

**Education Sector Support Programme in Nigeria
(ESSPIN)**

Assignment Report

**ESSPIN Radio Drama Production: 'GBAGAN-GBAGAN' -
Series 2 and 3**

Report Number: ESSPIN 532

Flint Productions, Nigeria

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This report has been discussed with the originator and checked in the light of the requirements of the terms of reference. In addition the report has been checked to ensure editorial consistencies.

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Note on Documentary Series

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The documentary series is arranged as follows:

- ESSPIN 0-- Programme Reports and Documents
- ESSPIN 1-- Support for Federal Level Governance (Reports and Documents for Output 1)
- ESSPIN 2-- Support for State Level Governance (Reports and Documents for Output 2)
- ESSPIN 3-- Support for Schools and Education Quality Improvement (Reports and Documents for Output 3)
- ESSPIN 4-- Support for Communities (Reports and Documents for Output 4)
- ESSPIN 5-- Information Management Reports and Documents

Reports and Documents produced for individual ESSPIN focal states follow the same number sequence but are prefixed:

- JG Jigawa
- KD Kaduna
- KN Kano
- KW Kwara
- LG Lagos
- EN Enugu

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Acronyms and Abbreviations

C&KM	Communications and Knowledge Management
CIS	Communication Impact Survey
DFID	Department for International Development
ESSPIN	Education Sector support Programme in Nigeria
FRCN	Federal Radio Corporation of Nigeria
GG	Gbagan-Gbagan
LGA	Local Government Authority
MPS	Media Planning Services
OGBC	Ogun State Broadcasting Corporation
SBMC	School Based Management Committee
SESP	State Education Sector Project
SMS	Short Message Service
SUBEB	State Universal Basic Education Board
UBE	Universal Basic Education

Abstract

1. This report gives details of the production experience of series 2 and 3 of Gbagan Gbagan. Flint Productions signed a new contract with ESSPIN to produce two more series of the radio drama Gbagan Gbagan, highlighting the state, experience and reform processes of primary education in Nigeria. The output is to spark discourse, leading to better school systems.

Executive Summary

2. Gbagan-Gbagan is a radio drama series seeking to address and create awareness about basic education in Nigeria. It is funded by UKaid and produced by Flint Productions. The drama series targets a diverse audience at all levels including children of primary school age, parents and guardians, teachers, education policy makers and anyone who can contribute to the improvement of primary education in Nigeria today.
3. Through sensitising audiences via the medium of Radio, the aim is to encourage debates from a more informed and proactive audience who will begin to demand quality basic education and hold relevant service providers to account. Gbagan-Gbagan also aims at communicating an understanding to audiences across board that there are individual actions that can be taken to improve primary schools. Ultimately, Gbagan-Gbagan is designed to provoke response and spur audiences to action through the information and awareness raised by the drama, resulting in behavioural change that will lead to improvement in the delivery of quality education, institutional development, greater community participation and a transparent flow of funding to schools.
4. Expenditure on series 2 and 3 was mainly on crew and artiste fees, airtime/broadcast on radio stations, and technical expertise from pre-production to post-production.
5. Learning and experience garnered in series 1 were applied in managing the production challenges of series 2 and 3. The production was again carried out by a team of professional and more confident hands from series 1.

Introduction

6. Flint Productions was engaged to produce and broadcast a long running radio drama series to provide listeners across Nigeria the opportunity to understand the challenges and aspirations of the primary education sector in Nigeria. Drama as the tool of choice ensures an entertaining and 'safe' experience to keep listeners engaged over a long period whilst conveying information and raising pertinent issues for discussion and future action. With strong positive indicators from the production and broadcast of series 1, a contractual agreement between Flint Productions and ESSPIN for the production of series 2 and 3 of Gbagan Gbagan was entered into. The production was to cover just English and Hausa languages. It was agreed that the Yoruba reversion be discontinued.
7. While contract was being negotiated it was realized that there would be a gap between broadcast of series 1 and series 2 and 3 on FRCN, and being the flagship broadcaster it was mutually agreed to bridge the gap so as not to lose our audience. Broadcast of this series on FRCN network went on without any hitches except for displacement of the programme on broadcast days that fell on national events such as the live coverage of national events during elections in April. We were however informed duly and communicated immediately to ESSPIN. This was resolved by being broadcast on following weeks.

Purpose of the Consultancy

8. The purpose of the engagement was to use the medium of radio to connect to and with a diverse and widespread population with generally low literacy levels and a largely non-reading culture. Having the widest audience reach, radio offers a mass audience the opportunity to better understand and engage with the education sector reform process, and to connect policy makers and service providers with their clients in working towards quality basic education for all.

Challenges and Successes of the Education System

9. Primarily, this consultancy reflected ESSPIN's goal to engage and entertain a mass audience, whilst embracing diverse cultural sensitivities, examine where the Education policy, execution and resulting systems have failed or thrived. Ultimately, the output would seek to achieve:
 - (i) Raised public awareness of and more responsible engagement with the critical issues around basic education in Nigeria, thereby promoting the formulation of evidence based education policy and the reform and development of the sector in response to informed demand side opinion.
 - (ii) The promotion of particular initiatives taking place in States with the assistance of ESSPIN, e.g. SBMCs, Whole School Development, direct funding initiatives etc.

- (iii) A public forum for policy makers and education providers to highlight critical issues and present the challenges and successes of their reform programme.
- (iv) An authentic depiction and reflection of the status of education service delivery in Nigeria over the course of the ESSPIN programme, focusing on key areas of ESSPIN support.
- (v) A record of successes and reforms taking place in States through initiatives undertaken by ESSPIN and supported by DFID
- (vi) Identifiable scenarios that audiences can recognise as true and engage with in a non-threatening, inoffensive way, to appreciate their role in reaching desired outcomes

Methodology and Main Activities

10. Aware that although we're dealing in a fictional framework, the content stems from factual, reform-based material, we opted for descriptive methods for the delivery of the output. The research gathered information and evidence about the pre-existing conditions of schools and the primary school system as well as facts of the reform efforts and their outcomes and aspirations. The drama itself would in turn, marry these responsibly. Care was taken in the description of process, roles and responsibilities, not to fudge the facts of the interventions themselves, but carry them directly into the drama, while avoiding the use of specific names etc, except where key to the messaging e.g. SBMCs are represented as themselves in the series.
11. The emphasis was on describing and then ultimately promoting and modelling good behaviour out of the real scenarios. As much as possible, we avoided 'forced' positive action and judgements in the drama but rather sought adequate and appropriate cause for the desired effects. These were fashioned through constant recourse to our researcher and ESSPIN. A major key in achieving this was staying light and entertaining, while working in plot points and story conflicts that lent themselves naturally to succinctly examining the themes – it is a constant balancing act. This method allowed flexibility so that any important angles not previously considered could be easily captured and played forward into future series.
12. The use of recognition and response mechanisms in the form of vox pops and feedback lines worked into the output, helped to achieve a realism which 'earthed' the fictive drama in the factual world. We wished to obtain first hand information from the audience about how they experienced primary education but also, how the series was informing their views and hopefully, actions. We are currently collating and analysing feedback, to make rational and sound conclusions about the programme and by extension, extrapolate some of the response to ESSPIN interventions in catalysing positive change.
13. Core activities in the production of the second series of Gbagan-Gbagan include:

Script Development

- *Content Research.* In developing the storyline for Gbagan-Gbagan, series 2 and 3, a content researcher was engaged to gather detailed information about the issues ESSPIN wanted reflected in the drama. The researcher worked closely with ESSPIN's communication and knowledge management team for their input to ensure that the series would portray the real situations as well as include the perspectives of Government and various education sector stakeholders. This research was key to the development of the storylines.



- *Story/Script Conference.* To develop the scripts for the series, a two-week writers' conference was embarked upon. The majority of the pioneer group of professional writers from series 1 featured in the scripting. A few new hands to the series were engaged as well to contribute to the script development and writing process. On the whole, the writing team represented a robust spectrum of age, experience, faiths, socio-cultural, economic and educational backgrounds. At the end of the intensive scripting conference, one or two old characters had to take the back seat until needed in future series. With a lot of brainstorming and hard work the writers were able to produce a draft which was further shaped and edited until an accepted draft was approved by ESSPIN.

Bridge Program

- To close the gap in broadcasting between series 1 and 2 (which affected only FRCN English broadcasts), a series bridge consisting of themed highlights from series 1, and vox pop interviews was produced. We engaged a producer and an editor to re-edit scenes and vox pops from series 1 into four thematic areas. This production helped in recapping the issues the series focused on and comments on these issues from regular 'every day' people who are directly affected. From here on however, broadcast of the series was smooth sailing.

Pre-Production

- *Locations scouting.* The location used in Gbagan Gbagan series 1 production was unavailable during the production of series 2 and 3. This information however was communicated to us a few days before the set date of production and presented a logistical challenge. Every effort was made to quickly find a new location howbeit at short notice. Fortunately we were able to secure a location a day before the set date of production which was accessible and appropriate for our purpose.
- *Liaison with Radio Stations.* Broadcast days and times as agreed from series 1 continued into the broadcast of series 2 and 3. There was however a four week gap between the conclusion of GG series 1 on FRCN network and broadcast of series 2 and 3.
- *Other pre-production activities.* Production schedules were done, additional relevant props for series 2 and 3 recordings acquired, and a crew that could deliver the quality production assembled. We maintained the same standard of production as in series 1 and continued with capacity development of some of the team in the peculiarities of the output we designed and the specifics of production and post-production for Gbagan-Gbagan.

Production

- *Recording.* In the production of the series, once scripts were approved, actors' availability confirmed and relevant pre-production activities firmed up, the recording began. Flint Productions chosen method of recording as used in series 1 was again used -outdoor recording which captures authentic atmosphere and real sound effects for the production to be mixed with pre-recorded and archived sound tracks. The recordings took two weeks involving a full production company.



- *Ancillary Production.* As was done in series 1 production, while the production process was taking place, team members went out on to the streets to gather vox pop responses of Nigerians about their views of the particular challenges of primary education in line with the themes the series focused on. These vox pops were edited and used in the episodes. To conclude series 2 and 3 production, Flint productions went to Lagos in to meet with stakeholders and partners in the education sector. The discussion programme that concluded this series was recorded here under the auspices of ESSPIN Lagos.
- *Sound Design.* To achieve the final edited programme, all the recorded content - including music, vox pops, drama, wild tracks and voice-overs - was assembled for each episode, edited offline and the programme cut to time, then the online editing and sound design completed. The discussion programme was cut edited and assembled for broadcast much later, with many insights and useful remarks saved for use in future series.

Broadcast

- To achieve the best coverage for the programme both in English and the Hausa reversion, the programme continued to be broadcast every Saturday on FRCN National Network service at 10.30am and FRCN Hausa service every Thursday at 9.15am with repeats on Sunday at 7.00pm. Together the FRCN Network and Hausa services reach most states around the country including Enugu, Lagos, Kwara, Kano, Jigawa and Kaduna. The Pidgin English version of Gbagan Gbagan is also broadcast on RayPower FM Network on Thursdays at 3.30pm.

Audience Reaction

- Refer to annexes 2 and 3 for extract from ESSPIN's Communication Impact Survey (CIS), and audience listenership trends from Ray Power FM in Lagos.

Budget Issues

14. The budgetary challenges we faced in series 1 were addressed in series 2 and 3 by including budget lines which were missing in the series 1 budget on the new budget. The budget for this series was a true reflection of the reality of the market with some budget lines having higher figures than originally reflected in the budget for series 1 and others having lesser figures.

Findings

15. From our experience and learning from series 1 in the delivery of GG, we have maintained much of creative methods adopted then to cope with the challenges and we invent more methods as we go along. Among these, as in series 1, are the merging of some responsibilities in the development process and the adoption of some out-of-country expertise, which have resulted in greater certainty leading into production.

Conclusions

16. GG continues to gain popularity and acceptance amongst our listenership and continues to meet expectations.
17. The value of the vehicle for greater impact and reach is obvious.
18. Supported by calls from some of the audience, we are convinced that GG (or output with its design, production quality and management style), would be successful on other media platforms - and we welcome the opportunity to discuss this.

Options and Next Steps

19. Gbagan-Gbagan showed impressive audience numbers and cognition after series 1. Series 2 and 3 built up on the messaging by targeting issues more specifically. We suggest that more of this kind of introspection continue so that some of the outlying issues are brought centre, while themes raised in series 2 and 3 go to the background but are held in play for series 3.
20. We would also like any information regarding how the online versions of GG are faring. If this has not been measured, we would be happy to discuss a simple solution to do so and build online traffic.

Annex 1: Terms of Reference

Education Sector Support Programme (ESSPIN)

Terms of Reference for ESSPIN Radio Drama Production, 2010 – 2012 Series 2 and 3

Background

ESSPIN

The Education Sector Support Programme in Nigeria (ESSPIN) is a six year UK Department for International Development (DFID) programme of education development assistance and is a part of a suite of State Level Programmes aimed at improvements in governance and the delivery of basic services. ESSPIN's aim is to have a sustainable impact upon the way in which government in Nigeria delivers education services and is directed at enabling institutions to bring about systemic change in the education system, leveraging Nigerian resources in support of State and Federal Education Sector Plans and building capacity for sustainability. It is currently operating in five States (Kano, Kaduna, Kwara, Jigawa and Lagos) and at the Federal level. ESSPIN builds upon previous technical assistance projects in education and runs in parallel with World Bank credit-funded projects in four of the States (the State Education Sector Project (SESP) in Kano, Kaduna and Kwara and SESP II in Lagos).

ESSPIN Communications and Knowledge Management

Communications and Knowledge Management (C&KM) has a vital role to play in raising issues, promoting solutions and explaining stakeholders' rights, roles and responsibilities in order to encourage greater transparency and accountability across the Nigerian education sector and to achieve ESSPIN's higher level governance objectives. ESSPIN and the programme partners need a two-way engagement with diverse audiences at all levels of the sector to ensure the flow of relevant information to facilitate the supply and demand of improved education services. In promoting the "reform agenda" at Federal, State / LGA, School and Community levels we seek to create understanding as to why the system is broken and what is needed to fix it, with the opportunity to highlight success and failure. We can prompt the questions and indicate the answers and, by working with the various media (an integral part of civil society), ESSPIN can help create a critical mass of advocates willing to actively seek systemic change from inside and outside the Nigerian education sector. This translates into pressure for funding to flow to schools, for comprehensive improvements in the delivery of quality education and for greater community participation in the management of schools. Ultimately, in the progression from information and awareness raising to mobilisation and engagement, C&KM is about provoking a response and a spur to action. In the long term this promotes institutional development and behavioural change.

The production of high quality radio material is one of a range of communication activities, ideally interlinked, which is proposed under the ESSPIN Communications and Knowledge Management strategy. This strategy is based on the premise that C&KM do not constitute distinct programme outputs but are cross cutting. C&KM activities, including radio production, must therefore support the delivery of the four programme outputs and the achievement of the programme purpose¹.

Key Reference Documents on Communications and Knowledge Management for ESSPIN

- Annex V Communications and Knowledge Management, pp 183 to 188, ESSPIN Technical Proposal, February 2008
- Communication & Knowledge Management Approach Paper, April 2009
- ESSPIN Inception Report (including Implementation Plans), May 2009
- www.esspin.org

Concept of ESSPIN Radio Drama

With by far the largest and most widespread audience in all corners of the states and increasingly reaching the most disadvantaged and excluded, notably poor rural women, radio represents the central plank of ESSPIN's media platform. Radio offers the opportunity to provide a mass audience, predominantly but not exclusively Nigerian, the opportunity to better understand and engage with the education sector reform process and to connect policy makers and service providers with their clients in working towards quality basic education for all. ESSPIN radio will provide the nation with the opportunity to listen in and understand the challenges and aspirations of the education sector in Nigeria. In seeking to connect to a diverse and widespread population with low literacy statistics and a largely non-reading culture, ESSPIN understands the advantage of radio as the mass medium with the greatest audience reach, as well as the value of drama entertainment to convey information and raise issues whilst keeping listeners engaged over a prolonged period.

ESSPIN therefore wishes to commission the production and broadcast of a long running radio drama based on a fictional primary school and the surrounding community. The drama will feature the intertwined lives and stories of a range of characters who are stakeholders in the progress of the school and, at micro level, the development of the education system in Nigeria. Above all the story is about the nation's children and their opportunities for learning and advancement. The story lines and characters should be as realistic as possible – reflecting some of the most serious issues faced by schools and communities and closely related to ESSPIN initiatives in this regard. Whilst the school and community may be an artificial construct in an unidentifiable, fictitious location, stories will draw from real life issues being faced by school and communities involved in ESSPIN pilots. In this way it should be possible to portray the diversity of ethnicity, culture, religion, politics and economic wellbeing found in many of Nigeria's towns and villages, especially those located on the fault lines of

¹ = "The planning, financing and delivery of sustainable and replicable basic education services in terms of access, equity and quality are improved at Federal level and in up to six States"

society. The issues raised, the characterisation and the presentation must allow the audience to relate the fictional drama directly to their own life experience of schools and education.

Purpose

By informing the public of their rights, responsibilities and roles to securing a better quality of basic education for all Nigerian children, the radio drama will encourage open and wide-ranging debate of both the challenges and successes of the education system. Sensitised audiences will be encouraged to become proactively involved in demanding quality basic education and holding service providers to account for its effective and efficient delivery, whilst also understanding there are individual and collective actions they take can take to support their school.

Objectives

Primarily, ESSPIN must engage and entertain a mass audience without offending cultural sensitivities.

- To raise public awareness of and more responsible engagement with the critical issues around basic education in Nigeria thereby promoting the formulation of evidence based education policy and the reform and development of the sector in response to informed demand side opinion.
- To promote particular initiatives taking place in States with the assistance of ESSPIN, eg SBMCs, School Development, Direct funding etc.
- To provide a public forum for policy makers and education providers to highlight critical issues and present the challenges and successes of their reform programme.
- To reflect the status of education service delivery in Nigeria over the course of the ESSPIN programme, focusing on key areas of ESSPIN support.
- To provide a record of successes and reforms taking place in States through initiatives prompted by ESSPIN involvement (Whilst not overtly promoting the support of ESSPIN or DFID it is necessary that these are acknowledged and encouraged at appropriate times).

In the interests of sustainable development, ESSPIN is keen to develop the capacity of the Nigeria radio broadcasting industry and its potential for helping secure good governance in education and other sectors. Proposals that indicate how this drama series can be prolonged after ESSPIN funding expires, and which demonstrate wider benefits to the industry through action-learning, will be favourably received. It is possible that capacity building may be offered to secure broadcast airtime, for example, and ESSPIN may place individuals with the production team.

Outputs

Ultimately ESSPIN intends to produce and nationally broadcast a minimum of 60 x 30 minute weekly episodes of the drama in a twenty-four month period. This should be broken down in to a number of series with breaks in-between (12 episodes per each of 5 series). The **second** phase of the project (and contract) will be for the **second and third** series with commissioning of further series dependent on the success of these series. (Technical proposals should cover the first and

subsequent series but proposed budgets should be produced only for the second and third series with an average cost per episode given).

The drama should be primarily produced in Nigerian English (pidgin) with the script for each episode reversioned to Hausa and Yoruba. The reversioning should not necessarily be a simple translation but will need to be sensitive to the different ethnic regions targeted and, where necessary (and without losing the key messages), adapt the base story line and dialogue to reflect different cultural traditions. The drafts of scripts in each broadcast language to be submitted to ESSPIN prior to production and broadcast for review and comment. Master tapes (recordings) in each of the broadcast languages and transcripts in each of the broadcast languages and English will be provided to ESSPIN.

The radio drama will be broadcast on national network radio and securing broadcasting agreements and air-time with national radio network broadcasters is part of the contract. It is intended the drama will also be released online by ESSPIN. Copyright of all forms of the production will be with ESSPIN / DFID.

A short technical report on the production process and expenditure at the end of each series and a final project report documenting the production process and experience, highlighting issues raised and guiding future radio production on completion of the assignment.

Scope of Work

Prospective service providers for the radio drama production must detail their proposed approach and methodology to delivering the first and subsequent series of the ESSPIN radio drama. Key areas of activity will include:

- Liaison and collaboration with ESSPIN Lead Specialists, programme partners and other service providers to ensure radio production is integrated with the delivery of the programme outputs and approved by key stakeholders. Interaction with State Team Leaders, State Specialists, State Communication and Knowledge Management Officers and, as directed, the Communications Committees within FMoE and SMoE is critical.
- A process of quality assurance and monitoring and evaluation to be developed with ESSPIN.
- Representation of ESSPIN radio production to external stakeholders, as required.
- Radio drama pre-production (including research), production (including spots / trailers and vox pops), post-production (including audience feedback / research).
- Discussion programme in form of town hall meeting
- Negotiation of broadcast and syndication agreements with national network broadcasters and actual broadcasting of the drama. (Broadcast should take in to account relevant data to be gathered from the communications component of ESSPIN's Community Survey).
- Pre-publicity for the broadcasting of the drama series and episodes.
- Linking to other media being used for ESSPIN communications, e.g. film/video and theatre.

- Project management, including the management of other technical inputs as required, logistical arrangements and financial management.
- Reporting (see below).

Timeframe

The overall timeframe of the project is estimated at approximately two years with pre-production of the first phase starting by 1 March 2010 and final evaluation and close of the **second** phase by 30 September 2011. The **second** phase of the project is the production and broadcast of the **second and third** series according to the schedule below. The broadcast of series should correspond to school term dates.

Event	Deadline
Contract Award / Mobilisation	30 November 2010
Acceptance of complete series scripts (series 2 and 3) by ESSPIN	10 Jan 2011
Production and broadcast of initial episode (series 2 and 3) on national state and independent radio	12 Feb 2011
Acceptance of complete series scripts (series 3) by ESSPIN	31 March 2011*
Completion of series 2 and 3 broadcast on national state and independent radio.	30 April 2011
Final Assignment Reporting, Review and Assessment of Series 2 and 3 (including audience feedback and research)	31 May 2011
Production and broadcast of initial episode (series 3) on national state and independent radio	31 May 2011*
Completion of series 3 broadcast on national state and independent radio.	31 August 2011
Final Assignment Reporting, Review and Assessment of Series 2 and 3 (including audience feedback and research)	30 Sept 2011

* Series 3 scripts could be produced and submitted earlier and the broadcast run immediately after series 2 and 3 without need for “fillers” between series 2 and 3. This would coincide better with the third term of the school year.

Management Arrangements and Reporting

The Radio Producer will optimise use of, and development of Nigerian personnel in providing its services. The Radio Producer, working in close coordination with ESSPIN will develop an appropriate

and lean project management structure, and identify and mobilise personnel to provide technical assistance for the implementation of the project.

The Radio Producer will report to the Lead Specialist Information Management. Monthly progress meetings will be held between ESSPIN and the Radio Producer. ESSPIN will provide technical guidance on education sector issues for the development and production of the radio drama and logistical support (transport within Nigeria) for the production team, as appropriate.

ESSPIN and DFID support must be clearly acknowledged in all broadcast credits and printed materials and approved branding used.

The contract will be designed on a milestone basis with subsequent engagement dependent on satisfactory achievement of agreed milestones.

Technical and Project Reports, and other documentation as appropriate, are required relating to the Outputs as described above. All reports should use the prescribed template and formatting styles. (NB all ESSPIN reports are potentially public documents for widespread circulation and should therefore be written with due sensitivity and the use of appropriate language. Any necessary comment likely to cause offence should be made in an accompanying memo).

Organisational Background, Experience and References

Organisations / companies intending to undertake the radio production for ESSPIN must provide an organisational profile indicating the organisation's governance and management structure and staffing. Evidence is required of the organisation's registration with appropriate Nigerian authorities (right to operate in Nigeria) and financial probity, including bank account details.

Proposals for undertaking the radio production project must include evidence of previous relevant contracted experience including the project title, duration and dates, total contract budget managed by the organisation, client and a brief description of the project (max 200 words). Named referees at executive management level within a minimum of two previous client organisations must be provided.

Qualifications and Competencies

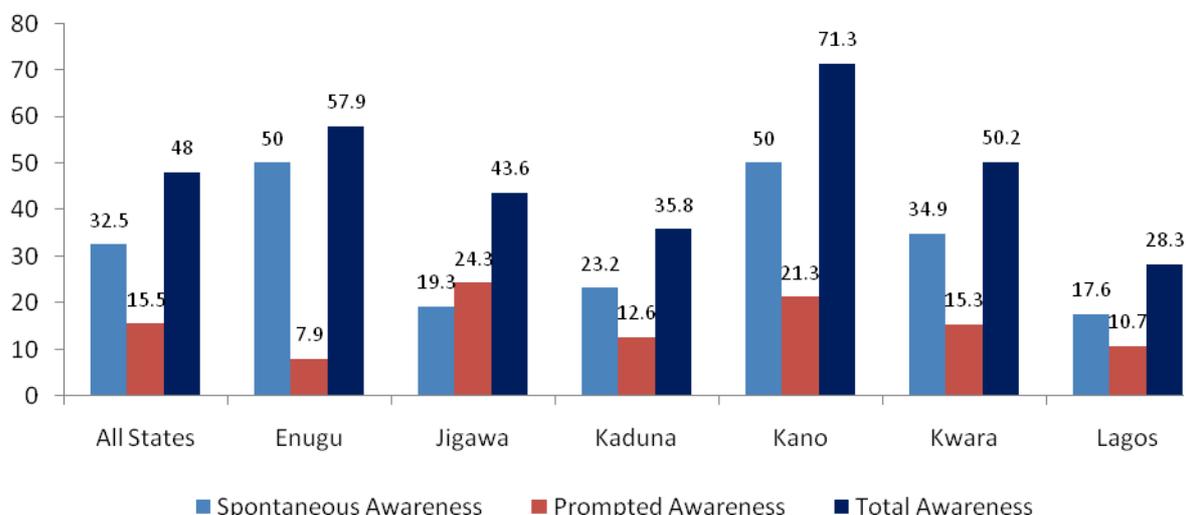
The prospective Radio Producer must provide the names and CVs (maximum 3 pages) of key personnel to be deployed on this project indicating their:

- Qualifications
- Professional experience
- Other experience relevant to this project
- Knowledge
- Other skills and abilities relevant to this project

Annex 2: Audience Research - Extract from ESSPIN’s Communication Impact Survey on Gbagan-Gbagan

1. Gbagan Gbagan is a radio drama on basic education broadcast nationally on state radio in Pidgin English, and regionally in Hausa and Yoruba with series repeats on national independent radio. The programme show cases the situation of basic education now and what developments to expect with themes drawn from ESSPIN’s integrated package of school improvements. It is character-driven and draws on research and observation of many public primary schools.
2. With an average of 48% of all respondents claiming to have heard Gbagan Gbagan, the programme has the highest level of awareness in Kano with about 71% recognizing it, followed by Enugu (57.9%). Notably half of respondents from Enugu and Kano were also able to mention the programme spontaneously when asked to indicate types of communication materials they have seen or heard relating to basic education in their communities. In terms of source of their awareness about the programme, about 57% of respondents mentioned *radio* while others mentioned specific radio stations in their states.

Figure 3.1: Awareness about Gbagan Gbagan



3. The main message respondents got from the radio programme was the need to send all of our children to school which received highest mention in Kwara (77.6%), followed by Lagos with about 71% (See Table 3.1).

Table 3.1: Message from Gbagan Gbagan

Responses/Demands created	Total n=573 %	Enugu N=117 %	Jigawa N=88 %	Kaduna N=71 %	Kano N=144 %	Kwara N=98 %	Lagos N=55 %
Sending all of our children to school	53.2	36.8	35.2	33.8	63.9	77.6	70.9
Greater community involvement	35.4	22.2	48.9	16.9	47.2	41.8	23.6
Improved quality of teaching	29.3	44.4	29.5	16.9	31.2	20.4	23.6
Better learning environment	27.7	28.2	21.6	18.3	40.3	16.3	36.4
Support our schools	22.5	11.1	28.4	14.1	29.9	30.6	14.5
Better government management	19.7	40.9	23.9	8.3	11.2	36.4	20.8
Better funding of schools	17.5	75.4	21.6	16.9	16	20.4	14.5
Better leadership	12.7	10.3	25.0	11.3	15.3	7.1	3.6
Others	2.4	.9	-	4.2	.7	9.2	-

Note: The question from which these results were derived requires multiple responses. As a result, vertical summation of percents in each column may be over 100% or less in some cases

4. The quotations below from the FGDs conducted tally with those in Table 3.1 and explains them further.

The basic message the average listener can get from the drama is that "Education needs the Support of Everybody" to develop.... It also shows that the educational system needs a lot of reform and our educational system needs a lot of commitment and all of us have to work together as a team in order to improve and develop our educational system.

Male Stakeholder, Kaduna North LG

The message is simple, if you don't educate your child, he will not have a good future and he will bring you shame too. The children you educate will be useful to the society and will make you proud.

Male FGD Respondents, Enugu

The message is that education is for everybody especially the youth and younger generation. Also as an encouragement for those who are already in school to take their studies more seriously, that lateness to school is not the best, paying attention to class teachings, respect to teachers all these form the basis of the drama.

Male FGD Respondent, Kano

That we should take care of our children by sending them to school because they are our tomorrow.

Male FGD Respondent, Kwara

The importance of going to school, the need for basic education, the attitude of the teachers to the learners, and the attitude of learners to teaching and learning and the attitude of the government to providing this education in terms of facilities, are they available or not available, teaching aid materials which also come under facilities, in fact Gbagban, Gbagban send message on basic education and ensuring qualitative education, not just sending children to school but providing for them, the student and teachers.

Female Stakeholder (LWPD), Enugu

Every child has a right to go to school; disabled, boy or girl. The drama cut across the culture in Nigeria, you hear it in Hausa, Yoruba, etc.

Male stakeholder (Hilltop Foundation), Kwara

But the little that I have heard of it is a way of telling the community or the listeners that you have a role to play – you are to contribute towards achieving what the government must have set in motion to achieve... for whatever are the plans of government is geared towards the child or the teacher and the government cannot do it alone... so the idea behind that is for everybody to know that he has a role to play

Male stakeholder (SUBEB), Kaduna

5. Almost all the respondents (95%) said they would like to listen to the radio drama “Gbagan Gbagan” in the future. The main likes expressed about the programme as shown in Table 3.2 were: the quality of its presentation (28%) and the awareness it creates about the importance of basic education (25.5%). For the quality of presentation, respondents used the following phrases to express their feelings:

- Everything about it
- It is simple to understand because of the local language they used
- It is entertaining and educative to people
- It makes me reach out to people on education
- It attracts people’s attention
- It increases my interest in education
- It starts with a sound that I like
- The way they spoke about child education
- It lightens ones mood
- Children can easily relate with it and gain a lot from it
- It calls my interest to educational issues

- The children spoke fluently in the drama
- Good performance from the actors
- The way the children were anxious to go to school
- The educative aspect of it

Table 3.2 Likes about Gbagan Gbagan

Responses	Total n=573 %	Enugu N=117 %	Jigawa N=88 %	Kaduna N=71 %	Kano N=144 %	Kwara N=98 %	Lagos N=55 %
Quality of presentation of drama	28.1	48.7	15.9	29.6	16.0	39.8	12.7
Awareness about importance of education	25.5	21.4	17.0	14.1	42.4	26.5	18.2
It encourages us to send children to school	21.3	9.4	20.5	18.3	29.2	17.3	38.2
Parents to be involved in education of their children	10.3	1.7	37.5	1.4	9.0	2.0	14.5
Improvement in the quality of education	7.9	12.0	5.7	4.2	12.5	0.0	7.3
Enrol all of our children in school	1.9	2.6	1.1	1.4	2.1	1.0	3.6
Support the school	1.1	0.0	1.1	1.4	0.0	1.0	5.5
Others	9.6	0.9	9.1	4.2	16.0	10.2	10.9

Note: The question from which these results were derived requires multiple responses. As a result, vertical summation of percents in each column may be over 100% or less in some cases

6. The likes about Gbagan Gbagan expressed by those who participated in the qualitative study confirms the findings from the quantitative study and sheds more light about the drama's main attraction to the general public.

What I enjoy most about it is the sound of the bell and each time they ring the bell I laugh. It is the bell that drew my attention to the programme, so I just pay attention to the ringing of the bell.

Female FGD Respondents, Enugu

It creates a leisurely environment for one to learn something in a relaxed atmosphere.

Male FGD Respondent, Kaduna

First and foremost, what I like about the radio drama is that time it is on air is at weekends. Around 10am or so then many of the students and pupils will be at home to listen to it and of course, I know since it's an educational programme, they are bound to learn a lot and gain a lot from it.

Male FGD Respondent, Lagos

I like the message that says educate your children because they are the leaders of tomorrow. I like to hear children performing in programmes which make me as a parent feel happy and wish my children be like that child I hear on radio.

Female FGD Respondent, Kano

What I like is it very educating and easy to understand anytime you listen to it.. It talks on children education to parents who are still resisting sending their kid to school. And I strongly believe that this programme can soften that mind and understanding about western education. Also make the teachers more serious.

Male FGD Respondent, Kano

Yes, we will like to listen to similar drama in future. Because I hate it when I missed the programme on radio since it is educative

Female FGD Respondent, Kano

“Even if you tune on your radio at the middle of the programme, you will still gain a lot from the part left because it is very educating, encouraging and easy to understand”.

Male FGD Respondent, Kano

7. The above quotations from respondents reveal acceptability of the radio drama which has engendered more interest in it. Suggestions for adjustment and increase in the air time; and placement on radio stations that will increase and enhance its reach to a wider audience, suggest an appetite for the drama

They should try to make sure that people listen to it. They can change the time on the radio i.e. instead of morning it can be in the evening.

Male stakeholder (Hilltop Foundation), Kwara

They should increase the air time because it is when you are enjoying it most the drama will end

Male FGD Respondent, Kwara

That of Gbagan Gbagan comes up on Sunday, and we are in churches. Every time we try to make out time, but if it can come in the evenings it will be better, like before the network news that time everyone will be home provided there is light, but you can at least on your generator.

Female Stakeholder (MOE), Enugu

For your information, it's not that they should stay put to only one radio station. Radio Nigeria, radio Lagos for instance on radio Lagos, there's a programme called Kokoka. People do listen to it a lot. They equally feature drama on it and children even read A,B,C on it. So, all those radio stations should be involved because it's not everybody that would have light at home, to watch it on TV.

Female FGD Respondent, Lagos

Dissemination into local stations instead of using FRCN (Federal Radio Corporation of Nigeria), they should also use local radio stations that people listened to like Radio kwara.

Male stakeholder (MOE), Kwara

I'll say they should give it more time and not only that they should extend the airing of the programme to at least twice a week and not the once in a week thing.

Male FGD Respondent, Lagos

8. While findings reveal wide acceptability of Gbagan Gbagan, the importance of culture as a factor in programming was highlighted by some respondents who want the drama presented in their local languages. This is an indication that, despite the local language versions, some of the listeners have only been hearing the English version of the drama.

It's majorly in English, they should do it in other languages because the majority of Nigerians are still illiterates.

Male stakeholder (MOE), Kwara

They should try to also air a translated version of the Hausa language to be more frequent. Keep coming with such drama's that keep you as a parent informed on basic education and the need to send your child to school.

Female FGD Respondent, Kano

It should be done in local languages. They should equally take it to the grassroots in local languages

9. One of the government stakeholders interviewed in Kaduna raised a concern about the content of the radio drama. Perhaps unaware of the broad audience, the extensive pre-production research undertaken and the necessary independence of the production, he felt the peculiarity of their communities needs to be factored into production of the drama; and this can only be done in conjunction with people like him.

Well, the peculiarity of problems of a given community may perhaps, not be properly captured and this can only be addressed if the organizers will be liaising with the Board so that proper guidance ... we know our problems... I am into communication, being the Secretary of the Communication Committee, I don't know who is organizing it, I have never had any cause to sit down with him.... I don't know, I only hear it, I am only sent a text message.

Male Stakeholder (SUBEB), Kaduna

Annex 3: Listenership Survey - Raypower Lagos Case Study

Survey data provided by Media Planning services (MPS) shows that in the month of July the listenership level on Thursday for Raypower stood at 60% of the respondents, while that of August was 35.7% for the station in general.

Looking specifically at the at the Gbagan-Gbagan half-hour slot of 1530 to 1600 hrs, the month July averaged out at 16% of 2,028 listener sample size. In August, it was recorded that 14.3% of the total 388 respondents, listened to the programme.

The following provide more insights to the percentage of listeners in the period:

- Listenership by Gender

SEX	JUNE	JULY	AUGUST
Male	47.70%	42.00%	71.40%
Female	52.30%	58.00%	28.60%

- Listenership by Age Group

AGE GROUP	JUNE	JULY	AUGUST
07-14 Years	6.80%	8.00%	14.30%
15-19 Years	13.60%	40.00%	32.10%
20-29 Years	29.50%	16.00%	17.90%
30-39 Years	31.80%	28.00%	17.90%
40-49 Years	11.40%	8.00%	7.10%
50+ Years	6.80%	0.00%	10.70%

- Raypower Listenership by the day

DAYS	JUNE	JULY	AUGUST
Saturday		76.00%	14.30%
Sunday		72.00%	0.00%
Monday		72.00%	71.40%
Tuesday		48.00%	42.90%
Wednesday		68.00%	7.10%
Thursday		60.00%	35.70%
Friday		18.00%	7.10%

References

1. Media Planning Services (MPS) (June to August, 2011) Listenership Sample Study of 2028 regular listeners to RayPower FM Lagos. Lagos State – MPS/RayPower FM
2. ESSPIN (2011) Communication Impact Survey. Nigeria.