of third sector media with regard to social cohesion;
 - describe existing measures to support third sector media.
2. The report draws on academic studies and reports from UNESCO, AMARC (the World Association of Community Radio Broadcasters) and other NGOs and begins with a summary of some of the relevant theoretical concepts that relate to social cohesion, such as identity, community and citizenship.
3. Citing a claim that Europe is currently, as a result of migration, witnessing “a change in the nature of national cultures and their capacity to sustain traditional boundaries and identities”, the report argues that the inability, for various reasons, of public service and commercial broadcasting to meet the needs of marginalised and disadvantaged social groups means that third sector media are becoming the focus of official attention.
4. The report opts to use “community radio” and “community media” as terms in use by UNESCO and AMARC, while discussing the connotations of other descriptive labels. AMARC’s Community Radio Charter for Europe is provided as Annex 1, and the organisation’s summary definition of community radio is cited. Community radio:
 - should not be run for profit but for social gain and community benefit; it should be owned by and accountable to the community that it seeks to serve; and it should provide for participation by the community in programme making and in management.
5. Characteristics of community media are discussed in turn, the most important being enabling legislation, regulation and policies. A table of 22 European countries shows the size of the sector, its legal status, whether there is funding and the presence or not of a national association representative of the sector. There follow sections on ownership, content, funding sources for local projects, audience involvement and audience research, the public profile of the sector, training, and some examples of multiplatform initiatives. Examples are drawn mainly from Europe but also from India (whose policy guidelines for setting up community radio stations constitutes Annex 2), the USA, Canada and, in particular, from Australia, where recent research into community audi-
 - ences provides a model of method and some findings relevant to the European context.
6. On the question of whether third sector media contribute to social cohesion or threaten it, the evidence points to the sector being an important factor in social cohesion and citizenship, particularly for minority ethnic communities and refugee and migrant communities. The discussion draws on examples of multicultural programming by the Intermedia project and practice in Europe and Australia and underlines the importance of music and news in connecting newly arrived communities to their original cultural capital as well as drawing in the native communities.
7. Measures to support third sector media suggested by AMARC, the Community Forum for Europe (CMFE) and the Culture and Education Committee of the European Parliament are summarised and it is suggested that the Council of Europe should encourage member states to:
 - create legislative infrastructure, without which community media cannot develop;
 - preserve analogue frequencies that may in some countries continue to be needed after the digital switchover, and to ensure that community media are not disadvantaged in the digital environment;
 - recognise the social value of community media and its role as a form of local public service by

committing funds to support the sector, both directly, with schemes such as the French levy on the commercial audiovisual sector (FSER), the allocation of a portion of the licence fee (Ireland, some German *Länder*) or by lowering the cost of licences, and indirectly, through funding projects as part of government programmes directed towards health, community development, education, social inclusion, support for minority ethnic communities, etc.

More specifically, the Council of Europe should consider:

- commissioning studies of best practice in community media, surveys of emerging needs such as multicultural programming and audience research on the Australian model;
- supporting a trans-European network to monitor policy, a community media observatory;
- encouraging training schemes as part of lifelong learning and media literacy;
- supporting programme exchange within the European

community media sector and beyond, with regions which are the “homelands” of diasporic communities;

- supporting the exchange of staff and volunteers for short periods between community media projects;
- facilitating workshops to study funding opportunities;
- inviting representatives of AMARC and the CMFE to attend relevant committees as observers and to participate in meetings and conferences.

1. Introduction

The brief

This report was prepared following guidelines provided by the Group of Specialists on Media Diversity (MC-S-MD) which are as follows:

(i) Identify the most important issues concerning the relationship between media and social cohesion.

(ii) Summarise existing definitions (including legal ones) of “third sector media”, understood as media which are neither public nor commercial, and taking into account that “third sector media” are also loosely referred to as community, local, minority, non-profit and social media. The classification of “third sector media” should include, among others, the following

aspects: ownership, structure, funding, content/programming, audience involvement and different platforms, including new media.

(iii) Provide an outline of the discussion on the positive and negative aspects of the role of “third sector media” in society. Efforts should be aimed at summing up the controversies raised by “third sector media”, especially debates as to whether “third sector media” contribute to social cohesion and integration or threaten it. The summary should be illustrated with a number of case studies focused on different countries. (N.B. These could include non-member states such as USA and Canada)

(iv) Describe existing measures to support third sector media (including financial and technical measures) either by governmental or non-governmental bodies/organisations.

An outline for the report was provided by the consultant (31 August 2007) for circulation to the group of specialists and consideration at the group’s meeting on 10 September 2007 in Strasbourg. The consultant’s presentation was followed by a discussion that identified a number of additional points for inclusion in the report, for further research, or where additional sources could be investigated.

Methodology

The report draws on the discussion at the 10 September meeting, on academic studies and official reports on “third sector media”, and includes the findings of recent seminars, conferences and colloquia in which the consultant has himself been a participant or convenor.¹

The desk research, covering as it does a subject, community media, that is ephemeral by nature, inevitably includes projects which have changed or disappeared in the inter-

vening time. The inclusion of this data is justified by the relevance of the models, processes or experience to the contemporary context.

The study is, however, able to make use of some very recent data coincidentally available as a result of research on European community media commissioned by the Culture and Education Committee of the European Parliament.² The European Parliament research, undertaken over a longer period than the

present study, included primary research in the form of a questionnaire sent to all member states in the European Union (EU) and designed to collect information regarding the legal, regulatory and organisational situation of community media in each member state. Table 2 on page 15 below adapts the tables in which the European Parliament study reported on regulation, policy and sector funding in 22 countries.

1. E.g. European Community Media Meeting, Brussels, 9-12 July 2006, organised by CMFE and AMARC; “Community Broadcasting Policy in Europe” workshop, 15-16 May 2007, organised by The Center for Media and Communication Studies, Central European University, Budapest; “The Radio Conference: a Transnational Forum”, 16-19 July 2007, organised by UK Radio Studies Network and University of Lincoln; meetings of the Community Communications Section at the IAMCR conference, 23-25 July 2007; “Finding and Funding Voices: the Inner City Experience”, international colloquium, 17 September 2007, London Metropolitan University.

2. European Parliament (2007) *The State of Community Media in the European Union*, Culture and Education Committee. IP/B/CULT/FWC/2006-169/Lot03/C01 27/09/2007, <http://www.europarl.europa.eu/activities/expert/eStudies/download.do?file=17791>.

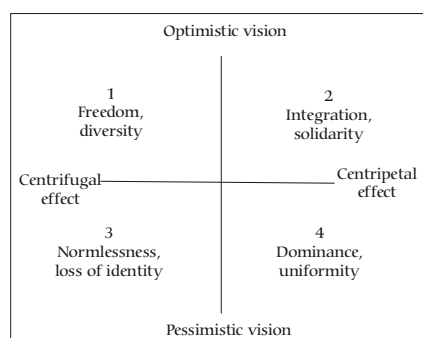
2. Academic studies, conceptual frameworks

A brief survey of the academic literature on areas relevant to the report will help to put the subsequent discussion into context.

Media and social cohesion

McQuail (1994), summarising academic debates, identifies a “dual perspective” on the relationship between media and social order: media are seen, in conflicting interpretations, as either “centripetal”, contributing to social integration and control, or “centrifugal”, encouraging disorder or diversity. Both these tendencies can be viewed in an “optimistic” or “pessimistic” light, according to the political stance of the observer or, more importantly, of the regime in power. Figure 1 illustrates these positions.

Figure 1



(taken from McQuail 1994:72)

Thus, media can be seen as having a positive effect, uniting

scattered individuals, integrating newcomers, providing common values, ideas and information, and helping to form identities. On the negative side, media might be viewed as provoking social dislocation, encouraging individualistic or anomic behaviour, lowering levels of social control or weakening the hold of traditional values.

Table 1: Broadcasting and social cohesion

Broadcasting as cohesion Reith's BBC had as its mission the extension of broadcasting as a public service to the whole of the UK's population. The original handful of local radio stations became unified in a national service, a monopoly under central control whose coverage of national events created a shared public life – “the central agent of the national culture” (Scannell & Cardiff: 278).

Broadcast dissent becomes legal Radio Vert Fessenheim began, in 1977, as the voice of protest against a nuclear power station south of Strasbourg, broadcasting (illegally) in French, German and Alsatian. Quite soon it became the focus of a wide range of social and political issues and, after the legalisation of French *radios libres* in 1981, it changed its name to Radio Dreyekland (“three-cornered land”) and continued operations from the German side of the Rhine, ultimately gaining legal recognition from the Baden-Württemberg government (Lewis & Booth: 151).

Radio Venceremos in El Salvador made a similar journey from being the voice of the FMLN's guerrilla campaign for over 10 years of the civil war, surviving bombing and jamming, to legal status. When the war ended in 1992 and the FMLN formed a government, the radio received a licence and has since become largely commercial (Lopez Vigil).

Broadcast dissent crushed Radio Coeur d'Acier (“Heart of steel”) in Longwy, at the centre of the steel industry in Lorraine, maintained illegal broadcasting for 17 months during 1978/79, in support of the trade union CGT's resistance to massive redundancies among the workforce. The station had strong local support, the studio being housed in the town hall and the local priest allowing the antenna to be fixed to the church tower. Finally, the French Government ordered in helicopters to jam the station's signal and police to break up protesters (Lewis & Booth: 151).

Identity

Identity, in individuals and communities, is constituted as much by difference as by similarity. "Identity is as much about exclusion as inclusion [...] the critical factor for defining a group becomes the social boundary" (Schlesinger, cited in Morley & Robins: 46). Maintenance

of the boundary is a continuous task for both individuals and communities, and this "identity work" is as much a response to recognition from outside as to any inherent entity. Thus, analytically, identity is a dynamic system of relationships, but its definition in practice is

decided by the relative power of social, political or religious groups to control symbolic meaning. Sometimes, political expediency will play on the latent fear of "the other", encouraging racism, xenophobic attitudes or aggressive nationalism (Ivanov; Morley & Robins 1995:46).

Community and citizenship

Communities are both imagined as well as experienced in face-to-face contact. The nostalgic connotations of "community", harking back to a pre-industrial age, are often mobilised to lend respectability to particular policies or projects. Contemporary experience of community is, for most individuals, at least in European cultures, of belonging to multiple communities, most of them reaching beyond the confines of geographical locality ("communities of interest") and,

with Internet use, extending globally.

Membership of one community, that of the nation, has become, in the form of rights and obligations of citizenship, a major concern in contemporary Europe. One scholar has written of migration representing

"a perceptible if not yet a conclusive change in the nature of national cultures and their capacity to sustain traditional boundaries and identities [...] the struggles for community, identity and a place in the culture of region, nation and continent are

becoming the central ones in the present century."

(Silverstone 2006: 83)

Another commentator refers to "the 'Janus-face' of citizenship"

"These population movements have highlighted the uncomfortable dichotomy that lies at the heart of citizenship, that if some of us are citizens, then others are not, and this exclusion is lived out in policies affecting refugees and asylum seekers."

(Coare 2003: 48)

Theoretical perspectives

Growing academic interest in situating "third sector media" within theoretical perspectives has been evident in recent years (Atton 2001, 2004; Cammaerts & Carpentier 2007; Couldry & Curran 2003; Downing 2001; Howley 2005; Jankowski with Prehn 2002; Rennie 2006; Rodriguez 2001;). Public sphere theory (including modifications of Habermas so as to recognise alternative or counter-public spheres) is the area most drawn

upon by commentators (e.g. Rodriguez 2001), but other theoretical sources include hegemony (Gramsci), social capital (Putnam, following Bourdieu) and Paolo Freire's pedagogical writings, in particular his notion of conscientisation which, whether consciously acknowledged or not, underlay much of the practice throughout the 1970s.

The earliest publications in this field were reports of projects commissioned by UNESCO (Berrigan

1977; Bordenave 1977; Lewis 1984, 1993), and the Council of Europe (Beaud 1980); histories and case studies (Downing 1984; Gumucio Dagron 2001; Janowski et al 1992; Lewis & Booth 1989; Mitchell 2000); handbooks of good practice (Fraser & Restrepo Estrada 2001); and international policy comparisons (Price-Davies & Tacchi 2001; CM Solutions 2005a & b).

3. Definitions

The three sectors

The brief for this report requires an emphasis on “third sector media”, but a discussion of the role of media and social cohesion cannot ignore the other two sectors: public and commercial. Each sector defines itself by its difference from at least one other, and this is more than an analytical difference: the public and commercial sectors are competitors for audiences, and ultimately that means for funding as well.

Some 20 years ago, a British formulation of the principles of public service broadcasting (PSB) included two which are relevant to the present discussion:

- Broadcasters should recognise their special relationship to the

sense of national identity and community.

- Minorities, especially disadvantaged minorities, should receive particular provision.

(Broadcasting Research Unit)

If it is true, as the quotation from the previous section argues, that Europe is currently witnessing “a change in the nature of national cultures and their capacity to sustain traditional boundaries and identities”, then PSB is facing a difficulty, facing it moreover at a time of intense and increasing competition which is forcing the sector to prioritise its operations at the expense of services at local and regional levels.

In the commercial sector, a growing multiplicity of channels and maturity of markets leads to the identification of an increasing number of niche audiences. But such consumers are only worth targeting if they can afford the products advertised, and thus older people, young children and the marginalised must be added to the list of social groups receiving inadequate attention from the mainstream media.

As these trends become more marked, it is no coincidence that increased attention is being paid to third sector media and the possible benefits it can deliver to such social groups.

Operational definitions of third sector media

The practice of “third sector media” preceded theory in most cases. The pioneers and social groups involved did not wait for academics and regulators to define their activity.

The first models, KPFA in Berkeley, California, and Radio Sutatenza in Colombia in the late 1940s, described themselves respectively as “listener-sponsored radio” and “radio school”. In North America the prefix “community” came into use by the late 1960s to describe the open access channels on cable in the US, and was used in Canada by the

regulator, the CRTC, to distinguish “community programming” – involvement of the community in ownership and production – from “local programming” produced by a staff team about local people and events. The Canadian National Film Board’s Challenge for Change/Société Nouvelle programme encouraged the use of portable video by communities, especially in Quebec, contributed to the CRTC regulations obliging cable companies to carry community channels, and was an important influence on developments in Europe.

By the mid-1970s, the US listener-sponsored radio stations had become known as “community radio,” and formed the National Federation of Community Broadcasters. The NFCB’s rules of membership included references to non-profit organisation, public access, involvement of women and “Third World people” and diversity of culture and opinion. These were to influence the UK’s community media movement and AMARC’s¹ various formulations. By the time of AMARC’s founding conference in Montreal in 1983, *radios libres*/free radio had

1. Association Mondiale des Artisans des Radios Communautaires or World Association of Community Radio Broadcasters. “It was perhaps no coincidence that the strong presence of French participants at AMARC’s founding conference in Montreal adopted the terminology of their Quebec cousins.” (Lewis & Jones p.18)

become a significant feature in the broadcasting landscapes of Portugal, Italy, France and Belgium. “Free” connoted freedom from regulation and from the monopolies of centralised state broadcasting organisations, but as the French *radios libres* began to be taken over by commercial networks, *radios associatives* became the official label in that

country for radios in the non-profit sector, while *communautaire* was applied to the general field of media projects.

In Latin America, “radio schools” continued, but “people’s radio” and “participatory media” were widely used. In the repressive political climate that lasted until the 1990s in much of the region, many projects

learned from bitter experience that participatory development involving as it does “the strengthening of the democratic processes at the community level and the redistribution of power, [...] directly threatens those whose position [...] depends on power and its control over others” (Servaes 1999: 93).

International organisations

The summary of AMARC’s president at the 1990 Dublin conference has been much quoted:

“Our movement encompasses a wide range of practices. In Latin America we speak of popular radio, educational radio, miners’ radio [Bolivia] or peasants’ radio. In Africa, we speak of local rural radio. In Europe of associative radio, free radio, of neighbourhood radio [Sweden] and of community radio. In Asia we speak of radio for development and of community radio. In Oceania of aboriginal radio, public radio [Australia]² and of community radio. All these types of radio reflect a large diversity. The diversity of this participatory radio movement is large and very rich. In this we find our strength.”

(Delorme, 1990: 5)

Reference to the AMARC site today (<http://www.amarc.org/>) will show, under “What is community radio”, a variety of definitions coming from different regions of the world, while under “AMARC principles”, various charters and declara-

tions show slight but not significant variations. The history and context of political struggle and cultural marginalisation at different times and in different places determine the particular emphasis and terminology. It is in AMARC’s interest to be inclusive, so it is not concerned with formulating a precise label.

UNESCO’s interest in community media goes back to the 1970s. Originally drawing on experience from the industrialised countries, it has developed an approach to community media appropriate to developing countries where this form of media must be seen as part of a democratic media system as a whole. In the words of the MacBride Report, “communication is a matter of human rights”, so UNESCO’s concern is with structures which foster democratic debate at national level as well as encouraging local participation and cultural expression. Thus, for example, UNESCO’s programme in Mozambique

included an extensive journalist training programme, support to the emerging independent press outside Maputo and assistance to Radio Mozambique in its transition from a state-controlled system to a public service organisation as well as the establishment of and support for a community radio sector.

This approach, which in effect sees community media as a local form of public service, is relevant in the European context, with implications both for newly independent states and for countries whose governments have yet to recognise the need for public support for community media. The UNESCO development of Community Multimedia Centres (CMCs) is also worth studying from a European point of view, exploiting as it does the convergence of new technologies, support from a range of stakeholders and sustainability based on a combination of free or subsidised services alongside services provided at a charge.³

“Community, local, minority, non-profit and social media...”

Some brief comments on the descriptive terms mentioned in the MC-S-MD guidelines will draw attention to particular features.

“Community” is widely used and has the imprimatur of AMARC and UNESCO. “Local” could include the local services of commercial and public service broadcasting. While the majority of community media projects are locally based, with the Internet dimension many can be said to be both local and global. Services for minority ethnic and

minority language communities are certainly an important element within the third sector but are also to be found in the public and commercial sectors. Non-profit is a defining feature in relation to commercial projects – sources of revenue might include advertising, for example, but profit is ploughed back into the project. The term is sometimes necessary in a context where the use of “independent” does not sufficiently distinguish between commercial and community.

Among the academic studies listed on page 10, “radical” (Downing) and “alternative” (Atton) have been canvassed, but perhaps “citizen’s media” (Rodriguez), with its reference to the public sphere, best captures the spirit of the genre. “Civil society media”, with similar connotations, has recently made an appearance.

With regard to “social media”, it is worth recalling the categorisation by the former UK regulator, the Independent Television Commission

2. “Community media” and “community radio” are now the official Australian terms, and “indigenous media” is used instead of “aboriginal”.

3. “A CMC combines some form of local radio with telecentre facilities, under some form of community ownership with the aim to serve as a communication and information platform for the community’s development needs.” p.10 in UNESCO *How to Get Started* (http://portal.unesco.org/ci/en/ev.php-URL_ID=15709&URL_DO=DO_TOPIC&URL_SECTION=201.html)

(ITC), of certain programmes as “social action broadcasting”. The 1990 Broadcasting Act referred to “programmes which reflect social needs and give the viewer the opportunity to carry out individual or community action.” BBC local radio currently also uses the term in reference to programming which “provide[s] listeners with support and free information packs on a whole range of subjects such as health, housing, education and environmental issues. Each week [...] dozens of Public Service Announcements [are broadcast] on behalf of local community groups and charities”.⁴ Beyond this specific category, many mainstream programmes dealing with matters of social importance are accompanied by references to sources and materials to help viewers and listeners gain further information and advice. Hence, the term has too broad an application to be useful here.

A comment on the word “media”. In many contexts this word sends the wrong signal, especially in attempts to engage the interest of central and local government departments not concerned with media. Zane Ibrahim, pioneering founder of Bush Radio in South

Africa, coined the much-quoted phrase that community radio is “10% radio, 90% community”. It is a case of the community moving into broadcasting rather than broadcasting moving into the community.

Finally, then, although “third sector media” is a useful umbrella term for defining the present task, “community media” (CM) and “community radio” (CR) will be used in the remainder of this report. To summarise the meaning of these terms a list of “shared interests and common principles”, taken from the Council of Europe’s summary of NGO submissions to the Kyiv Ministerial Conference, is useful:

- freedom of speech and media plurality
- public and gender-balanced access
- cultural diversity
- not-for-profit
- self-determination
- transparency
- promotion of media literacy.⁵

AMARC-Europe’s “Community Radio Charter for Europe” can be seen in full as Annex 1. Of its 10 principles, the most relevant for present purposes are those that state that CR stations:

- promote the right to communicate;
- seek to have their ownership representative of local geographically recognisable communities or of communities of common interest;
- are editorially independent of government, commercial and religious institutions and political parties;
- provide a right of access to minority and marginalised groups and promote and protect cultural and linguistic diversity;
- are established as organisations which are not run with a view to profit and ensure their independence by being financed from a variety of sources.

A more recent summary from AMARC’s *Community Radio Social Impact Assessment* states that community radio:

“[...] should not be run for profit but for social gain and community benefit; it should be owned by and accountable to the community that it seeks to serve; and it should provide for participation by the community in programme making and in management.”

(AMARC 2007:63)

4. See http://www.bbc.co.uk/threecounties/content/articles/2006/01/26/csv_meet_the_team_feature.shtml

5. Comments submitted by NGOs following the consultation launched by the CDMM for the preparation of the Kyiv Ministerial Conference, CDMM (2004) 011, Strasbourg, 1 October 2004

4. Characteristics of third sector media

Enabling legislation, regulation and policies

A supportive legislative and policy infrastructure is the critical condition for sustainable CM. A further condition is the existence of an organisation which is representative of the sector and is at least partially supported by the state.

The European Parliament research collected data from 22 EU member states, resulting in a categorisation of their CM sectors as “very active with well established regulations”, or as “very active with recent development of the sector”,

or with “high”, “moderate to high”, or “limited” levels of activity (European Parliament 2007:11-18). The following table summarises this data and includes additional information.¹

Table 2: Community media sectors in 22 countries

A. Very active CM sectors

THE NETHERLANDS	Size of sector	264 community radios, 123 community television stations.
	Legal status	CM recognised by the authorities as local public service media. Community television services are a “must carry obligation” on cable operators.
	Sector funding	Local authorities receive a share of government resources allocated to public service broadcasting equal to approximately €7.5 million per year, although many authorities do not pass this on to CM stations.
	National association	OLON which employs 10 staff. “Nearly half its income comes from the state in recognition of the key infrastructural services it provides for the sector”. The rest comes from membership fees (some 300 radio and TV stations), services charged to members and project income (CM Solutions 2005a & b).
GERMANY	Size of sector	304 (2003 figure), includes open channels (TV) in a number of cities, and 15 university stations (http://www.iren-info.org/fileadmin/dokumente/Community_Radio_in_Germany.pdf).
	Legal status	Broadcasting policy and regulation devolved to <i>Länder</i> (federal states) hence status of CM varies.
	Sector funding	CM projects qualify for support from share of licence fee distributed by federal government to state regulators.
	National association	None, but several at state level, e.g. in Baden-Württemberg and North Rhine Westphalia.
FRANCE	Size of sector	570 (CM Solutions 2005b).
	Legal status	Recognition since 1982.
	Sector funding	The Support Fund for Radiophonic Expression (FSER) is “drawn from a levy on the advertising revenue of the mainstream broadcast media. Support is provided by the FSER on the basis of matching funding from other sources and the quality and effectiveness of the service provided. The fund provides support for start-up costs, equipment upgrades and core functioning” (CM Solutions 2005b). However, there is no core funding for community television. The FSER totalled €29.2 million in 2005 (http://www.ddm.gouv.fr/rubrique.php3?id_rubrique=40).
	National association	Syndicat National de Radios Libres (SNRL) and the Conseil National des Radios Associatives (CNRA).

1. The table follows the selection of countries contacted by the European Parliament researchers, adapting and summarising the information and for some countries supplementing the description with data from other sources. Except where indicated, quotations are from the European Parliament report. The latter’s categories A and B have been amalgamated and the succeeding categories re-labelled accordingly.

IRELAND	Size of sector	21 community radio and three community television stations.
	Legal status	Community broadcasting recognised as a separate sector.
	Sector funding	The sector is indirectly supported by the regulator, the Broadcasting Commission of Ireland (BCI) whose Sound and Vision Fund makes grants for innovative programmes reflecting Irish culture. The funding comes from a portion of the licence fee (CM Solutions 2005b:47).
	National association	CRAOL is the recognised representative body and receives some of its funding from the BCI.
DENMARK	Size of sector	159 community radio stations, 110 community television stations.
	Legal status	"Must carry obligation" for commercial television to broadcast three hours of CM each morning.
	Sector funding	DKR 4 million (€536 000) per year from central fund.
	National association	None?
UNITED KINGDOM	Size of sector	144 community radio licences so far awarded, with further licensing continuing. Some 500 temporary licences (Restricted Service Licences) awarded each year for radio and television. A small but growing number of permanent community television projects use broadcast, cable and Internet transmission.
	Legal status	A separate sector was recognised in 2004. Legislation requires the regulator, Ofcom, to award licences on the basis of delivery of "social gain". (For further discussion see page 20).
	Sector funding	A Community Radio Fund of £0.5 million (€0.75 million), originally intended to support the first 15 licensees, is intended for core funding, but is regarded by the CMA (see below) as inadequate now that the sector has grown.
	National association	The Community Media Association (CMA) has more than 600 members, including established organisations, aspirant groups and individuals within the sector (http://www.commedia.org.uk/).
HUNGARY	Size of sector	Approximately 100 CR stations.
	Legal status	Recognition under the 1996 Media Law.
	Sector funding	Fund available to support the sector, but there are fears that it may be inadequate in transition to digital broadcasting.
	National association	?

B. High CM activity

No specific public funding but legal recognition of CM's positive contributions leads to project funding for social and civil society causes.

SWEDEN	Size of sector	700 local organisations produce radio programming via 165 local low-power transmitters, concentrated mostly in the three largest cities; cable networks carry 30 local community television channels. Approximately 10 web-based CM initiatives.
	Legal status	Recognition as "neighbourhood radio" (<i>nærradio</i>). Nærradio Authority issues permits (Hedman 1992).
	Sector funding	None; local civil society support.
	National association	None.
ITALY	Size of sector	100 community stations, three quarters with connections to Catholic Church.
	Legal status	Recognition under 1990 Mammi legislation.
	Sector funding	None; advertising allowed up to three minutes per hour.
	National association	None, but Radio Popolare, Milan, operates a loose network of affiliate stations in northern Italy (http://www.iren-info.org/fileadmin/dokumente/country-reports/Radio_in_Italy.pdf).
SPAIN ^a	Size of sector	714 municipal radios, about 100 unlicensed "free radios". ^b
	Legal status	1991 law recognises municipal radio, licensing is the responsibility of the autonomous regions.
	Sector funding	No central funding; some regional and local municipal support.
	National association	None, but regional associations in Andalusia, Catalonia and Galicia.
POLAND	Size of sector	"[...] some community radio stations operating in small towns or districts" among the 180 local stations; nine student radio stations; 44 licences to dioceses of the Catholic Church. (http://www.iren-info.org/fileadmin/dokumente/country-reports/Radio_in_Poland.pdf).
	Legal status	No provision.
	Sector funding	None.
	National association	None.

a. Data relating to Spain are taken from Chaparro Escudero 2004 whose account is to be preferred rather than, in this instance, the European Parliament report.

b. Over half the municipal radios are found in Andalusia and Catalonia.

C. Moderate to active CM sector

AUSTRIA	Size of sector	12 long-term community radio initiatives, three community radio projects, one operating community television channel and one television project.
	Legal status	No specific status, community media categorised as private.
	Sector funding	Support from some regional governments.
	National association	Austrian Federation of Community Radio Stations.
PORTUGAL ^a	Size of sector	Community media are not defined as a separate category in Portugal: “national”, “regional” and “local” describing the radio landscape. There are some 350 local radio stations, the majority commercial, of which three are owned by universities, and one is a student radio station. Although these may be community-orientated, they do not fall within the AMARC definition of community radio and there is no organisation representing or lobbying for community radio.
	Legal status	None.
	Sector funding	None.
	National association	None.
BELGIUM ^b	Size of sector	Six CR or university stations in Francophone south and Brussels; five in Flemish region.
	Legal status	Recognition since 1987 law in Francophone region; in Flemish region, community initiatives conflated with commercial.
	Sector funding	In Francophone region, a Fund to Assist Radio Creation (FARC); none in Flemish region.
	National association	Francophone Association pour la Liberation des Ondes (ALO); Flemish ORCA.

a. For updated information on Portugal: http://www.coe.int/t/dghl/standardsetting/media/Doc/MajPortugal_en.asp

b. Sources: <http://homepages.vub.ac.be/~ncarpent/radio/links-b.html> and Cammaerts 2007.

D. Only limited CM activity

SLOVENIA	Size of sector	Three community radio stations.
	Legal status	“A form of CM is recognised: stations are categorised as special-purpose initiatives along with any local, regional, student or not-for-profit media”.
	Sector funding	Some support exists, but independent initiatives find it difficult to access the fund.
	National association	None.
CZECH REPUBLIC	Size of sector	Three community radio stations, none licensed, broadcasting over the Internet.
	Legal status	The Council for Radio and Television Broadcasting has not shown any interest in supporting the CM sector.
	Sector funding	None.
	National association	None.
ROMANIA	Size of sector	Some small licensed local radios, not affiliated to networks, provide some community programming; others either webcast or broadcast illegally; no television.
	Legal status	Definition of “community broadcasting” currently under consideration.
	Sector funding	None.
	National association	National Association of Local Radio Stations in Romania.
SLOVAKIA	Size of sector	Two CM initiatives using the Internet.
	Legal status	None.
	Sector funding	None, “but individuals and entities receive a tax rebate for up to 2% of their tax if they make allocations to NGOs. This is also applicable for contributions to CM.”
	National association	None.
FINLAND	Size of sector	Three community stations, two student radio stations.
	Legal status	No recognition.
	Sector funding	None.
	National association	None.

GREECE	Size of sector	After the deregulation of 1987, municipal radios appeared and in the early 1990s numbered over 100 (http://www.iren-info.org/fileadmin/dokumente/country-reports/Radio_in_Greece.pdf) "Now data on licences is difficult to gather as the licence system set up in 1989 has never been completely implemented."
	Legal status	None.
	Sector funding	None.
	National association	None.
MALTA	Size of sector	38 CR stations.
	Legal status	Reference to "community media" in 1991 law, but definition allows commercial activity and does not require community participation.
	Sector funding	None.
	National association	None.
ESTONIA	Size of sector	Four Internet-based CM initiatives.
	Legal status	No recognition.
	Sector funding	None.
	National association	None.

India's recent decision² to develop a CR sector is of interest as an initiative by a major democracy with a strong tradition of freedom of

expression yet, until the announcement of December 2006, a reluctance to devolve a centralised broadcasting system. The published

guidelines for CR development in India can be found in Annex 2 (page 41).

Ownership

A defining characteristic is ownership by the local community. How ownership status is achieved depends on the legal requirements of the country, including the regulatory conditions mentioned above for

broadcast CM. A board of directors or governors will often constitute the legal entity, whose exact form is usually determined by the need to be eligible for the main potential sources of funding. Registration as a

charity is common in the UK. Another form is for a licensed broadcaster to be a subsidiary project of a company or an NGO.

2. http://portal.unesco.org/ci/en/ev.php-URL_ID=23661&URL_DO=DO_TOPIC&URL_SECTION=201.html

Table 3: Some models of ownership and structure

<p>France <i>Fréquence Paris Plurielle (FPP)</i></p>	<p>Description: A “radio associative” which aims to give a voice to groups not regularly heard in mainstream media, particularly community and cultural organisations and ethnic minorities. Ownership: FPP is categorised as an association under the 1901 law. Structure: Membership of 300 people, who pay a small annual fee. Board of directors elected by members and a small executive committee which oversees the activity of the station. FPP also has over 25 patrons – politicians, writers, singers, philosophers, academics and journalists (CM Solutions 2005b).</p>
<p>Germany <i>Radio Dreyekland (RDL)</i></p>	<p>Description: The oldest CR station in Germany: its principles are independence, plurality, left-orientated politics, free access, basic democratic radio. Schedule includes programmes by immigrant groups in 15 languages (http://www.iren-info.org/fileadmin/dokumente/Community_Radio_in_Germany.pdf). Ownership: Friend of RDL, a non-profit company, is the licence holder and raises membership subscriptions. Company owned 10% by staff, 90% by listeners, voting weighted 50:50. 2 600 members. Structure: A general assembly, meeting fortnightly, decides on policy. Editorial/production groups meeting weekly are co-ordinated by a working group; two other working groups handle PR and subscriptions, and administration and finance (Lewis 1993).</p>
<p>Italy <i>Radio Popolare</i></p>	<p>Description: The station has a commercial licence but from its beginning in 1976 its commitment has been socialist. A strong news offering is combined with coverage of cultural and music events and imaginative and humorous commentaries on cultural and sporting life. Ownership: Errepi Spa, a public company is the licence holder, 50% of whose shares are owned by 13 000 shareholders; 35% by the original co-operative including staff and volunteers; 15% by political and trade union sponsors. Structure: no information available on internal structure. A network of some 20 affiliate stations has been in existence since 1992 (Downing 2001).</p>
<p>UK <i>Bradford Community Broadcasting (BCB)</i></p>	<p>Description: BCB is a very active and successful station which started in 1992 with short-term broadcasts. It serves the diverse inner-city communities of the Bradford district, including a wide range of black and minority ethnic communities, diverse age groups, geographic communities and specialist interest groups. Ownership: Registered as a charity. Structure: Management committee, elected from the BCB membership at the AGM and meeting monthly, forms the board of directors for the company. Programme development, volunteer support, outreach work, and community access to training and resources is overseen by a steering group on which production teams and community organisations are represented (CM Solutions 2005b).</p>
<p>UK <i>The Bookplace Peckham, London</i></p>	<p>Description: A bookshop, literacy centre and publishing project. Ownership: Charitable status. Structure: A management committee, elected annually, appoints staff – six full time, one part time. They work collectively, meeting weekly, but user groups of the three main functions make operational decisions (Lewis 1984).</p>
<p>USA <i>Paper Tiger Television New York</i></p>	<p>Description: from 1981 produced weekly programme criticising mainstream media and ran media production workshops. From Paper Tiger in mid-1980s, the satellite TV network Deep Dish TV Network developed and created a national register of community TV on cable. Its Gulf Crisis TV Project collated five hours of coverage of anti-war protest that was shown on US public access channels and overseas. Ownership: Collective of 10 core and 15 occasional members. Structure: Delegation to committees overseeing distribution, fund-raising, office support which report to weekly meetings of the collective. One paid part-time distribution co-ordinator (Downing 2001; Engelman 1996).</p>

To look beyond Europe, the majority of owners of CMCs listed in UNESCO’s global directory are described as non-profit, civil society or community associations or trusts, or are NGOs. A few are owned by co-operatives or by private cultural organisations, while in South Asia very often the regional or local government owns the project (UNESCO 2005). In Sri Lanka, the prototypical CMC, Kothmale Community Radio and Internet Project, is owned by the Sri Lankan Broadcasting Corporation

with which relations are marked by tensions often found when a centrally based public broadcaster deals with local stations in the periphery.

India’s rules concerning ownership recognise as eligible: civil society, voluntary organisations and educational institutions, and as not eligible: individuals, political parties and affiliate organisations (e.g. student or women’s groups, trade unions, wings), organisations operating for profit and organisations banned by the union and state governments.

The UNESCO global directory makes an interesting comment about private ownership:

“In practice, there are cases where a private FM station, telecentre or CMC is fulfilling a community role, meeting community development needs and involving community members. There are interesting examples of good practice in the private model that can be transferred to the community-owned CMC. In South Eastern Europe, for example, community radio is virtually non-existent, but private FM stations have flourished in the post-conflict period and often filled important

community functions, such as helping to link or network refugees and displaced communities. FM stations are now opening telecentres with broader goals than those of the

cyber café model formed by most telecentres.”

(UNESCO 2005:13)

While there is no denying the community contribution that can in

certain conditions be made by the commercial sector, the fact should not be allowed to confuse the case for regulatory demarcation.

Content

The UK definition, in the Community Radio Order 2004, of the characteristics of community radio provides a useful starting point.³ The key characteristic is the ability to deliver “social gain”.

In the first instance, “social gain” is defined as (a) reaching audiences underserved by existing radio, (b) facilitating discussion and the expression of opinion, (c) providing education and training to members of the public [this implicitly recog-

nises the importance of volunteers] and (d) understanding the particular community and the strengthening of links within it.

A further set of “objectives of a social nature” are:

(e) delivering, and/or disseminating knowledge about services provided by local authorities or other organisations;

(f) the promotion of economic development and of social enterprises;

(g) the promotion of employment;

(h) the provision of opportunities for the gaining of work experience;

(i) the promotion of social inclusion;

(j) the promotion of cultural and linguistic diversity;

(k) the promotion of civic participation and volunteering.

Community media experience of over three decades provides many examples of the fulfilment of such objectives.

Table 4: Delivering social gain

<p>Reaching audiences underserved by existing radio UK Angel Radio, Havant</p>	<p>“Angel Radio, based in Havant, a small town on the south coast of England with a large retired population, broadcasts a strong mix of music aimed at its target audience – the over-60s (station policy is no music will be played recorded after 1959). Angel FM is much loved by both listeners and volunteers – and is clearly delivering real social benefits to many vulnerable older people. Community leaders also rated Angel very highly and saw tangible social gains arising from its work.” (Ofcom 2004).</p>
<p>Facilitating discussion and the expression of opinion Finland Radio Robin Hood, Turku</p>	<p>Radio Robin Hood was founded in 1990 by NGOs representing cultural, educational and trade union associations. The station arranges community radio training for NGOs, grassroots organisations and trade unions, offers local radio workshops for young people, and has developed an international employment project for migrants. The training attempts to overcome “low self-esteem, the underestimation of abilities and skills, passivity and short-sightedness brought on by hard times, a lifetime of being taught to keep quiet.” (Lewis & Jones 2006:216).</p>
<p>Providing education... UK Forest of Dean Radio, Gloucester</p>	<p>FODR “has a remarkable record of establishing partnerships with schools. It runs after-school clubs for the pupils of six primary schools [...] Each week the children are taught various aspects of radio production [...] an introduction to CR; how to use radio equipment and interviewing techniques; research and programme planning; editing techniques and making a programme. The project focuses on community awareness and encourages school children to participate in researching their local area... collecting historical information and interviewing past pupils and members of the parish.” (Everitt 2003b:14).</p>
<p>... and training Ireland CRAOL's Training Féile</p>	<p>CRAOL runs an annual training event, the Training Féile (Festival), a unique two-day event in Irish broadcasting with usually over 100 participants. It includes workshops on all aspects of community radio, from fundraising to Cool Edit, and is an important opportunity for networking. Travel and accommodation expenses for participants are covered by the BCI's Community Radio Support Scheme, usually allowing between 4-7 people from each station to attend. (CM Solutions 2005b:53).</p>
<p>Strengthening community links India Namma Dwani Multimedia Network, near Bangalore</p>	<p>The project combines and community cable FM station with a telecentre in a local information network that reaches 5 000 people in five villages. Its focus on skills and “voice” (Namma Dwani means “our voice” in the local language, Kannada) aims to empower poor women and youth to use new and traditional (e.g. loudspeakers) ICTs (UNESCO 2004). The project “has succeeded in its goal of raising community awareness through local content production and the use of localised, adapted media.” (UNESCO 2005).</p>
<p>Delivering, and/or disseminating knowledge about services provided by local authorities or other organisations Australia 3ZZZ community radio, Melbourne</p>	<p>A member of the Turkish focus group further clarified the importance of ethnic-language programming in providing essential Centrelink^a and government information: “As we're living here, we're able to hear what our responsibilities are and also what our rights are here, like for example, when you hear information about Centrelink, or about taxation office, traffic infringement notices to be aware of those and what to do and what not to do. Legal, family matters, divorces, domestic violence, those kinds of things, to get that information in Turkish. To understand these matters wrongly or understand them a little bit does not, will not help you.” (Meadows et al 2007:83).</p>

3. The full text of the UK's community Radio Order 2004 can be found at http://www.ofcom.org.uk/radio/ifi/rbl/commun_radio/tlproc/nogs_r23.pdf, on p. 24 of Ofcom's *Notes of Guidance for Community Radio Licence Applicants and Licensees*

<p><i>The promotion of economic development and of social enterprises</i> USA Scribe Video Center, Philadelphia</p>	<p>"In the politically conservative climate of the early 1990s [...] founders became increasingly wary of supporting art that might prove controversial [...] Although media arts organisations now place more emphasis on earned income and diverse funding sources, they continue to be vital cultural centres providing communities access to both media facilities and a full range of media cultural experiences [...] The Scribe Video Center reaches out to communities, including people of colour, women, senior citizens, and teens, that traditionally have not had access to video training or production facilities, and provides them with tools for storytelling. In addition to production and scriptwriting workshops, Scribe offers artists' services such as fiscal sponsorship, equipment rental, and editing facilities. Ongoing programs include Community Visions, a video production program for community organisations; Street Movies, a free outdoor neighbourhood-based screening series; and the Producers' Forum screening and lecture series of visiting artists and media activists. Additionally, Scribe produces the Documentary History Project for Youth, an annual production workshop for middle and high school students." (Johnson & Menichelli 2007:8).</p>
<p><i>The promotion of employment</i> UK Radio Regen, Manchester</p>	<p>"Three previous volunteers are now in work experience with the BBC; one has paid employment with a local commercial station; two have paid employment with a local art centre; one has obtained a place on a fast-track training course for Black and Asian arts administrators; six, previously unemployed for more than a year, have unskilled jobs; one has enrolled on an Access course leading to a degree. Apart from 'volunteer progression' [...] most volunteers 'feel more part of their community as a result of their work with us.'" (Everitt 2003b: 71).</p>
<p><i>The provision of opportunities for the gaining of work experience</i> UK Desi Radio, Southall</p>	<p>Desi Radio is a radio for the Punjabi community of west London [...] aiming to encourage, promote and develop a sense of community among Punjabi people and to raise awareness of Punjabi language and culture [...] Around 75 people volunteer per year. Desi also offers about 12 work experience placements a year to young people who are at school or college. The station finds that the involvement of young people is very beneficial to the station and feels that offering work experience in the media to young people is part of the station's remit...[and] reports that volunteering can have a very powerful effect on individuals who get involved. It has had life-changing consequences for some people, as their confidence and self-esteem has dramatically increased. For some volunteers, getting out of the house and learning English are big steps that may lead to paid employment. Desi has had some success in assisting people into work in the media sector. Six volunteers have gone on to jobs in commercial radio stations and one now works at ITV (CM Solutions (2005b:22)).</p>
<p><i>The promotion of social inclusion</i> Northern Ireland Down FM</p>	<p>The station "is situated within a College of Further and Higher Education which draws together a group of 14-15 year olds from local schools each Friday [...] referred to the College because they are regarded as presenting challenging attitudes or behavioural patterns which are nevertheless thought likely to respond to learning opportunities outside the normal school environment. The students are from mixed religious backgrounds and quite often the College sessions represent the first occasion on which they have been required to work closely with people with differing religious beliefs. ...[they] work in groups to script, produce and deliver 10 minute audio cassettes within the radio studio. Quite often the youngsters will be so impressed with this taster session that they subsequently enrol for full and part-time BTEC courses at the College" (Department for Culture, Media and Sport 2006:12).</p>
<p><i>The promotion of cultural and linguistic diversity</i> Canada Radio Centreville, Montreal</p>	<p>"Programming [...] reflects the cultural mosaic of the city [...] It is made up of broadcasts produced and hosted by members of the cultural communities using their own languages. They participate in the social life of Quebec by communicating their own culture, and at the same time help their compatriots become more aware of Quebec and Canadian current events and culture. Listeners benefit from information in their own languages about the new social environment to which they must adapt, and they conserve their cultural origins. Communication between newly arrived ethnic groups and long-established cultural groups promotes, in many ways, a mutual understanding of habits, moral values, and social and philosophical currents of thought. And it clearly allows a more harmonious coexistence of individuals, despite their differences." (Girard 1992:52).</p>
<p><i>The promotion of civic participation and volunteering</i> Cuba Cocodrilo, Southern Cuba</p>	<p>"Owned and operated by the local community, the Cocodrilo CMC was established as a way to connect this remote rural community, to the mainland of Cuba and beyond. The radio was set up in 2002 with support from UNESCO; telecentre facilities were added a year later. The CMC focuses primarily on social issues and produces radio programmes on general health, HIV/AIDS, and education. There is also a strong focus on the environment [...] The CMC has become an important local medium for community forums, discussion and debate. In general, the centre has been a major boost to participatory community organising and development. Computer facilities are used primarily for training and for computer-assisted learning in the local school. Before the establishment of the CMC, residents felt disconnected from the activities of Cuba and the region. Though a small community, forums were difficult to coordinate. The multimedia centre brought a greater sense of social inclusion and participation to the residents." (UNESCO 2005:96).</p>

a. Centrelink is the federal government's statutory agency assisting people to become self-sufficient and supporting those in need.

Important for the delivery of social gain are the collaborative partnerships which stations and projects form with organisations of civil society. These may range from the basic use of airtime by an organisation to publicise its activities, through programme slots taken over by a local organisation, to the

kinds of training schemes, known as tandem training, in which radio trainers and community organisers “fuse” their mutual expertise to share joint responsibility for training volunteers to create a sustainable editorial and production team (Lewis & Jones 2006:90).

Music is a large part of content in community radio and tends to be overlooked in discussion of social gain. Community media can provide the “nursery slopes” on which local music talent can try out their skills and gain performance experience. A good example is the the Soundcheck project, based in a youth centre in Freiburg, Germany, which provides young musicians and bands with the opportunity to record, upload and present their music on a website (www.soundnezz.de). The urban radio FunX is another example and is from the Netherlands (www.funx.nl). It is made by young people for young people and broadcasts on FM in Amsterdam, Rotterdam, The Hague and Utrecht, and nationally on cable. In France, BeurFM streams music, news and chat for young people of Maghreb origin (www.beurfm.net).

A number of official reports have testified to the contribution community media make to community development and social cohesion.

A report to the representative organisation for community radio in Ireland (now known as CRAOL) in 2003 concluded that “there is a high level of collaborative work between community radio and community bodies. This is especially true of community-based groups that have

a focus on social inclusion issues” (Unique Perspectives 2003:41).

The identification of delivery of “social gain” is a central focus in both reports assessing the UK’s pilot Access Radio projects (Everitt 2003a & b), and the UK Government report on the established sector a few years later confirms the continuing success in social gain delivery (DCMS 2006:12).

A report commissioned by the Community Media Association in Scotland found that “community media provides a platform for those who are often voiceless in society. Radio, moving image and internet are all powerful campaigning tools to bring attention to inequality and injustice in communities [...] [and] to present their perspectives and challenge negative images of themselves.” (Paul Zealey 2007:5).

Not least, the Committee of Ministers of the Council of Europe, in its Recommendation on media pluralism and diversity of media content, included a reference to “other media”:

“3.2 Other media contributing to pluralism and diversity

Member states should encourage the development of other media capable of making a contribution to pluralism and diversity and providing a space for dialogue. These media could, for example, take the form of community, local, minority or social media. The content of such media can be created mainly, but not exclusively, by and for certain groups in society, can provide a response to their specific needs or demands, and can serve as a factor of social cohesion and integration.”⁴

The Griffith University report on Australian community media is worth quoting at length:

“We suggest that ‘empowerment’ is the single, recurring theme throughout our encounter with the Australian community broadcasting sector, expressed in a number of ways [...] (a) in audiences’ positive responses to the ways in which local stations enable a sense of belonging and identity [...] where community voices can be heard - and for many marginalised communities, it is the only place their voices can be heard [...] (b) Empowerment comes, too, through access to, and participation in, the broadcasting process itself [...] the process is not confined to program production [...] the vast majority of activity across the sector takes place off-air, beyond the studios, where community connections are being created, maintained, and reinforced by the processes that define the unique nature of community broadcasting. (c) Empowerment at another level comes through [...] an awareness of the monolithic nature of mainstream media and [audiences’] frustration at its increasing inability to take account of cultural difference. This is especially evident in the voices of Indigenous and ethnic communities [...] but it extends to many other ‘sub-cultures’ within Australian society, marginalised by dominant global media agendas.

It is clear [...] that the community broadcasting sector is playing a significant role in revitalising the idea of active citizenship. In doing so, the sector is making a significant contribution to the public sphere and thus the broader notion of Australian democracy.”

(Meadows et al 2007:102-3)

Funding

Funding of the third sector as a whole has been covered in the section on enabling legislation, regulation and policies (from page 15). This section offers examples of the different types of funding on which community media projects can draw. Collective experience agrees that diversity of sources of funding is desirable in order to avoid dependency on any one source.

- **European Union:** in recent years some CR stations have received support from the European Regional Development Fund (ERDF) and the European Social Fund (ESF) *Bradford Community Broadcasting* (DCMS 2006:24, CM Solutions 2005b:18)
- **Central government:** apart from any specific funding for the third sector from departments of

media or culture, individual stations have received funding from central government departments concerned with employment, health, migrants, youth, etc.

Connemara Community Radio, Ireland: Department of Social and Family Affairs funds the station manager and volunteer development worker. Other members of staff are supported by FAS, Ire-

4. Recommendation Rec (2007) 2 of the Committee of Ministers to member states, adopted on 31 January 2007

land's national training and employment authority, through a scheme helping people to become more employable. (CM Solutions 2005b:51)

Fréquence Paris Plurielle: government employment scheme. (CM Solutions 2005b:65)

Radio Gazelle, Marseille: fund to support immigrant workers and families. (Girard 1992:167)

Radio Salaam Shalom, Bristol UK: Department of Communities and Local Government's Faith Community Capacity Building Fund. (Airflash 2007:23)

- **Regional government:** the Welsh Assembly has created a Community Radio Fund of £0.5 million to support community radio over the next three years.
- **Local municipalities:** *GTFM*, Pontypridd, Wales: proportion of funding from local council. (Everitt 2003b:34)

- **Universities & educational institutions:** some student radio stations involve the "extra-mural community" in their productions and most transmit to the locality surrounding the campus. There are some examples of direct support for CR. *GTFM*, Pontypridd, Wales: support from University of Glamorgan. (Everitt 2003b:34) *Radio Tide 96.0 FM*, Hamburg: studio, training and support within Hamburg media School. (http://www.iren-info.org/file-admin/dokumente/Community_Radio_in_Germany.pdf) *Radio Echo of Moscow*, University of Moscow Faculty of Journalism. (Girard 1992:85)
- **National cultural organisations and other NGOs:** *ResonanceFM*, London, owned by the London Musicians Collective, currently receives £86 000

from the Arts Council of England.

- **Advertising:** some stations reject advertising on principle (e.g. *Radio Dreyekland*, Freiburg), others obtain revenue from advertising, although revenue that results is often little more than the staff salary needed to obtain the advertising. In the UK, current rules set a limit of 50% of total revenue allowed from advertising, and no advertising at all is permitted if a CR station overlaps by 50% or more with an existing commercial radio with a potential audience of 50 000-150 000 persons.
- **A station's own fund-raising events:** e.g. concerts, sponsored walks, "radiothons" (continuous on-air appeals for funding over a period of a day or weekend), sale of t-shirts, etc.

Audience

- **Audience involvement:** The use of volunteers by community media, the regular collaboration with civil society organisations in the community and the representation of community individuals and groups on the bodies that own and control community media projects (boards of directors, etc.) mean that audiences are involved in defining needs, researching, producing and presenting programmes and participating in policy and fund-raising.
- **Audience research:** This is a problem for the sector. For community broadcasting, conventional audience measurement is useless: its cost is more than most projects can afford, and the audience size is too small to yield sufficiently reliable samples, especially having regard to the fact that many programmes are directed at specially targeted groups within a community.

OLON, the Dutch community media association, is probably the only European organisation to have conducted research into the audiences for third sector media, including community radio, television and Internet, in 2005. Significantly, the research was funded by the Ministry of Culture. Based on responses from a sample of 5 000 users, the research found that community radio's weekly reach was 12%. This compares with the most popular radio station, a commercial one, which scored 27%. The least popular station measured 2% – national public radio on AM. Local community radio's audience of about two million people a week is significant compared to many so-called professional radio stations. Among reasons for listening, local news programmes are mentioned second after local music programmes. Local television figures are even clearer: weekly reach is about 34% and local information is mentioned as the most important reason to watch.⁵

Beyond Europe, ALER, the organisation representing community/educational radios in Latin America, is one of the few organisations to have carried out research. Its survey in 2000 (ALER 2000) on the performance of community radio in the region was able to make a general assessment, but found that few of the radio stations studied had conducted systematic audience research of their own – a situation likely to be similar in many parts of the world, with two exceptions.

One is the increasing use by UNESCO among its projects in south Asia and Africa of a method known as "ethnographic action research", a form of participatory action research which trains project staff in self-evaluation and aims to instil a "research culture" within projects themselves so that research becomes a part of the everyday operation. (Tacchi et al 2003). A "barefoot" set of research tools was used in UNESCO's Mozambique project. (Jallov 2005)⁶.

5. English summary from information supplied by OLON. The complete report is published (in Dutch only) on OLON's website: <http://www.olon.nl/sub.php?mv=44&mid=122&smi=137>

6. See also Jallov, B. "Assessing Social Impact in Community Radio" in *Community Radio for Development E-Discussion Briefing Paper*, <http://www.id21.org/communityradio/impact.html>

The other exception is the study on Australian community media by researchers at Griffith University (Meadows et al 2007). The research, carried out over a two-year period, is of major importance for two main reasons:

1. Its methodology is a model for work elsewhere. Following an earlier production study of the sector by the same Griffith University research group (Forde et

al 2002), it complements and tests the findings of quantitative audience research, the McNair Ingenuity questionnaire study, using focus groups and qualitative methods.

2. Both the 2002 and 2007 studies were financed by an impressive collaboration of academic, government, sector and user organisations. Support came from the Australian Research Council, the

Community Broadcasting Foundation (the body which distributes federal funding to the sector), the Federal Department of Communication, Information Technology and the Arts, and the representative associations of the third sector, the Community Broadcasting Association of Australia and its indigenous and ethnic counterparts.

Public profile of the sector

At a recent international colloquium in London,⁷ there was general agreement that more accessible summaries of research into the impact of community media needed to be made available, that the successes of community media, whether confirmed by formal research or not, should be more widely publicised, and that the case should be made for recognising community media as a form of public service.

AMARC's recent *Community Radio Social Impact Assessment* agrees:

"Community radio achievements are not properly highlighted and/or disseminated [...] in spite of a large body of evidence on community radio social impact, CR practitioners and stakeholders have not taken the time and the efforts needed to present systematically the achievements of community radio worldwide."

(AMARC 2007: 38)

The point about the need for a higher profile for the sector is con-

firmed by several of the recommendations of the European Parliament study which identified:

- The need for increased networking and knowledge exchange between CM organisations and associations.
- The need for more continuous representation at EU level in order to develop a public profile of the sector.

(European Parliament 2007:52)

Training and lifelong learning

An important contribution to lifelong learning is made by the third sector media. The chance to work with media attracts people in the role of volunteers who are often not reached by formal educational systems, or whose original educational experience was a disappointment.

The presence of volunteers working in community media is part of the *raison d'être* of the sector: it ensures that the community is represented at the heart of the project. Training is, then, an integral part of the operation. A survey conducted for AMARC-Europe in the mid-1990s estimated that between 40 000 to 50 000 people were working in the community radio sector in countries of the EU, and commented that "the significance [of training] is increasing as the effects of free market competition weaken the training provision which has been a traditional feature of the [main-

stream] industry" (Lewis 1994). In supplying the mainstream with trained recruits, the sector could justifiably claim to be a "gateway to employment".

But the sector's contribution to the mainstream in this area is not nearly as significant as the wider and longer-term effects of community media training which should be considered as coming under the category of lifelong learning. As a recent publication on the empowering effect of community media training puts it:

"Those whose opinions are rarely given a hearing may have forgotten, or never learned, how to express them. If technical training is combined with research, production and presentation skills, which community radio routinely offers, the experience can also equip people with a self-confidence that is motivating. It can lead to employment – not necessarily in

the media – and a fuller participation in today's information society."

(Lewis & Jones 2006:6)

More specific skills, whose acquisition can lead to further educational experience or to formal employment opportunities, have been summarised⁸ as:

- **Skills for the knowledge society**

Working in the media is attractive to all ages, so the prospect of training in media skills brings in many people who have had limited education and/or a poor experience of it. Digital skills are a necessary part of production and use of the web for programme research introduces and improves research skills. Neither can be exploited without social and communicative skills. Acquisition of all these skills brings self-confidence and all are

7. See <http://www.communitymedia.eu/> where a link will be provided to the report of the colloquium when it is available.

8. By META-Europe, a media training consortium with partners in seven European countries and experience in education and training, broadcasting and academic media research. See <http://www.meta-europe.de/> where there is a link to previous projects funded under the EU's adult education programme Socrates – "Creating Community Voices" and "Digital Dialogues" (<http://www.digital-dialogues.de/>), the projects whose experience is reported in Lewis & Jones 2006, cited above.

transferable to social and employment settings in a knowledge society.

- **Making learning more attractive**
The training includes and leads to work in community media – which is unpaid, voluntary work, but can lead to paid employment in mainstream media or elsewhere – one of the reasons training is so attractive. The other is that the work is creative, takes place alongside interesting workmates of different ages and cultures, and often involves research and interviewing that “turns the tables” on normal power hierarchies, e.g. a young person with limited formal education is assigned to record an interview with a local politician and afterwards edit and broadcast the interview, or a woman, trained by women, becomes an expert in technical areas.
- **Learning to learn**
Both in the training and in the subsequent experience in community media, the incentive to learn will be strong, driven by the desire to tell a story, find out about oneself or others, or learn a technique necessary to fulfil those desires. A momentum is established which can be transforming and lead along new pathways to entry into further education.
- **Interpersonal, intercultural and social competences and civic competence**
Media work involves teamwork and community media projects

are committed to a democratic process of decision making and accountability which forms everyday work as well as longer-term policy. Civic competence is learned through the negotiations a community radio station must make in dealing with local civil society and local authorities.

- **Media literacy**
Work in community media raises the level of awareness of the status and power of mainstream media in society and at the same time provides skills in creative expression through use of media.⁹
- **Entrepreneurship**
Stories must be “sold” as well as told. Negotiation (entrepreneurship) comes into the business of persuading colleagues and project manager about length, scheduling, budget, etc. Fundraising is part of the process and when collaboration is involved with, e.g. a local NGO, further negotiating and administrative skills are required.

An example of best practice in training is the work of Radio Regen in Manchester, UK, to which the European Parliament report rightly draws attention. The organisation provides accredited training and offers the online Community Radio Tool-Kit which offers advice on running and funding community media projects (European Parliament 2007: 6;

<http://www.radioregen.org/>)

Multiplatform

The arrival of technologies which facilitate social networking (e.g. MySpace, YouTube) and make it possible for individuals to record events (with phones and cameras) and contribute images, sounds and opinions through blogging software has created a new context for what might be described as traditional community media. On the one hand, mainstream media are urgently trying to

adapt and co-opt the intrusion of “citizen journalism” and “user-generated content”; on the other hand, community media projects are beginning to use a wide range of web applications to complement their local activity.

The simulcasting of web and FM transmissions is increasingly common among licensed CR stations, and webcasting itself is a

stand-alone alternative for stations unable to obtain a licence. The global reach of the Internet makes webcasting particularly important for diasporic and migrant communities, keeping them in contact with their homelands.

Livestreaming of events has enabled connection and collaboration between CR stations from different continents. Radio Orange 94.0 in

9. The detail of what is involved in media literacy was spelled out by OLON in a comment on an early version of this report: “In the last 25 years in the Netherlands alone, more than 150 000 people have learned how radio and television works by participating in local media: producing programmes, writing scenarios, presenting news programmes, interviewing council members, building local websites, participating in local representative media boards, building radio studios from scratch, handling cameras. That alone is already an invaluable contribution to society: letting hundreds of thousand of citizens take media into their own hands!”

Vienna effected a live exchange with Radio Número Crítico in Santiago, Chile, on International Woman's Day, 2003, each making use of simultaneous translation into German and Spanish (Mitchell & Jones 2006:140).

Not surprisingly, the more sophisticated developments can be found in the USA, North Carolina

found in the USA. The authors of a recent report for the Benton Foundation, *What's Going on in Community Media?*, comment that "increasingly, community media development is happening through networks of local non-profit media organisations, rather than within single organisations" (Johnson, F. & Men-

ichelli 2007:21). Such organisations, they note, attract and train a talented workforce, contribute to economic development and promote community dialogue especially among marginalised voices while "allowing the community to undertake its own development democratically" (ibid.p.22).

"The Mountain Area Information Network (MAIN). In the tradition of the rural cooperatives that helped spread the reach of electricity in the 1930s, MAIN is a non-profit Internet service provider offering reliable, low-cost Internet service both in western North Carolina and nationwide. It is a unique community network with a broad vision of its role in the community that encompasses media literacy, economic development strategies, community low-power radio, a community-based web portal, and the provision of Internet connectivity to rural western North Carolina. MAIN is largely responsible for the remarkable expansion of Internet accessibility in western North Carolina, allowing thousands of people to spend their Internet access dollars with a locally controlled and accountable organisation. MAIN demonstrates the value of the community networking concept to areas that are lagging in connectivity due to failures of the market. MAIN has taken a leadership role in building a community media culture in Asheville that demonstrates the ease with which digital media leaps organisational boundaries. Its community network runs the Blue Ridge Web Market, which provides a free, customisable Internet presence to hundreds of small businesses throughout western North Carolina. Its Latino Digital Literacy Project offers training to help the area's growing Latino populations access the Internet. MAIN has been one of the key partners in bringing a cable access centre to Asheville and has been the driving force behind WPVM, WNC's low-power FM radio station broadcasting local news, views, and music over-the-air in the Asheville region (and the world via webcast)" (Johnson, F. & Menichelli 2007:21).

In Sri Lanka, the established community radio and Internet project at Kothmale has branched out using Sri Lanka, Korthmale

the three-wheeled motorcycle, known as tuktuk, the most common form of transport on the island.¹⁰

"Kothmale Community Radio (KCR) has devised a new innovative approach of content delivery and radio production, in line with the station's commitment to increasing access and participation to new and traditional ICTs and providing voice and expression to the community it serves. The eTUKTUK is a self-contained mobile telecentre and radio broadcasting unit which travels into remote villages in the Kothmale region and provide communities the opportunity to participate in the KCR's programming as well as have access to new digital technologies and internet. The eTUKTUK contains a laptop computer, battery operated printer, camera, telephone and scanner. Internet is provided via a CDMA enabled wireless connection and electricity is provided via a generator. A roof rack allows the vehicle to carry other equipment such as the Kothmale Community Radio Station's mobile broadcasting unit. Narrowcasting of radio programs is done using the two loud speakers mounted to the roof rack. This system is used to announce the telecentre's presence when it arrives in a village or designated location. The weekly route of the eTUKTUK is broadcast over the radio to inform the listeners about the location and time that it will arrive in their community."

10. http://portal.unesco.org/ci/en/ev.php-URL_ID=21987&URL_DO=DO_TOPIC&URL_SECTION=201.html and <http://www.etuktuk.net/>

5. Do third sector media contribute to social cohesion or threaten it?

The political aspect of the question first has to be answered by the government of a country, and this goes back to McQuail's summary cited on page 9. What view is taken by the authorities of initiatives which, if not exactly centrifugal, represent diverse or minority opinions? India's decision to licence thousands of community radio stations is significant because for so long this important democracy had decided against such a devolution of power. Across the world, community media are widely used for the expression of marginalised or disadvantaged groups who define themselves by gender, age, sexual preference or geographical isolation, to name the most common examples, but in the contemporary European context the question is mainly concerned with minority ethnic groups and this, together with broadcasting in minority languages, will be the focus of the discussion that follows.

Within that focus, a distinction has to be made between (1) language communities that pre-date the nations within which they find themselves, such as Basque, Occitan, Gaelic and Welsh, and (2) those that have arrived in Europe as a consequence of colonial and post-colonial connections or as refugees from persecution such as the Jewish diaspora. One might describe these

latter groups as older minority communities in comparison with the more recent arrivals.

In many of the western European countries, the older minority communities have had to wait a long time before seeing some concessions in mainstream media that begin to represent their views and cultures. Still less do more recent arrivals feel satisfied:

"Audience research shows that migrants and refugee communities do not feel they are equally and fairly represented in the national mainstream and that they are not seen as equal citizens of the country of settlement."

(OL/MCM 2002)

Recent shifts in patterns of migration, and the creation of new democracies since the demise of Soviet- or Yugoslav-style socialism, have meant the arrival of new minority language communities, without previous experience of the host countries – let us categorise this group as (3).

Again, to focus the discussion, it is the relation of groups (2) and (3) to community media that will be addressed here. Community media will be understood to include "minority ethnic media" in the third sector, recognising that broadcast media may take the form either of slots assigned to a minority ethnic group within the schedule of a station owned by a broader group – the

more usual situation, or might in some cases be a station wholly owned by a minority ethnic group.

Assuming that there is political will to deal fairly with migrants, refugees and asylum seekers on the basis of their human rights, the question is: to what extent do community media assist in the dual role of according space for the expression of minority cultures and languages, and of assisting minority communities to settle in their new home?¹

A handbook on *Intercultural Media Training in Europe*, the outcome of a two-year EU Socrates project, distinguishes between "polylingualism" in community media – the existence of many programmes, each of them in a different language, and "multilingualism" – the use of different languages in one programme.

It is common to find, across Europe, the polylingual approach in which different languages are used in separate programmes in the schedule. There is an increasing tendency, however, within the programmes, for the local majority language to be used as well. "These multilingual programmes seek to make the concerns of their language community understandable for a much broader audience – a crucial step in the direction of genuine exchange between majority and minorities" (Intermedia 2006:52).²

1. For a discussion of "dual role" see Riggins 1992 p.4.

2. In many cases of broadcasting by established minorities the broader audience is likely include not only the native speakers of the majority language but the younger generation of the minority group who have less proficiency in their parent's mother tongue.

An example of this was the Hispanic programming of Vancouver Co-op Radio, Canada.³ The two co-presenters understood that they were addressing three language groups, two monolingual and a third, the bilingual listeners. To retain the interest of each group, the presenters maintained a lively interchange which avoided exact translated repetition of each other's contributions, so that monolinguals were never left too long "on their own" and the bilinguals were not bored. A third, important strand in the programme was music which appealed to all three groups.

In fact the Intermedia handbook sees an advantage in those moments of incomprehension for members of the language majority:

"[...] listening to a multilingual programme, [they] are confronted with a situation that usually only migrants experience: finding it difficult or even impossible to understand parts of the programme, not being able to join in the discussion, being 'outsiders'. Through the alternation of languages, however, they are repeatedly 'drawn back in'. This makes it easier to accept a foreign language, both for non-migrants and for migrants."

(*ibid*)

A further opportunity for strengthening multicultural relations, the *Handbook* adds, is in "the mutual production of programmes by migrants and non-migrants, working together, can be a means of establishing situations based on an equal footing." The point is confirmed by the experience of Radio Salaam Shalom, in Bristol, UK, where the two founding producer/presenters agree that the benefits for the two communities are more significant and far-reaching in the research and planning that go into a programme than the resulting on-air broadcast, important though that may be for listeners.⁴

The contact between different community groups contributing to a community media project as they negotiate the allocation of airtime and/or resources underlines the

importance of the co-presence necessitated by community broadcasting of this kind. That different members of the local public sphere come together facilitates social cohesion.

As the Intermedia handbook says, "most community radios take for granted the idea of giving migrants a platform." Some examples from across Europe:

- OOG Radio, Groningen, the Netherlands, provides a cross-media service of radio, TV, teletext and an interactive website that is updated several times a day with news. Five hours of non-Dutch programming are scheduled on Sunday evenings in languages that include Farsi, Somali, and Russian. (CM Solutions 2005b:35).
- Indvandrer TV, Aarhus, Denmark was the first multicultural TV-station in Denmark (<http://www.indvandrertv.dk/sw159.asp>). It was founded in 1997 by several ethnic organisations to give ethnic minorities a chance to speak up and become more visible in the Danish media landscape, while at the same time building bridges between ethnic minority groups and Danish society and showing the positive contribution ethnic minorities can make.
- Radio Droit de Cité (RDC) has been broadcasting since 1991 from the Val Fourré quarter of Mantes-la-Jolie, a suburb of Paris. Originally a radio broadcasting workshop in a secondary school, it is now a community station, with programmes by and for young people. RDC sees itself as an instrument for social development. It continuously uses radio to promote the philosophy of "living together" without distinctions of age, colour, origin or gender.⁵
- Radio Dreyeckland, Freiburg, Germany, broadcasts in Italian, Portuguese, Persian, Kurdish, Rus-

sian, Spanish, Korean and Polish (<http://www.rdl.de/>).

- The Cross Radio project is an initiative for rebuilding bridges of communication and co-operation in radio and cultural fields. In February 2001 a group of radio activists from Radio B92/Belgrade, Radio Student/Zagreb and Radio Student/Ljubljana came up with an idea of radio programme exchange on a regular weekly basis. Each radio produced a 20-minute feature about current activities and happenings in the local cultural scene (the focus was on new, young, independent cultural production) and shipped material on recorded mini-discs to other two stations with the help of public transport operators. Each radio station then broadcast all three productions in a one-hour Cross Radio programme. After a few months of positive experience in this project, new radio stations were invited to join the project – the idea was to cover all ex-Yugoslav regions – and the Internet became a media for exchanging programme files. At the moment [2005] the Cross Radio project involves 12 radio stations – five from Serbia, two from Bosnia and Herzegovina, two from Slovenia, one from Kosovo, one from Macedonia and one from Switzerland (produced by members of Bosnian community in Zurich). Cross Radio has celebrated four years of continuous action and 186 programmes have been produced and broadcast so far. One of the most important aspects of Cross Radio is its multilingual principle. Each radio crew produces their part in their own language (except the Pristina crew who use English), so listeners are challenged to renew (or learn for the first time) their knowledge of similarities and differences between the Serbian,

3. Visited by the consultant in 1986, reported in Lewis & Booth 1989:129.

4. The on-air dialogue between Jews and Muslims is, however, conducted in English. BBC Radio 4, August 2007, <http://www.salaamshalom.org.uk/news.html>.

5. Mediadiv news, http://www.mediamrad.org/document/proddocument/prod181_doc.pdf, April 2007, which includes other examples of minority ethnic media.

Croatian, Macedonian and Slovenian languages. In some parts this is still quite a problematic issue, as in Kosovo for example, where the Serbian language is practically banned from everyday life. Even though this practice faces some problems regarding understanding of certain parts of radio show in certain areas, Cross Radio members state that the multilingual principle is of extreme importance for promoting the cultural and lingual diversity in ex-Yugoslav regions – especially among younger listeners.⁶

No overall survey of the European third sector's contribution in the area of multicultural programming exists, and for general principles Australia provides the best example. The Griffith University study already mentioned, is the best state-of-the-art example of audience research into community media. It examined minority ethnic programming as a quite separate category from the important indigenous media sector. Community radio reaches about 28% of people who speak a language other than English (LOTE). LOTE speakers make up nearly 20% of Australians and most of these live in metropolitan areas.

Among the reasons for listening to ethnic programming, maintaining culture and language was found to be important. Focus group participants spoke of the "need to hear their own language and to engage with their own culture". At the same time, the maintenance of community connections and networks within their new home was important to the new citizens.

"The radio, this radio station is not separating us from Australia [...] it's integrating us to Australia. It's very important. Our children are growing up Australians anyway, maybe they're having difficulty adapting culturally, but through the radio, they will be able to get some help or adapt anyway. And also we see our differences as richness, in Turkey too, where we come from different backgrounds [...] we're living the same thing here too and we're happy about that. Everyone's got

their own different folklore, folklore and songs and everything else so we have that here too and we're happy with that."

(Turkish focus group, listeners to 3ZZZ community radio, Melbourne. Meadows et al 2007:79)

Music programming is important. It "is not just a source of entertainment [...]. Put simply, music is considered by ethnic community radio audiences to be a central component of creating and maintaining cultural and community connections" (ibid. p.82).

News for minority ethnic communities comes from two main sources. The news from their country of origin is valued but, equally, information about their new home is vital. The National Ethnic and Multicultural Broadcasters' Council (NEMBC) recommended to the House of Representatives Standing Committee inquiry into community broadcasting that locally produced news services for ethnic communities "are an essential part of smoothing the migrant settlement experience and assist with cohesion among ethnic communities in Australia" (ibid. p.84).

The experience of the UK community radio sector, brief as it is in comparison with Australia's, may be judged particularly relevant where Muslim communities are concerned now that, since 9/11, they are being subjected to social and political pressures. What kinds of discussion are taking place within "minority language" programmes, and to what extent is non-Muslim opinion involved? Does "multilingual programming" in the sense used by the Intermedia project, feature in a strategy for social inclusion?

Additional research for this report has provided some answers which must be regarded as provisional given the current fluid state of UK public opinion.

Although short-term licences (RSLs = restricted service licences) had been on offer by the regulator for some years and many had been taken up by religious groups including Muslim communities, and by minority language groups, regular

community radio broadcasting only began in 2001. The Radio Authority issued licences for 15 groups for a pilot period under the title of Access Radio. The evaluation of this pilot exercise comments favourably on the record, under the headings of social inclusion, linguistic impact and cultural diversity, of those of the stations which were wholly or in part serving Muslim communities. Awaz FM in Glasgow, for example, was recognised as an important delivery platform for information by many agencies, while at the same time, in the other direction, having a "beneficial influence on the development of Asian languages in Glasgow" (Everitt 2003b:52). Evaluation reports can be read in full online (Everitt 2003a & 2003b).

The Community Radio Order of 2004 (see page 20) opened the way for full-scale development of the sector with licence conditions based closely on recommendations of the Everitt reports. Some 150 licences have now been awarded and about half the stations are now on air. From the beginning of the Access pilot, the regulation has been reactive, that is to say, complaints are investigated but there is no monitoring of the daily output. Thus, the regulator is unaware of the content of minority language programmes being broadcast daily. The attitude is that freedom of expression is more important than repression, which invites piracy. In some areas there is competition for the licence and where the winner is awarded a licence on the basis of serving a minority ethnic community, there is some merit in the arguments of the disappointed that the winner should be required to accommodate or recognise the interests of those who lost out. This might be as simple as a requirement to include a certain proportion of English language in the programming.

In fact, most community radio stations that broadcast in a minority language also include English. Crescent Radio in Rochdale, north east of Manchester, uses mainly Urdu but runs an evening talk-

6. *Regional media and transfrontier co-operation*, Explanatory memorandum of the 12th Session of the Chamber of Regions, Council of Europe's Congress of Local and Regional Authorities, Strasbourg, 31 May–2 June 2005, p.13 (the text has been slightly edited by the present writer).

based programme in English. When, recently, its female presenter commented that, though she was a woman, she felt women were not as suited as men to be prime ministers, there was a large number of protests from Asian women callers to the programme. All FM in Manchester runs an evening chat show in English, *Islamic Hour*, open to callers, whose debates range from the finest points of theology to the more light-hearted discussion like how to shorten for texting purposes the Muslim greeting *As-Salamu `Alaykum*.⁷ Crescent Radio's use of an interpreter in the studio to assist the English-speaking health care official to deal with calls is a common

arrangement in these stations. Similarly Crescent's bilingual drive-time presenter translates as he goes, and this too is common practice.

- Bradford Community Broadcasting (<http://www.bcbroadcastio.co.uk/>), UK, schedules programmes in Arabic, Punjabi and Spanish within an overall station policy of using programmes and projects to open up communication between host and minority communities.
- The University of Sunderland, its student radio station Utopia FM, (also a webcaster), and the Sunderland Refugee and Asylum Seekers Support Network (SRASSN) undertook a project to

assist refugees and asylum seekers to develop digital and web skills in order to improve contact with other refugees in the UK and with their homelands (<http://www.digital-dialogues.de/>; Mitchell & Jones 2006: 147).

Community radio is not going to solve the UK's difficult domestic problems which have been exacerbated, as it is now officially admitted, by foreign policy decisions in the Middle East, but that communication lines are kept open is an important contribution to social cohesion and community development.

7. An atmospheric account of the programme can be found at <http://www.guardian.co.uk/society/2005/dec/07/guardiansocietysupplement>

6. Measures to support third sector media

AMARC

In 2006, AMARC conducted a Community Radio Social Impact Assessment – “a long-range participatory action research seeking to identify the barriers that limit the potential positive impact of community radio and explore ways to increase the effectiveness of community radio in achieving poverty reduction, development objectives, inclusiveness and democracy building in local Communities” (AMARC 2007:5). AMARC concluded that “the lack of proper enabling legislation is the single principal barrier to CR social impact” and emphasised the importance of advocacy:

- Increasing lobbying and advocacy for CR. More generally, AMARC should use its links with international forums to support lobbying and advocacy in the region in defence of freedom of expression, in encouraging the participatory nature of community radio and support female empowerment.
- Advising governments on CR legislation: AMARC should also use its global experience and serve as a consultation body to advise governments on how to introduce further legislation favourable to community radio.

Lowering the licence fees for community radios to ensure equitable access to frequencies by communities is a key aspect of specific pressure put on governments.

- Making the voices of CR heard in international forums. The participation of CR practitioners and stakeholders in international forums and multilateral institutions’ gathering will improve policy level understanding and support of CR.

(AMARC 2007:89)

The Community Forum for Europe (CMFE)

The CMFE has been an active in representing the third sector at European level. Some of its proposals have appeared in Council of Europe documentation as the CMFE was present at the Council of Europe’s Ministerial Conference in Kiev in 2005. The CMFE’s main demands can be summarised as follows:

Full recognition of Community Media as the third audiovisual sector alongside public service

and private commercial broadcasters, including:

- involvement in all consultation and decision-making processes in all issues related to the sector at European level;
- access to frequencies and the reservation of a sufficient number of frequencies for community media, both analogue and digital;
- public funding for community media at national level including project-orientated funding to

provide start-up and continuing funding on a structural basis;

- a European Community Media Fund;
- funding of community media-related research and monitoring;
- recognition of the role community media can play in cross-border co-operation;
- support for the formation of a community media network of correspondents in Brussels and Strasbourg.

Report commissioned by the Culture and Education Committee of the European Parliament

(European Parliament 2007)

Understandably, the report looks closely at EU funding and its relevance to the CM sector. It notes that “the awareness of and the ability to benefit from European funding varies greatly among the sector. While some organisations run several EU-funded projects in parallel, others believe there is no EU funding available to CM at all” (ibid. p.47). It is therefore helpful that the report offers a brief “tutorial” on the subject – a summary of the two main structural funds, the European Social Fund and the European Regional Development Fund, as well as the various directorates general and relevant calls for proposals. The report suggests that the sector would be better advised to look towards programmes that have a “social or civil society component” rather than the EU’s Media Programme, even though elsewhere (4.2.3) it suggests that the Culture

and Education Committee should “sound out whether community media could play a greater role in Europe’s communications strategy with DG Communications.”

Under the heading, “The sector’s needs: an interface with EU policy” (4.1.2), there is a useful summary which coincides with AMARC and CMFE demands. There is, the report suggests:

- need for legal recognition of community media in media law;
- need for regulations pertaining to radio spectrum licensing and digital switchover that take account of community media;
- need for public support to enable the sector to develop the capacities needed to operate in a more continuous and sustainable fashion;
- need for increased networking and knowledge exchange

between community media organisations and associations;

- need for more continuous representation at EU level in order to develop a public profile of the sector.

The report’s formal recommendations include suggestions that there should be encouragement, and in some cases “support” for:

- exchanges of best practice;
- the creation of a pan-European Community Media association;
- networking and presence of the sector at European level;
- increasing awareness of the sector’s potential to connect Europe with local communities;
- the inclusion of community media as part of future calls for proposals under the 7th Framework Programme.

(European Parliament 2007:53)

Conclusions

The various proposals apply at three levels: European, national and individual community media projects.

The Council of Europe could lend weight to the proposals by encouraging member states to:

- create legislative infrastructure without which community media cannot develop;
- preserve analogue frequencies that may, in some countries, continue to be needed after the digital switchover, and to ensure that community media are not disadvantaged in the digital environment;
- recognise the social value of community media and its role as a form of local public service by committing funds to support the sector, both directly, with schemes such as the French levy on the commercial audiovisual sector (FSER), the allocation of a portion of the licence fee (Ireland, some German *Länder*) or by lowering the cost of licences,

and indirectly, through funding projects as part of government programmes directed towards health, community development, education, social inclusion, support for minority ethnic communities, etc.

There are also areas in which the Council of Europe could play a more active role. The sector needs support at European level to understand and identify relevant policies and potentially supportive programmes, to lobby and organise events that raise the profile of the sector, for networking and knowledge exchange.

Some specific opportunities:

- commissioning studies of best practice in community media, surveys of emerging needs such as multicultural programming, and audience research on the Australian model;
- supporting a trans-European network to monitor policy, in effect a community media observatory;

- encouraging training schemes as part of lifelong learning and media literacy;
- supporting programme exchange within the European community media sector – and beyond, with regions which are the “homelands” of diasporic communities;
- supporting exchange of staff and volunteers for short periods between community media projects;
- facilitating workshops to study funding opportunities;
- inviting representatives of AMARC and the CMFE to attend relevant Council of Europe committees as observers and to participate in meetings and conferences.

Paul Beaud’s 1980 report *Community Media?*, whose interrogative title is perhaps appropriate (Beaud 1980), summarised nearly a decade of studies commissioned by the Council of Europe to report on a phenomenon which was only begin-

ning to emerge and whose significance was not apparent to policymakers at the time. In its series of meetings and colloquia, the Council played a part in bringing together a loose and informal network of academics and practitioners.

The present moment is far more significant. In a hugely changed

media landscape, community media have an important role to play. The perceived need to communicate a sense of and participation in the European project at local and regional level, and the challenges posed by the presence of migrant communities – as well as the benefits they bring to their host commu-

nities – are issues that can be addressed most effectively at local level. The sector is already making a substantial contribution to social cohesion, community engagement and regeneration. It is time to give it the support it deserves.

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Annex 1

The Community Radio Charter for Europe

Recognising that community radio is an ideal means of fostering freedom of expression and information, the development of culture, the freedom of form and confront opinions and active participation in local life; noting that different cultures and traditions lead to diversity of forms of community radio; this Charter identifies objectives which community radio stations share and should strive to achieve.

Community radio stations:

1. promote the right to communicate, assist the free flow of information and opinions, encourage creative expression and contribute to the democratic process and a pluralist society;
2. provide access to training, production and distribution facilities; encourage local creative talent and foster local traditions; and provide programmes for the benefit, entertainment, education and development of their listeners;
3. seek to have their ownership representative of local geographically recognisable communities or of communities of common interest;
4. are editorially independent of government, commercial and religious institutions and political parties in determining their programme policy;
5. provide a right of access to minority and marginalised groups and promote and protect cultural and linguistic diversity;
6. seek to honestly inform their listeners on the basis of information drawn from a diversity of sources and provide a right of reply to any person or organisation subject to serious misrepresentation;
7. are established as organisations which are not run with a view to profit and ensure their independence by being financed from a variety of sources;
8. recognise and respect the contribution of volunteers, recognise the right of paid workers to join trade unions and provide satisfactory working conditions for both;
9. operate management, programming and employment practices which oppose discriminations and which are open and accountable to all supporters, staff and volunteers;
10. foster exchange between community radio broadcasters using communications to develop greater understanding in support of peace, tolerance, democracy and development.

Adopted on 18 September 1994 in Ljubljana, Slovenia at the first AMARC Pan-European Conference of Community Radio Broadcasters.

Community Radio Charter, http://www.amarc.org/index.php?p=Community_Radio_Charter_for_Europe (accessed 12/10/07).

Annex 2

Policy Guidelines for setting up Community Radio Stations in India

published on 4 December 2006

<http://www.mib.nic.in/informationb/CODES/frames.htm>

Foreword

In December 2002, the Government of India approved a policy for the grant of licences for setting up of community radio stations to well-established educational institutions including IITs/IIMs.

The matter has been reconsidered and the government has now decided to broadbase the policy by bringing “Non-profit” organisations like civil society and voluntary organisations, etc. under its ambit

in order to allow greater participation by the civil society on issues relating to development & social change. Detailed policy guidelines in this regard are given below:

1. Basic principles

An organisation desirous of operating a community radio station (CRS) must be able to satisfy and adhere to the following principles:

a) it should be explicitly constituted as a “non-profit” organisation and should have a proven record of at least three years of service to the local community.

b) The CRS to be operated by it should be designed to serve a specific well-defined local community.

c) It should have an ownership and management structure that is reflective of the community that the CRS seeks to serve.

d) Programmes for broadcast should be relevant to the educational, developmental, social and cultural needs of the community.

e) It must be a legal entity, i.e. it should be registered (under the Registration of Societies Act or any other such act relevant to the purpose).

2. Eligibility criteria

(i) The following types of organisations shall be eligible to apply for community radio licences:

a) Community-based organisations, which satisfy the basic principles listed at paragraph 1 above. These would include civil society and voluntary organisations, state agriculture universities (SAUs), ICAR institutions, Krishi Vigyan Kendras, registered societies and autonomous bod-

ies and public trusts registered under the Societies Act or any other such act relevant for the purpose. Registration at the time of application should at least be three years old.

b) Educational institutions.

(ii) The following shall not be eligible to run a CRS:

a) Individuals;

b) Political parties and their affiliate organisations; [including student and women’s groups, trade unions and such other wings affiliated to these parties].

c) Organisations operating with a motive to earn profit;

d) Organisations expressly banned by the Union and State Governments.

3. Selection process & processing of the applications

(a) Applications shall be invited by the Ministry of I&B once every

year through a national advertisement for establishment of

community radio stations. However, eligible organisations and

educational institutions can apply during the intervening period between the two advertisements. The applicants shall be required to apply using the prescribed application form along with a processing fee of Rs.2 500 and the applications shall be processed in the following manner:

i) Universities, deemed universities and government-run educational institutions will have a single window clearance by putting up cases before an inter-ministerial committee chaired by the secretary (I&B) for approval. No separate clearance from MHA & MHRD shall be necessary. Once the WPC Wing of the Ministry of Communication & IT earmarks a frequency at the place requested by the institution, a letter of intent (LOI) shall be issued.

ii) In case of all other applicants, including private educational institutions, an LOI shall be issued subject to receiving clearance from the Ministries of Home Affairs, Defence & HRD (in the case of private educational institutions) and frequency allocation by the WPC wing of the Ministry of Communication & IT.

(b) A time schedule for obtaining clearances as below shall be prescribed:

i) Within one month of receipt of the application in the prescribed form, the Ministry of I&B shall process the application and either communicate to the applicant defi-

ciencies, if any, or will send the copies of the application to the other ministries for clearance as prescribed in para 3(a)(i) and 3(a)(ii) above, as the case may be.

ii) The ministries concerned shall communicate their clearance within three months of receipt of the application. However, in the event of the failure of the concerned ministry to grant the clearance within the stipulated period of three months, the case shall be referred to the Committee constituted under the Chairmanship of Secretary (I&B) for a decision for issue of an LOI.

iii) In the event of more than one applicant for a single frequency at a given place, the successful applicant will be selected for issue of an LOI from amongst the applicants by the Committee constituted under the Chairmanship of Secretary (I&B) on the basis of their standing in the community, the commitment shown, the objectives enunciated and resources likely to be mobilised by the applicant organisation as well as its credentials and number of years of community service rendered by the organisation.

iv) Within one month of the issue of the LOI the eligible applicant will be required to apply, in the prescribed format and with the requisite fee, to the WPC Wing of the Ministry of Communication & IT, Sanchar Bhawan, New Delhi for frequency allocation & SACFA clearance.

v) A time frame of six months from the date of application is prescribed for issue of SACFA clearance. In the event of non-receipt of such clearance from the Ministry of Communication & IT within the stipulated period of six months, the case will be referred to the Committee constituted under the Chairmanship of Secretary (I&B) for a decision.

vi) On receipt of SACFA clearance (a copy of which shall be submitted by the applicant), the LOI holder shall furnish a bank guarantee in the prescribed format for a sum of Rs.25 000. Thereupon, the LOI holder will be invited to sign a grant of permission agreement (GOPA) by Ministry of I&B, which will enable him to seek Wireless Operating License (WOL) from the WPC Wing of the Ministry of Communication & IT. The Community Radio Station can be made operational only after the receipt of WOL from the Ministry of Communication & IT.

vii) Within three months of receipt of all clearances, i.e the signing of GOPA, the permission holder shall set up the community radio station and shall intimate the date of commissioning of the community radio station to the Ministry of I&B.

viii) Failure to comply with the time schedule prescribed above shall make the LOI/GOPA holder liable for cancellation of its LOI/GOPA and forfeiture of the bank guarantee.

4. Grant of permission agreement conditions

i) The grant of permission agreement period shall be for five years.

ii) The grant of permission agreement and the permission letter will be non-transferable.

iii) No permission fee shall be levied on the permission holder. However, the permission holder will be required to pay the spectrum usage fee to the WPC wing of the Ministry of Communication & IT.

iv) In case the permission holder does not commence his broadcasting

operations within three months of the receipt of all clearances or shuts down broadcasting activity for more than three months after commencement of operation, its permission is liable to be cancelled and the frequency allotted to the next eligible applicant.

v) An applicant/organisation shall not be granted more than one permission for CRS operation at one or more places.

vi) The LOI holder shall furnish a bank guarantee for a sum of Rs.25 000 only to ensure timely performance of the permission agreement.

vii) If the permission holder fails to commission service within the stipulated period, he shall forfeit the amount of bank guarantee to the government and the government would be free to cancel the permission issued to him

5. Content regulation & monitoring

i) The programmes should be of immediate relevance to the community. The emphasis should be on

developmental, agricultural, health, educational, environmental, social welfare, community development

and cultural programmes. The programming should reflect the special

interests and needs of the local community.

ii) At least 50% of content shall be generated with the participation of the local community, for which the station has been set up.

iii) Programmes should preferably be in the local language and dialect(s).

iv) The permission holder shall have to adhere to the provisions of the Programme and Advertising Code, as prescribed for All India Radio.

v) The permission holder shall preserve all programmes broadcast by the CRS for three months from the date of broadcast.

vi) The permission holder shall not broadcast any programmes, which relate to news and current affairs and are otherwise political in nature.

vii) The permission holder shall ensure that nothing is included in the programmes broadcast which:

a. Offends good taste or decency;

b. Contains criticism of friendly countries;

c. Contains attack on religions or communities or visuals or words contemptuous of religious groups or which either promote or result in promoting communal discontent or disharmony;

d. Contains anything obscene, defamatory, deliberate, false and suggestive innuendoes or half truths;

e. Is likely to encourage or incite violence or contains anything against the maintenance of law and order or which promote anti-national attitudes;

f. Contains anything amounting to contempt of court or anything affecting the integrity of the nation;

g. Contains aspersions against the dignity of the president/vice president and the judiciary;

h. Criticises, maligns or slanders any individual in person or certain groups, segments of social,

public and moral life of the country;

i. Encourages superstition or blind belief;

j. Denigrates women;

k. Denigrates children; and

l. May present/depict/suggest as desirable the use of drugs including alcohol, narcotics and tobacco or may stereotype, incite, vilify or perpetuate hatred against or attempt to demean any person or group on the basis of ethnicity, nationality, race, gender, sexual preference, religion, age or physical or mental disability.

viii) The permission holder shall ensure that due care is taken with respect to religious programmes with a view to avoid:

a) Exploitation of religious susceptibilities; and

b) Committing offence to the religious views and beliefs of those belonging to a particular religion or religious denomination.

6. Imposition of penalty/revocation of permission agreement

(i) In case there is any violation of conditions cited in 5(i) to 5(viii), Government may, *suo motto* or on the basis of complaints, take cognisance and place the matter before the Inter-ministerial Committees on Programme and Advertising Codes for recommending appropriate penalties. On the recommendation of the committee, a decision to impose penalties shall be taken. However, before the imposition of a penalty the permission holder shall be given an opportunity to present its case.

(ii) The penalty shall comprise of:

(a) Temporary suspension of permission for operating the CRS

for a period up to one month in the case of the first violation;

(b) Temporary suspension of permission for operating the CRS for a period up to three months in the case of the second violation depending on the gravity of violation;

(c) Revocation of the permission for any subsequent violation. Besides, the permission holder and its principal members shall be liable for all actions under IPC, CrPC and other laws.

(iii) In case of revocation of permission, the permission holder will

not be eligible to apply directly or indirectly for a fresh permission in future for a period of five years.

“Provided the penalty imposed as per above provision shall be without prejudice to any penal action under applicable laws including the Indian Telegraph Act 1885 and Indian Wireless Telegraphy Act 1933, as modified from time to time.”

(iv) In the event of suspension of permission as mentioned in paragraph 6 (ii) (a) & (b), the permission holder will continue to discharge its obligations under the Grant of Permission Agreement during the suspension period.

7. Transmitter power and range

i) The CRS shall be expected to cover a range of 5–10 km. For this, a transmitter having maximum effective radiated power (ERP) of 100 watts would be adequate. However, in case of a proven need where the applicant organisation is able to establish that it needs to serve a larger area or the terrain so warrants, higher transmitter wattage with maximum ERP up to

250 watts can be considered on a case-to-case basis, subject to availability of frequency and such other clearances as necessary from the Ministry of Communication & IT. Requests for higher transmitter power above 100 watts and up to 250 watts shall also be subject to approval by the Committee constituted under the Chairmanship of

Secretary, Ministry of Information & Broadcasting.

ii) The maximum height of antennae permitted above the ground for the CRS shall not exceed 30 metres. However, minimum height of antennae above ground should be at least 15 metres to prevent possibility of biological hazards of RF radiation.

iii) Universities, deemed universities and other educational institutions shall be permitted to locate their transmitters and antennae only within their main campuses.

iv) For NGOs and others, the transmitter and antenna shall be located within the geographical area of the community they seek to serve. The geographical area

(including the names of villages/institution, etc.) should be clearly spelt out along with the location of the transmitter and antenna in the application form.

8. Funding & sustenance

i) Applicants will be eligible to seek funding from multilateral aid agencies. Applicants seeking foreign funds for setting up the CRS will have to obtain FCRA clearance under Foreign Contribution Regulation Act, 1976.

ii) Transmission of sponsored programmes shall not be permitted except programmes sponsored by central & state governments and other organisations to broadcast public interest information. In addition,

limited advertising and announcements relating to local events, local businesses and services and employment opportunities shall be allowed. The maximum duration of such limited advertising will be restricted to 5 (five) minutes per hour of broadcast.

iii) Revenue generated from advertisement and announcements as per paragraph 8 (ii) shall be utilised only for the operational expenses and capital expenditure of

the CRS. After meeting the full financial needs of the CRS, surplus may, with prior written permission of the Ministry of Information & Broadcasting, be ploughed into the primary activity of the organisation, i.e. for education in the case of educational institutions and for furthering the primary objectives for which the NGO concerned was established.

9. Other terms & conditions

i) The basic objective of the community radio broadcasting would be to serve the cause of the community in the service area of the permission holder by involving members of the community in the broadcast of their programmes. For this purpose, "community" shall mean people living in the zone of the coverage of the broadcasting service of the permission holder. Each applicant will have to specify the geographical community or the community of interest it wants to cover.

The permission holder shall provide the services of his CRS on a free-to-air basis.

ii) Though the permission holder will operate the service under these guidelines and as per the terms and conditions of the grant of permission agreement signed, the permission shall be subject to the condition that as and when any regulatory authority to regulate and monitor the broadcast services in the country is constituted, the permission holder will adhere to the norms, rules and regulations prescribed by such authority from time to time.

iii) The permission holder shall provide such information to the government on such intervals, as may be required. In this connection,

the permission holder is required to preserve recording of programmes broadcast during the previous three months, failing which, permission agreement is liable to be revoked.

iv) The government or its authorised representative shall have the right to inspect the broadcast facilities of the permission holder and collect such information as considered necessary in public and community interest.

v) The government reserves the right to take over the entire services and networks of the permission holder or revoke/terminate/suspend the permission in the interest of national security or in the event of national emergency/war or low-intensity conflict or under similar type of situations.

vi) All foreign personnel likely to be deployed by way of appointment, contract, consultancy, etc. by the permission holder for installation, maintenance and operation of the permission holder's services shall be required to obtain prior security clearance from Government of India.

vii) The government reserves the right to modify, at any time, the terms and conditions if it is necessary to do so, in public interest or

for the proper conduct of broadcasting or for security considerations.

viii) Notwithstanding anything contained anywhere else in the grant of permission agreement, the government shall have the power to direct the permission holder to broadcast any special message as may be considered desirable to meet any contingency arising out of natural emergency, or public interest or natural disaster and the like, and the permission holder shall be obliged to comply with such directions.

ix) The permission holder shall be required to submit their audited annual accounts to the government in respect of the organisation/division running the CRS. The accounts shall clearly show the income and expenditure incurred and the assets and liabilities in respect of the CRS.

x) A permission agreement will be subject to such other conditions as may be determined by the government.

xi) The government shall make special arrangements for monitoring and enforcement of the ceiling on advertisements, particularly in those areas where private FM radio stations have been granted licences.

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