

"Soyez des guides avertis et enthousiastes dans le nécessaire processus d'inculturation de l'Évangile pour faire pénétrer le message du Christ dans votre milieu socio-culturel. La Bonne Nouvelle peut trouver un terrain particulièrement favorable dans certaines valeurs locales éprouvées."

Jean-Paul II aux Evêques du Burundi, Rome, 25 avril 1989.

Radio:

Programmer's Mouthpiece or Listener's Companion?

A CRITICAL LOOK INTO THE FUNCTIONS OF CHRISTIAN BROADCASTING

La radio est sans conteste le moyen de communication sociale le plus puissant dans le monde. Cependant son accès reste encore extrêmement limité, particulièrement dans les pays en voie de développement. Dans ces pays, la presse -surtout la petite presse rurale- reste le média le plus approprié pour le travail d'évangélisation et de développement de l'Eglise, qui toutefois se sert de plus en plus de la radio dans les limites imposées par les situations politiques respectives. Dans certains pays, comme aux Philippines ou en Amérique Latine, mais aussi en Afrique, l'Eglise installe des petites stations de radio couvrant un diocèse voire une région en essayant d'atteindre un niveau professionnel minimal.

Ce numéro de l'Information Bulletin du CAMECO est presque entièrement consacré au problème de la radio et offre quelques critères et orientations de planification au service de ses lecteurs.

Somebody once called radio 'the most human' of the modern telecommunication tools since it is available practically everywhere at any time, but unlike television or the printed word, does hardly absorb the listener's attention completely. People tune in to radio programmes while driving a car on a New York highway, as well as when working in a paddy field near Zamboanga in the Philippines. But although in most cases being a side activity, radio strikes an especially responsive chord by forcing the listener to use his own imagination when 'visualising' the persons and situations he can actually perceive only by ear. How to employ this fascinating power of radio as a companion in daily life in the

wider framework of 'Christian communication', and how to make use of its distinctive features for religious and educational programming, is the main interest of this article.

If one is to believe a recognised radio historian, the relations between Christianity and broadcasting were established over a wireless transmission of Schubert's 'Marche Militaire' to an Anglican Archbishop on 19th March 1923 (1). Reportedly, religion was "the most important subject of all" for the first General Manager of the British Broadcasting Company, Lord J.C.W. Reith, and in fact the first National Advisory Committee of the BBC founded in consequence of this event, was concerned with religion (2).

Today the various Christian denominations are well represented and take an active part in broadcasting systems all over the world, be it in public service institutions following the model of the BBC, be it in private or commercial enterprises of different kinds. The spectrum of Christian involvement in the broadcast media is manifold: It ranges from the so-called 'televangelists' in the United States inculturating themselves to the performative patterns of 'showbiz' America, to the news and current affairs reporting of a Manila-based Catholic radio station (Radio Veritas) which substantially contributed to the overthrow of the Marcos regime in the Philippines (3). Whereas hundreds of radio schools in Latin America are dealing exclusively with the poor, offering formal and non-formal education to mostly illiterate land labourers, other so-called 'Christian' radio stations are mainly concerned with fund-raising from the well-to-do middle classes, offering them a kind of instant spiritual relief in exchange for their financial commitment.

There are encouraging and misleading experiments in the Christian broadcasting scene today, including the various operations aiming at evangelisation and education in the countries of the so-called Third World. It is therefore not so easy to find a good definition of 'Christian Broadcasting'. However by comparing the different formats we come across in our daily evaluation work, we can at least try to pinpoint some of the characteristics that finally make up a 'Christian' radio programme.

IS THERE A SPECIFIC PROFILE OF CHRISTIAN BROADCASTING?

There are basically three points of reference for a definition of 'Christian Broadcasting': Ownership, programme content, and audience relations. But neither Church ownership nor religious content alone would guarantee that the communication process emerging from the transmissions is in a particular way 'Christian'. In fact, the core element of a definition seems to be a special kind of audience relationship, which can be facilitated by ownership and programme content, but also depends on a number of additional factors.

The specific audience relation we have in mind is perhaps best to be characterised by the eucharist concept of 'communion', which adds a specific theological dimension to the more popular term 'community' (4). In the pastoral instruction "Communio et Progressio" (1971) 'communion' is defined as the aim and purpose of salvation history according to the model of Holy Trinity. 'Communication' in this concept is not merely an instrument of salvation, but salvation itself (the liberation of communication towards 'communion' with God) is performing through communication and community.

One could establish that a radio programme is 'Christian' to the extent that it fosters not only communication but also 'communion' between its listeners and their particular social environment.

From this follows that Christian broadcasting is first of all listener-oriented and encourages their active participation and sharing at all relevant levels of social and spiritual life, including participation in broadcasting itself. Other elements like respecting religious freedom, the principles of human dignity, the right for life, the primacy of love, the abstention from violence, etc., form an additional set of criteria which come in as basic human values to be obeyed (or at least not to be violated) by a Christian radio station.

Such a definition would deliberately not exclude the possibility of Christian communication emerging from radio broadcasts which are neither Church-owned nor carrying explicitly religious content. Christian broad-

casting might be characterised by a specific set of values underlying these audience relations, but the concept as such is applicable to other broadcasting ventures as well.

PRIMACY OF SOCIO-CULTURAL PLANNING CRITERIA

The successful launching of a radio programme for socio-pastoral purposes is depending on a variety of situational conditions and circumstances. Once having adopted the primacy of socio-cultural over technical or administrative planning criteria however, it becomes evident that the first question to be asked is whether and how the programme will respond to existing listener's demands. These usually do not refer to the availability of radio as such, but are based on certain information needs and expectations regarding the presentation of this information. The correct ranking of priorities is therefore to look for the appropriate programme profile first (content and formats) before deciding on the technical means for putting these programmes on the air.

Of course also legal, administrative, financial and technical questions have to be dealt with if planning for a radio station or programme. Some of these questions have been compiled in a check-list attached to this article in order to show the complexity of a solid planning approach.

But asking these questions in the wrong way around, i.e. looking into the technical aspects of radio broadcasting before having clearly defined the audience needs, would definitely lead into a dead-end street.

What are powerful transmitters finally good for if the programmes fail to attract their target public?

A BASIC DILEMMA OF COMMUNICATIONS PLANNING

Critical readers might argue that the audience-centred approach presented in this article unduly neglects the programmer's intentions, who especially in religious or educational broadcasting have a special interest in certain messages to be conveyed. It might furthermore be claimed that broadcasters should not compromise with varying and often superficial audience tastes. These objections are

valid inasmuch as they indicate that programme planning for broadcasting is confronted with a basic dilemma of all communications planning, namely how to integrate the different perspectives of the communicator and the recipient on the uses and functions of a certain communication tool.

Radio is here only an example for what is in fact a general problem of communication between organisations and individuals. The media as organisations are developing certain prerogatives, aims and expectations which are not necessarily in congruence with those of their audiences. One example: There are many reasons why people tune in to television news every night. Political information - the predominant purpose as perceived by the newscasters - is only one of these reasons and probably not even the most important: Many people watch the programmes mainly for diversion or entertainment purposes. On the other hand it has been proved that people draw a lot of practically relevant information from programmes which are originally designed for entertainment.

So if local Church organisations are going to decide on the introduction of a new radio programme, those being responsible must be aware that their expectations are possibly different from those of their audiences, be it the Catholic community or the general public they are aiming at.

ORGANISING RADIO AS A DIALOGUE

To ignore one of these poles would mean the end of successful programme design even before programming has started. It also shows that radio programming should not be a one-way street, but has to be dialogically structured.

The development of Christian programme formats and content matching both the institutional prerogatives as well as the actual audience demands can go different ways. This very much depends on the local circumstances and specific cultural conditions, especially as far as people's ordinary communication patterns are concerned. We will therefore take a closer look only on three elements of interactive programme design, which in the one or the other combination have in fact proved to be

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key elements in this process: audience research, programme marketing, and listener's participation programmes. All three together form a solid groundwork for the dialogical organisation of a Christian radio venture, which aims at the principle of 'communion' through the active participation of its audience.

AUDIENCE RESEARCH

A characteristic tool for measuring audience response and detecting list-

ener's demands is empirical audience research. It uses statistical and qualitative data drawn from listener's suveys, interviews, group discussions, etc., in order to make valid assertions on the impact and the actual audience ratings of a given programme or channel. In the operational phase of a radio station, audience research is mainly employed for controlling the acceptance of a programme and the listening habits of the audience during different times of the day.

CHRISTIAN RADIO STATIONS IN DEVELOPING COUNTRIES

	Cath.	Prot.		Cath.	Prot.
CARIBBEAN:			ASIA:		
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Anguilla		1	Indonesia	9	1
Antigua		1	The Catholic Communication Centre Sanggar Prathivi produces weekly radio programmes for 120 radio stations throughout the country.		
Dominica	1	1	Philippines	22	4
Guadeloupe	1		Since 1988 a rapid extension of the Catholic radio ministry is strongly promoted: 18 new diocesan stations are going to be established and 11 others are planned.		
Haiti	3	1	South Korea	1	3
Martinique	1		Actually a Catholic radio station in the diocese of Kwangju is in preparation.		
Netherlands Antilles		1	Sri Lanka		1
Puerto Rico	1	6	Taiwan	2	
Republica Dominicana	5		total:	34	9
St. Kitts - Nevis		1	AFRICA:		
Turks and Caicos Islands		1	-----		
Virgin Islands		1	Liberia	2	1
total	12	14	Seychelles		1
			Swaziland		1
LATIN AMERICA:			Zaire	3	
-----			total:	5	3
Argentina	4		Pending projects in the Catholic Church (under consideration):		
Bolivia	19	2	Ivory Coast: Radio 18 Montagnes;		
Brazil	121	8	Liberia: Extension of Radio ECLM to a regional station for West Africa;		
Chile	10	2	Botswana/Lesotho/Botswana: establishment of a regional station for Southern Africa.		
Colombia	12	1			
Costa Rica	7	2			
(+ ICER Instituto Costarricense de Enseñanza Radiofonica. FM network with about 16 stations)					
Ecuador	22	5			
El Salvador	4	1			
Guatemala	12	3			
Honduras	7	1			
Mexico	3	1			
Nicaragua	2	1			
Panama	2	2			
Paraguay	1	1			
Peru	19	2			
Uruguay	1				
Venezuela	6				
total	252	32			
SOUTH PACIFIC:					

Guam		1			

Commercial stations in the United States spend up to seven per cent of their annual budget on audience research, since the actual ratings of a programme form the basis for selling airtime to the advertising industry (5). Public broadcasting institutions use ratings mainly to legitimate their mandate and defend their budget before the relevant political or administrative bodies. But more and more scientific research methods are also employed in the planning stage of a programme, trying to explore the needs and expectations of the target group which the new format is to address. In this capacity audience research functions as a formative instrument of listener-oriented programme design.

Of course, the statistical methods for programme evaluation which are currently practised in the industrialised countries cannot be simply transferred to the Third World. In most developing countries, the basic socio-demographic data are missing or incomplete, and the infrastructures not provided for reliable data-collection in the field. Moreover, conducting surveys involving a representative sample are a costly and time-consuming affair. But nevertheless there are possibilities to make use of cheaper and more appropriate methods (group discussion, informal interviews) by which relevant data can be generated at a lower level of representativeness (6). Such explorative studies are perfectly suited to assess listener's preferences and expectations and might be employed by Christian broadcasting enterprises in the developing countries, not only for controlling the impact of certain programmes, but already in the planning phase of a new radio service.

What is it audience research actually deals with? First it looks into the actual living conditions of the (potential) listeners, trying to find out whether the radio (and what kind of programmes) would fit into their daily routine. This means that data have to be collected on people's organisation of space, their time schedule, and social contacts.

SPACE

People's organisation of space is relevant inasmuch as it determines the broadcaster's decisions on transmission range (supra-national, national,

sub-national or local) and eventually the reporting area. One example: Christian broadcasting ventures are often started on the initiative of one Bishop interested in communications work, and accordingly the basic unit out of which the programme is conceptualised and developed is the diocese. This is understandable given the nature of the organisation of the Catholic Church. Existing diocesan boundaries however do not necessarily reflect the topographical characteristics and the organisation of space of the target audiences, the same as political borders often do not. A 'home region' or 'living quarter' can be defined by certain social, cultural, linguistic, infrastructural and religious characteristics which - for historical reasons - are often not coincident with a given political or ecclesiastical structure. Hence the individual diocese might not be the best starting point for the planning of a radio station, when in fact social communities shall be addressed either above or below diocesan level. In this case, inter-diocesan cooperation might be required or the definition of a target area at subdiocesan level. In any case, the projected target area should be compatible with what people in their daily lives experience as relevant spatial entities.

TIME

People's organisation of time is another important factor to be considered when planning for radio broadcasting. What are people actually doing when transmission time is available on a host channel, and at what time of the day are specific programmes to be scheduled in order to meet people in a receptive mood? It is for example not recommendable to broadcast hygiene information exactly at breakfast, lunch or supper times, and there is also no use in offering educational programmes while people are at work. Other do's and don't's of appropriate programme scheduling are left to be discovered by our readers looking into their own listening habits and experience.

SOCIAL CONTACTS

Finally, people's organisation of social contacts is the most important, but also most difficult area in which audience research can be helpful for

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listener-oriented programme design. Radio as a communication tool is used by the majority of people not isolatedly, but as one element of their

overall communication behaviour including the use of other mass media, traditional communication forms and personal contacts. Successful plan-

CHECK-LIST FOR PLANNING A RADIO PROJECT

This catalogue of questions and topics to be considered when planning for a radio station or programme is only meant as a reference tool and should not be applied in a schematic way. Its purpose is to show the variety of problems involved and help the project holder to identify his special planning needs and priorities. Depending on the circumstances some topics might need more attention in the one or the other case, whereas others can perhaps be neglected. It is however important to see that planning for radio always involves a multi-dimensional approach and should not be reduced to technical questions alone.

A. PROGRAMME PLANNING

1. Is there specific demand for information, education, pastoral service and/or entertainment in a given area that can be covered by broadcasting?

2. Is radio really the best suited medium to respond to this demand? What is its special role in comparison to and in connection with other media and traditional forms of communication prevailing in that area?

3. What role does radio play in the overall media strategy of your organisation/diocese, and what are your special communication aims in this field (pastoral, educative, development support communication)? How do they fit into an overall pastoral plan or development programme for the area concerned? Are there special religious or social issues you want to promote?

4. What are the communication needs of your target audience? Which topics are they interested in and which programme formats do they prefer? What is their taste of music? Identify appropriate research methods (survey, interviews, group discussion) to clarify these questions.

5. How would your programmes fit into your listener's daily routine? What do they do at what time of the day? What social contacts do they have? What other media do they use? Identify appropriate reporting area and programme schedule.

6. Is it necessary to put a new channel on the air, or would it be sufficient to supply programmes to other stations?

7. Identify appropriate marketing tools to promote station or programme identity. Launch programme-related side-activities such as publications, advertisements, lotteries, listener's clubs, local festivals, etc. Insure continuous feedback and audience participation programmes. Allow access programming for campaigners and interest groups related to the topics you wish to promote.

8. Constantly evaluate the changing audience demands. Make regular audience research a constitutive element of programme design and re-design. Give institutional space for creative programme development. Appropriate the programmes in style and language to the communication patterns of your audience.

B. ADMINISTRATIVE AND ORGANISATIONAL PLANNING

1. Consider broadcast laws in your country and legal procedures for allocation of frequencies. Which authority determines the frequencies? Is the frequency allocation limited in time?

2. Which authorities are likely to exert control both on the use of frequencies and programme content? How to liaise with government officials and private enterprises relevant to your work?

3. Are there possibilities of networking your service (programme exchange with other stations/studios), or to make use of side-ray connections (on-site connection of different stations)?

4. What management, administrative, and editorial structures need to be installed? How is programme production going to be organised (editorial control)? Who is responsible for station or studio management and networking?

ning for radio would try to identify the specific communication needs (at the cognitive as well as at the emotional level) which are not covered

in personal interaction or by other media but can possibly be supplied through broadcasting.

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5. How much personnel do you need (creative, administrative, technical staff), and where can the staff be trained or up-graded?

6. Are there organisations of private radio stations or programme producers in your area/country? Can you join as a member for sharing resources (programme input, training, service, etc.) and joint marketing activities?

7. What are the prospects of going commercial? Consider legal possibilities and restrictions. What is the market for selling air time or having programmes sponsored? Is there a code of advertising? Would advertising as such harm the cultural integrity of your target audience? How much advertising would you allow (percentage of total air time)? Can you exclude certain organisations, companies or products from advertising or allocation of air time?

C. TECHNICAL PLANNING

1. Geographical conditions

1.1 Locate appropriate sites for studio building, transmitter, antenna system. Is the place safe/accessible? How can the units be linked if separate locations are needed?

1.2 What about the technical infra-structures on the spot (electricity, water supply, transport, etc.)?

1.3 Identify transmitting radius and transmitter power under the given topographical conditions. Is there a need for additional converters?

1.4 Are there legal constraints regarding the plot, maximum transmitter power, maximum height of antenna system, etc.?

2. Equipment (studio, transmitter, antenna)

2.1 Provide overall technical description of the whole set-up, divided into basic equipment, useful accessories, stand-by facilities and provisional spare parts.

2.2 Specify brands and models, check compatibility.

2.3 Provide information on (local) dealers, delivery time, guarantee, service life, etc.

2.4 Are technical service and spare parts available locally? Where else? Under what terms?

2.5 Identify initial amount of consumption materials needed (stationary, records, tapes, etc.).

2.6 Are there technical norms for the equipment and consumption materials used? Do the items chosen correspond to these norms?

3. Maintenance

3.1 Who is responsible for the installation of the equipment (manufacturer, sales agent, consulting firm, own staff)?

3.2 Will the technical staff be given a technical instruction for operating the equipment? By whom? Is technical documentation provided? Any special training needed?

3.3 Who cares for regular maintenance service of the equipment? In which intervals? Are cleaning materials and service tools at hand?

D. FINANCIAL PLANNING

1. What are the overall financial requirements for equipping and running the station or studio? Divide into initial investments, running costs, depreciation of equipment (for re-investment), fees and taxes, etc.

2. Running expenses must be broken-down into different budgets: e.g. renting and supply (energy, water, etc.), programme acquisition (including courtesy fees), programme production (inclusive consumption materials), personnel (staff salaries, free-lancer's remunerations), service and maintenance, general administrative (travel expenses, telephone), etc.

3. Make sure that regular controlling methods are implemented and the annual financing plan screened by a professional business consultant or chartered accountant.

4. What are the chances of generating income by selling air-time to third parties, sponsored programmes and commercials? What other sources of regular income do exist? Would this income be sufficient to cope with the running costs and make savings for necessary re-investment?

The appropriate instrument for detecting such needs (including content preferences and appreciation of various presentation forms) is uses-and-gratifications research (7). This methodology starts from the question "What do the people do with the media?" instead of asking the traditional question of effects research, namely "What do the media do to the people?". It is not only interested in the felt communication needs of the audience but also in their overall communication behaviour, thus allowing to pinpoint the role certain media can play in the satisfaction of these needs.

PROGRAMME MARKETING

Whereas audience research in the programmer's perception might appear as a merely passive instrument, programme marketing can be regarded as its active counterpart. In fact, audience research provides the data based on which goal-oriented planning for broadcasting is possible, its implementation however requires the instruments of active programme marketing. These instruments are still unduly neglected by many Christian broadcasting stations especially in the Third World. But if radio is going to be organised as a forum of dialogue, one should not fail to make the programmes known to those whose participation one wants to invite.

Programme marketing deals with the actions to be taken in order to make a radio station or programme popular, in a way that the target audience knows that it exists and may positively decide to tune in regularly. It consists of a number of public relations activities out of which only the most characteristic can be mentioned here: Programme advertisement in other media, support publications containing channel schedule and programme details, formation of listener's clubs, organising prize-winning contests and quizzes, other incentives for audience participation, issuing stickers and posters, organising local events (festivals and functions), etc., etc. It is important to note however that all these measures must be directed towards a common goal, namely to create a unique station 'profile' or identity in public, allowing listeners to develop a special relationship to its services and accept it as something made especially for them (8).

Accordingly, programme marketing is first of all interested in a precise definition of the envisaged target audience. In societies with a certain cultural diversification it might be opportune to use life-style concepts for this purpose rather than socio-demographic data like age group, occupation, sex, etc. The process of mutually adjusting one's own station or programme profile to the life-styles of the envisaged audience segment is called 'programme positioning' (9). It consists of qualitative research in the needs and expectations of this particular audience segment, of developing programme formats which fit into these expectations, and the active promotion of a station's or programme's identity which this audience segment is willing to join.

LISTENER'S PARTICIPATION PROGRAMMES

Whereas audience research has been characterised as a kind of 'structured' listener's feedback, the measures proposed for active programme marketing involve a lot of direct audience participation (contests, quizzes, letter-writing etc.). The concept of participation includes a variety of different action forms which - in analytical terms - serve three purposes:

- to keep up with changing listener's demands
- to promote station or programme identity
- to realise a Christian programme philosophy (concept of 'communion')

The first purpose is very obvious and probably has been the reason for inventing audience participation programmes: Since listener's expectations towards a certain programme are varying and may change, immediate feedback on individual transmissions (be it by telephone, letter, or participating in a studio discussion) can be a useful instrument to continuously re-appropriate the programme design. Both content and presentation format can be immediately adjusted according to how people react on it, thus making sure that the programme responds to actual listener's needs instead of using pictures which were generated perhaps some years ago. Active listener's participation also ensures that the transmissions are appropriate in communication style and language, which especially in developing societies are subject

to rapid change. Moreover with the development of social infrastructures, new service needs may arise, which can be detected and tested in listener's participation programmes first.

The role of listener's participation in the promotion of a coherent station or programme identity has been dealt with in the previous chapter on active programme marketing strategies. If employed in programme presentation itself, listener's participation can be an especially powerful marketing tool: By inviting ordinary people representing the target group to participate in the selection of music, as interviewees or participants in a political debate, it is much easier to convey the idea that the radio station or programme concerned is an open forum for its listeners, and is in fact not only the programmer's but their own affair. Listener's participation further ensures that issues are raised and topics treated which people are actually concerned with, moreover since they are expressed in their particular language. Especially the coverage of controversial issues can perhaps be honestly facilitated this way (10).

Finally, the programme philosophy of a secular 'community radio' or a Christian programme subscribing to the wider concept of 'communion', is essentially depending on its ability to make listener's participate, not only in broadcasting, but in the public sphere as such. This kind of community service can be achieved through 'access programmes': By inviting listeners to take an active part in the production of programmes,

opportunities are opened for shaping an issue in a different way than professional broadcasters would do.

Access programming means sharing of editorial responsibility and control with campaigners or an interest group representing only small parts of the general audience. Allowing them to raise their voice through radio means that the public debate on a certain issue could be extended beyond the limits normally defined by the professional broadcasters. Thus the listeners themselves could participate in the 'right of definition' which is probably the most outstanding political function of mass media in society today. Procedural regulations to organise such participation without basic democratic rules being violated have been developed in many experimental community programmes of West European broadcasting systems and also in Latin America. The implementation of access programming not only in Third World countries is of course depending on how democratic the political system in these countries is.

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There are many important things to be considered when planning for a Christian radio station or programme which this article could not even marginally touch upon: Most people for example are not aware of the huge amount of personnel and creative input which is necessary to produce only one or two hours of good radio programmes per day. On the other hand, a station must be present at the switch of a button for practically 24 hours a day if it really wants to gain a 'position' in

(1) Asa Briggs: *The Birth of Broadcasting. The History of Broadcasting in the United Kingdom* Vol. 1. London: Oxford U.P. 1961, p. 241

(2) *ibid*, p. 240

(3) cf. Hernando Gonzales: "Mass Media and the Spiral of Silence: The Philippines from Marcos to Aquino", *Journal of Communication* 38 (1988), no. 4, p. 33-48.

(4) For further discussion of this and related concepts cf. Michael Traber: "Theological Reflections on Communication, Participation and Transformation", *Sonolux Group Media Journal*, June 1989, p. 12-14.

(5) cf. Gary Crossland: "The Importance of Audience Research", *Religious Broadcasting*, March 1989, p. 48-50.

(6) cf. Rainer Kabel: "Radio, Television and Film Research. Low cost methods for conducting pro-

gramme evaluation", *AMIC Occasional Paper 23*, Singapore: Asian Mass Communication Research and Information Centre 1987, 38 pp.

(7) cf. Jay G. Blumler/Elihu Katz (eds.): *The Uses of Mass Communications: Current Perspectives on Gratifications Research*. Beverly Hills - London, Sage 1974.

(8) cf. G. Fauconnier: "Kerk, Media en Marketing", in *Openbaring en Openbaarheid. Relaties tussen media en levensbeschouwing*. Katholiek Instituut voor Massamedia Nijmegen/Arbor Press 1989, p. 57-76.

(9) cf. Mike Miller "Developing the Format Your Listeners Want", *Religious Broadcasting*, November 1988, p. 23-25.

(10) cf. Chris Fabry: "Reach Out and Touch Someone. Creative Call-In Radio That Rings Clear for Your Audience", *Religious Broadcasting*, March 1989, p. 16

audience attention. Otherwise strict periodicity and great advertising efforts are necessary to make a new programme known. For the purpose of filling additional airtime, but also for the cost-intensive training of technical and creative staff, national and regional networking might be required. Sharing resources can also be recommended for maintenance of equipment and professional audience research.

Other questions to be properly dealt with before putting a station or programme on the air, are the required technical equipment and the ways of financing the whole enterprise.

This includes proper station manage-

ment and programme administration, legal questions, etc.

There is no doubt that in principle all these questions have to be duly considered right from the beginning, since technical, financial and programming decisions are in many ways interdependent. Nevertheless we hope to have convinced professional as well as pioneering people in the field of Christian broadcasting, that the launching of a radio service for evangelisation and/or development would certainly not start with the choice of the right transmitter, but by developing a listener-oriented programme philosophy.