Community Radio: Learning the Skills

A Complete Manual for **Community Radio Trainers**

सत्यमेव जयते
Ministry of Information and Broadcasting
Government of India

unicef
unite for children

Acknowledgements
Ideosync Media Combine
CR Stations: Henvalvani CR, Lalit Lokvani CR, Mandakini Ki Awaaz CR, Radio Brahmaputra, Radio Dhimsha

United Nations Children's Fund (UNICEF)
November 2013

Permission is required to reproduce any part of this publication.

United Nations Children's Fund
73 Lodi Estate
New Delhi
Email: newdelhi@unicef.org
Website: www.unicef.in

Community Radio: Learning the Skills

A Complete Manual for **Community Radio Trainers**

सत्यमेव जयते
Ministry of Information and Broadcasting
Government of India

unicef
unite for children

Contents

Section 1: Introduction 1

Section 2: Modules 5

Module I: Orientation for the NGOs and Community Volunteers 6

Session I The Concept of Community Radio 7
Session II Community Radio Policy in India 15
Session III The Community Radio Application Process 23
Session IV Exploring Reasons and Resources for Establishing a Community Radio Station 29
Session V Overview of the Training Programme 33

Module II: Communication Ecology and Needs Assessment 36

Session I Understanding Research and Types of Research 37
Session II Quantitative Research 45
Session III Qualitative Research 49
Session IV Participatory Research Tools 61

Module III: Technology, Equipment & Recording Sound 74

Session I Sound 75
Session II More about Sound 79
Session III Recording Sound 82
Session IV Field Microphones 87
Session V Field Recorders 91
Session VI Studio Equipment 95

Module IV: Content Production & Broadcast Primer 110

Session I Pre Production 111
Session II Production 116
Session III Post Production 122
Session IV Editing Sound 125
Session V Mixing and Mastering 128
Session VI Broadcast, Going Live and Audience Feedback 131

Module V: Programme Formats, Scripting and Radio Series 152

Session I Live and Post Produced 153
Session II Presentation for Radio 168
Session III Interview 175
Session IV Radio Drama 185
Session V Storytelling 193
Session VI Radio Programme Series 196

Module VI: Vision, Mission and Community Radio Ethics 202

Session I Understanding Your Community 203
Session II Developing a Vision and a Mission 206
Session III Developing an Ethical Charter 210

Module VII: Station Management and Internal Policies 216

Session I Evolving HR Management Structures 217
Session II Technology and Production Management 232
Session III Financial Management 235
Session IV Creating Internal Policies and Rules 238

Module VIII: Sustainability 244

Session I Understanding Sustainability 245
Session II Sustaining Human and Content Resources 248
Session III Financial Sustainability 252

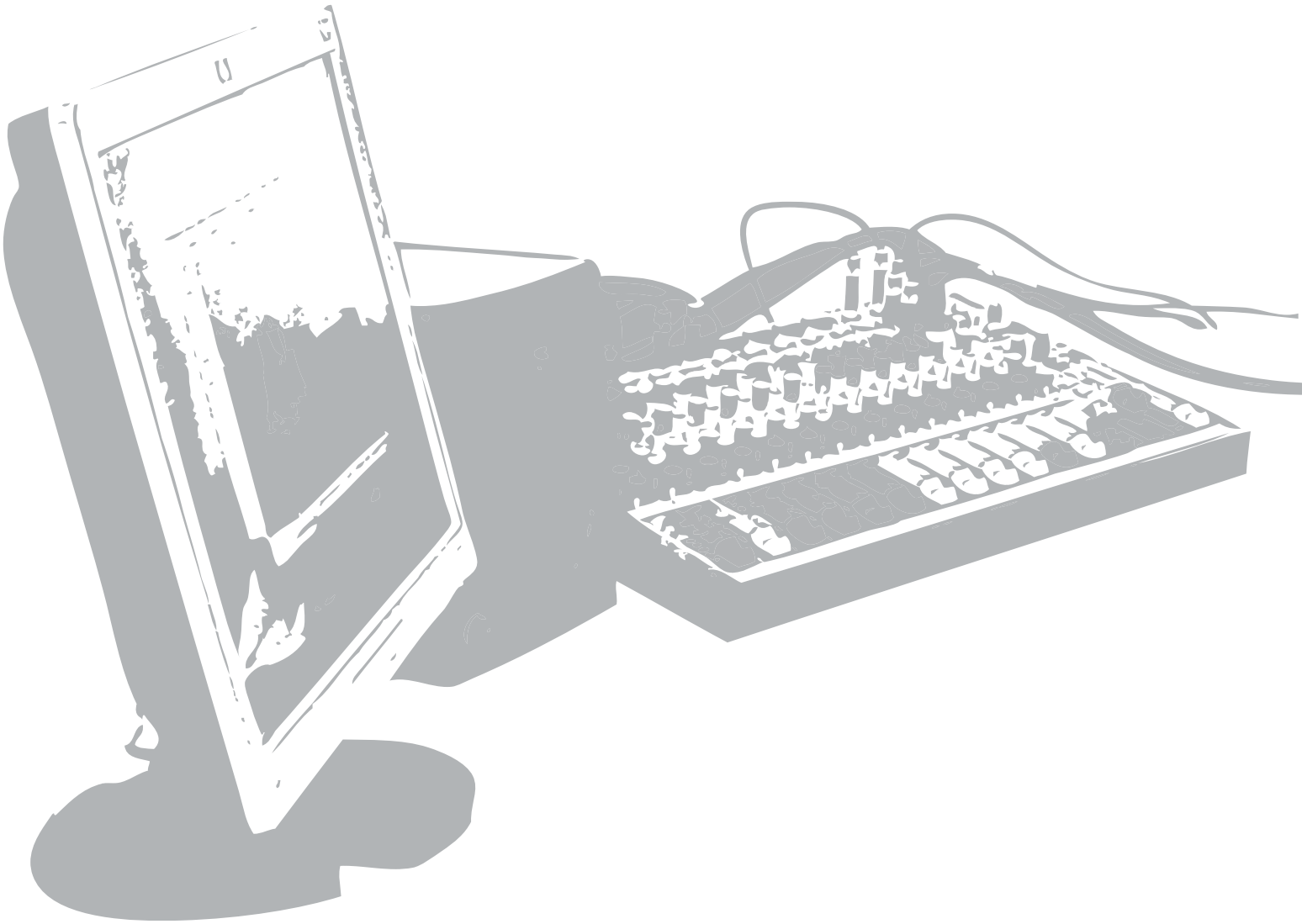
Module IX: Issue Based Primer 262

Session I Governance 263
Session II Gender 272
Session III Life Skills for Young People 282

Module X: Self Evaluation and Community Audits 292

Session I Understanding Self Evaluation and Establishing Indicators 293
Session II Community Audits 296

Section 3: Resources 299



Section 1
Introduction

A. Background to this Manual

Community Radio in India is commemorating its first decade and in the last ten years, there has been a lot of capacity building and training work by various organisations to support small and large NGOs to establish community managed and sustainable Community Radio Stations. UNICEF funded an intensive programme, supporting Community Radio activities in some of its integrated districts and Ideosync partnered as a technical support agency to assist the local NGOs establish their Community Radio Stations. This manual is based on the capacity building work undertaken by the Ideosync team as part of the UNICEF Community Radio initiative. The manual further draws on a lot of other trainings and academic work that the Ideosync team has done in partnership with Community Radio Stations across the country to inform several of the modules and activities that are part of the manual.

The generous support from UNICEF for Ideosync's Community Radio training programme allowed trainers to engage with community members over a long period of time, understanding their contexts and realities to design appropriate training and mentoring tools to enable them to understand what it means to produce local content for radio, manage a local Community Radio Station and undertake daily broadcasts.

This ten-module training programme envisages a 12-month capacity building engagement with the Community Radio Station and its volunteers and reporters. The manual is not prescriptive but provides a trainer with sufficient guidelines to undertake a long-term training process that helps an NGO set up a Community Radio Station from scratch.

B. Who is the Manual for?

This manual has been written to inform training programmes for Community Radio. The manual has been designed specifically for hands-on trainers. There are two levels at which we hope trainers will use this manual:

1. With the NGO and its staff to enhance their understanding of Community Radio as a tool for community empowerment and an opportunity for enabling freedom of speech and expression. Through the training manual, we hope trainers will be able to engage NGOs in a dialogue that explores the potential of Community Radio to support agency and voice for marginalised communities and establish processes that foster community ownership and management of media as a whole and radio in particular.

2. Directly with community volunteers and reporters to train them in the craft of content production and broadcasting, community engagement methodologies and creation of radio programmes on key local issues. Additionally to equip community teams with management skills and build effective processes for managing and sustaining Community Radio Station activities.

The manual has detailed session plans based on the training programme that the Ideosync trainers have followed in the field. Across ten modules, this manual will help trainers to take community volunteers from being completely new to the idea of content creation to becoming successful radio broadcasters for their own local Community Radio Stations.

Each module has been designed in a manner that will be best suited for a small trainee group of not more than 10-15 community volunteers. Each module can be completed over a period of three to four days (except when specified otherwise), with six to seven hours a day dedicated to a mix of discussions, activities and hands-on learning and practice sessions.

The manual provides PowerPoints and handouts along with each module, wherever appropriate, as well as links to other resources that trainers can use when designing their own training programme for Community Radio.

The Resource CD also comes with a set of audio programme examples that trainers may use when undertaking trainings with communities.

The ten training modules that are part of this manual are as follows:

Module I	Orientation for NGOs and Community Volunteers
Module II	Needs Assessment and Participatory Research
Module III	Technology, Equipment and Recording Sound
Module IV	Content Production and Broadcast Primer
Module V	Programme Formats, Scripting and Radio Series
Module VI	Vision, Mission and Community Radio Ethics
Module VII	Station Management and Internal Policies
Module VIII	Sustainability
Module IX	Issue Based Primer
Module X	Self Evaluation and Community Audits

C. Initiation

The very first steps we take as trainers supporting NGOs to start a Community Radio Station is to help the NGO understand and articulate why they want to start and support a Community Radio Station in their community. UNICEF supported the writing of an NGO manual that will help NGOs think about their motivations for establishing a Community Radio Station as well as understand the kind of commitment that will be required in order to sustain a Community Radio Station at the community level.

It may be useful for those beginning to use this training manual go through the NGO handbook (Community Radio Basics: A quick read for NGOs interested in Community Radio; see *http://www.unicefiec.org*) first in order to get an overview and perspective on Community Radio and the strengthened community engagement process that it can foster.

This training programme is designed to work with community volunteers selected from within the broadcast area of the proposed Community Radio Station. It is envisaged that after undertaking all the training modules, these volunteers will be able to independently undertake the roles of station manager and reporters, editors and RJs. More on the selection process that can be followed to bring community members on board for the Community Radio trainings is explained in the Community Radio Basics: A quick read for NGOs interested in Community Radio.

Section 2
Modules

Module I

Orientation for the NGOs and Community Volunteers

Learning Objectives:

This module is designed to give the NGO staff and community volunteers an overview of Community Radio, its principles and policies and help them understand the overall process of establishing and managing a Community Radio Station.

Key Themes in the Module:

- The Concept of Community Radio
- Community Radio Policy in India
- The Community Radio Application Process
- Exploring Reasons and Resources for Establishing a Community Radio Station
- Overview of the Training Programme

Important Note: *The first module is intended to create an overarching understanding of the Community Radio philosophy, policy and application processes. It is advised that for the first module key staff of the NGO aspiring to apply for and establish a Community Radio Station be present along with community volunteers.*

Session I The Concept of Community Radio

A. Concept and Key Information for Facilitators

The Concept of Community Radio

The right to have a voice has been internationally recognised as one of the key rights that enables equity and fosters democracy. If communities are to have a voice they need to have access to and control over their own media. Internationally, movements for a right to freedom of speech and expressions have lead to the creation of legislation and an opening up of the media sphere.

Community Radio offers a third tier of broadcasting that is different from State broadcasting and commercial broadcasting. Community Radio Stations can serve geographic communities and communities of interest by broadcasting content that is popular and useful to local/specific audiences, in their local languages and dialects providing information that is contextual and relevant as well as providing a platform for the local communities to contribute to the body of knowledge on a wide variety of issues.

Community Radio Stations are in principle, operated, owned, and managed by the communities they serve and are not-for-profit. The radio station design provides a mechanism for facilitating individuals, groups, and communities to tell their own diverse stories, to share experiences, and in a media rich world, to become active creators and contributors of information.

Community Radio also acts as a vehicle for the local community and the voluntary sector, civil society agencies, NGOs and citizens to work in partnership to further community development as well as other local broadcasting aims such as supporting plurality and diversity of media content, providing marginalised voices a platform to engage with the mainstream and vice a versa etc.

It is also important that a Community Radio Station maintains its independence by having no political or social affiliations or bias as well as ensures that no one individual or group is driving its agenda. It is therefore essential that every Community Radio Station evolve a process for community engagement and participation.

Community Radio in India

In India, the campaign to legitimise Community Radio began in the mid 1990s. Soon after the Supreme Court of India ruled in its judgment of February 1995 that “airwaves are public property”. This came as an inspiration to groups across the country to fight for the opening up of the airwaves to community broadcasts, however the first policy on Community Radio in 2002 allowed only educational institutions to apply for Community Radio Licenses.

Contd...

On 16 November 2006, the Government of India notified new Community Radio Guidelines, which permitted NGOs and other civil society organisations to own and operate Community Radio Stations.

As of August 2012, ten years after the first Community Radio Policy was unveiled, there are 147 operational Community Radio Stations, of which about 40 are licensed to civil society bodies and the rest to Universities, private educational institutions and a few Krishi Vikas Kendras. The first community-based radio station, licensed to an NGO (as distinct from campus-based radio) was launched on 15 October 2008, when 'Sangham Radio' in Pastapur village, Medak district, Andhra Pradesh state, was switched on. Sangham Radio, which broadcasts on 90.4 MHz, is licensed to Deccan Development Society (DDS), an NGO that works with women's groups in about 75 villages of Andhra Pradesh.

You may also use the PowerPoint presentation *(Resource CD Module I Session I ppt 1: An Introduction to Community Radio in India)* that gives an overview of Community Radio in India as part of this session. Also refer to *Resource CD Module I Session I Annexure I: List and Contact Details of Community Radio Stations supported by NGOs.*

Activists and community workers from across the country have come together and two organisations are currently operating in the country as member driven networks of Community Radio Stations:

i) The Community Radio Forum of India (CRF India)

The Community Radio Forum, India, was registered on 26 February 2008. The Forum advocates for supportive policies and provides support to organisations applying for and running Community Radio Stations. For additional information, see *http://www.crforum.in*

ii) Community Radio Association of India (CRAI)

This Association was formed in 2011 and also aims to provide support to Community Radio Stations. Membership is open to all broadcasting stations in India and GOPA holders. For additional information, see *http://www.craindia.com*

The Information & Broadcasting Ministry is supporting a Community Radio cell that assists NGOs with their application process.

(Refer to *Resource CD Module I Session I Annexure II: Important Contact Details)*

B. Discussion and Activities

ACTIVITY I

Theme: Concept of Community Radio

Materials Required:

Small wall banners made with chart paper cut out with the following words: Radio, Television, Newspaper, and Internet; chart papers; colour sketch pens

Methodology:

Stick the banners on the walls in the training room with a chart paper under each banner. Ask the trainees to think about the content in the media around them and go around the room writing under each heading the kind of content available on the specific media. Once the activity is completed ask the participants to search for the words 'Local' and 'Relevant' and see if the information and content written under each media is relevant to them locally.

Discussion Points:

Discuss the following ideas with the participants:

1. Based on the activity undertaken, what is the predominant content in most media?
2. Whose voices and opinions are largely being disseminated and heard?
3. Do those who are marginalised get to participate? If yes how and if not why not?

In the light of the above discussions take the participants into the next activity.

ACTIVITY II

Theme: The importance of voice

Materials Required:

Three or four pieces of long linen cloth; four small wearable cards marked M, white board and markers

Methodology:

Discuss with participants what are the four or five issues in their local area that they feel strongly about. Make a list of the issues that participants suggest on a white board. Issues articulated could be varied. Here is a sample list that might emerge: corruption, child marriage, lack of livelihood opportunities, dysfunctional Gram Sabha, lack of toilets, caste system and discrimination, non-functional local government schools etc.

Ask for four volunteers from among the group to come up and tie their mouths with the linen cloth. Now establish a lively discussion in the group on any one of the topics suggested by the group. Stop the discussion after ten minutes of conversation and remove the cloth from the volunteers' mouths.

Ask them to describe what they felt and write the key ideas they share on the white board. Some of these ideas may include: helpless, voiceless, angry, upset, wanted to say something but could not, felt like going away etc.

Now request the volunteers to wear the cards marked M and start another lively discussion on any one of the topics suggested by the group at the start of the activity. However allow the participants wearing M to begin to state their point of view but tell them to keep quiet quickly – not allowing them to fully participate in the conversation or fully exchange ideas.

Discussion Points:

Ask the participants to assess the activity and share what the activity was about.

See if the following ideas emerge:

- Some people do not have a say in what happens around them.
- Some people's voices are silenced by those controlling the exchange of information.

Leave the participants with this thought: Can Community Radio change this situation?

ACTIVITY III

Theme: The need for Community Radio and the purpose it serves

Materials Required:

Small blank cards of different colours, pin board and pins

Methodology:

Divide the trainees into teams of four and give them three sets of coloured cards. Ask them to think about the following and write on the coloured card designated for the question:

1. Why should there be a Community Radio in your area? (Blue Card)
2. What purpose should it serve? (Green Card)
3. Who should be eligible to run it? (Yellow Card)
4. What should be some dos and don'ts for a Community Radio Station? (Do's on white card; Dont's on pink cards)

Discussion Points:

In the light of the concept and information provided above, use the activity to get some ideas from the group that will inform a discussion on the Community Radio Policy to be addressed in Session II of this module. Help the team articulate the key principles of Community Radio, like "Community Radio should give voice to those unheard or marginalised, be community owned and managed, and be established for the purpose of supporting community conversations and change" etc.

Use the opportunity to also discuss any likely challenges to achieving these principles in practice. Write up the salient points that emerge during the discussion and put these up on walls to be used and referred to in the next session.

Presentation:

An Overview of CR in India

An Overview of CR in India

UNICEF Training Manual
Resource Materials

1

What is Community Radio?

One definition could be:

Community Radio *is a type of low-cost local* ***radio*** *for groups interested in broadcasting to one or more communities on a not-for-profit basis for local social gain.*

Or

Radio BY the people, FOR the people and OF the people.

2

CR is…

- A tool to **empower** and **enfranchise** the **marginalized** and the **voiceless.**
- A way to **leverage communication** for development (greater reach, still localized).
- A **community resource.**
- A storehouse for **traditional knowledge** & **culture.**
- A way to **democratize & demystify** media technology.

3

Community is Key

- Community owned and managed.
- Not for profit.
- Specific to a geographic community.
- Community *participation* in content creation.
- Content has a social development focus.
- Culturally contextual.

4

CR: A Unique Tool for Social Change

- CR gives the community its voice.
- Voice is the key to empowerment.
- Empowered communities foster change.
- Creates entitlements and accountability.
- Provides a platform for localised development content on a myriad of issues.

5

Models of Community Radio

Under the current policy multiple models of CR exist

- Educational institutions.
- Other development institutions like KVKs.
- Non government organisations.

The ideal is to free the airwaves where communities and individuals have a right to voice and expression – India still has some way to reach there. There is still a lot to discuss around communities of interest etc.

6

CR Experiments (1995 – 2007)

- **Sangham Radio** (DDS - Pastapur, AP).
- **Hevalvaani & Mandakini Ki Awaaz** (Ideosync – Tehri Garhwal/Rudraprayag, Uttarakhand).
- **Radio Ujjas** (Drishti – Kutch, Gujarat).
- **Radio Vikalp** (AID – Daltonganj, Jharkhand).
- **Nammadhwani** (Voices – Budhikote, Karnataka).

7

Mandakini Ki Awaaz, Bhanaj, Rudraprayag

8

10

Lalit Lokvani, Lalitpur, UP

9

Sangham Radio supported by DDS
Pastapur, Andhra Pradesh

11

Anna University, Campus Radio

Session II Community Radio Policy in India

A. Concept and Key Information for Facilitator

Use the information box below as your background material for a discussion on policy. You may also use the PowerPoint presentation *Resource CD Module I Session II ppt 2: Community Radio Policy in India* on Community Radio Policy.

The Community Radio Policy: Provisions and Principles

The Community Radio Policy Guidelines are available on the Information and Broadcasting Ministry website.
http://mib.nic.in/writereaddata/html_en_files/crs/CRBGUIDELINES041206.pdf
Translations of the Community Radio policy are also available on *www.manch.net.in*

A few policy provisions are highlighted below:

Eligibility criteria: Any not-for-profit organisations registered under the Indian Societies' Act with a three-year work history can apply for a Community Radio license. Educational institutions, Krishi Vigyan Kendras are also eligible. Individuals and unregistered community groups like SHGs or Unions cannot apply. For-profit organisations are also not eligible.

Technical specifications: The policy lays down certain technical specification in terms of the strength of the transmitter and broadcasting range. This is in keeping with the idea of 'local' and given that in India language and dialects change every few miles, the technical specifications in the Community Radio Policy allow a Community Radio Station to have a mast of not more than 30 meters and a transmitter power of 100 watts that provides an average coverage area of approximately 20-kilometre radius. There are, however, a paucity of local transmitter manufacturers, which is not conducive to the cost environment in the sector. The cost of technology for establishing Community Radio Stations is therefore quite high and needs more liberal legislation to enable localisation of technology.

Content code: The content code outlines certain principles of broadcasting that the Community Radio Station must follow. These include broadcasting programmes of immediate relevance to the community with at least 50% of the programming made directly by the community. The programmes broadcast must be in the local language or dialect. The Community Radio Stations are not to broadcast anything against good taste or decency, critical of friendly countries, inciting violence, contemptuous of the court of law or government, denigratory towards women or children, exploitative of religious sentiments etc. While the policy guidelines do not explicitly explain these in detail, it does stipulate that stations desist from broadcasting such content.

The content guidelines also prohibit News on Community Radio Stations, which in many ways takes away from the efficacy of a local media. Community media activists are seeking a revision of the policy in this regard. It is possible though for Community Radio Stations to report on local

Contd...

sports or community events, give information on traffic conditions and weather, provide coverage of cultural events and festivals, give information on academic events or on public utilities like electricity, water supply, disaster warnings and health alerts as long as it is not given as a news bulletin.

All stations must preserve three months of all broadcast content.

Provisions for revenue generation: While Community Radio Stations cannot accrue profit, they are entitled to earn revenues to cover their operational costs. Broadcasting local advertising of upto five minutes per hour of broadcast can generate these revenues. Community Radio Stations can also empanel with the DAVP for government advertising and seek sponsorship from Government departments for various development related and community learning programmes.

Handover from NGO to community: In essence, the Community Radio Policy was designed to support Community Radio Stations that were ***for*** the community, ***of*** the community and managed and owned ***by*** the community. The license holding NGO therefore needs to institutionalise a community management system and move towards enabling the community to independently manage the Community Radio Station. There are no provisions within the policy yet to enable a formal handover of the Community Radio license, which is in the name of the NGO to the community.

In essence however, if the NGO operates on principles of transparency and community participation, creating a working environment where power does not rest in the hands of a select few NGO staff members; if all decisions pertaining to the Community Radio Station are made in discussions with community stakeholders and are open and available for scrutiny by local communities and Community Radio members, the principle of community ownership will be served.

B. Discussion and Activities

ACTIVITY I

Theme: Thinking through the Community Radio Policy

Materials Required:

Chart papers, sketch pens for all participants

Methodology:

Divide the participants into five groups of four each. Confirm that they have understood the current provisions of the Community Radio Policy. If required distribute a copy of the policy to all trainees. A Hindi translation of the policy is available at *http://manch.net.in/adda/view_media/249*

Ask each group to come up with two restrictions that they think no policy on community radio, anywhere, should have; and one provision that every policy must have.

Also discuss what are some of the principles that a Community Radio Station should follow. Ask each group to make a presentation before everyone. Get the group to vote for top five critical tenets for Community Radio.

Discussion Points:

Discuss the results the group comes up with and develop key principles in the light of the information and background provided to you in the section on concepts above as well as the Community Radio Policy document.

The top five critical tenets that emerge during discussions could be:

1. The Community Radio Station must create programming in the local dialect and serving the local community.
2. Community Radio Station must be community owned and managed.
3. Community Radio Station must broadcast programmes relevant to and in the interest of the local community.
4. Community Radio Station must be not-for-profit.
5. The Community Radio Station must not have any political affiliations.

The current policy disallows news and you may also like to create a discussion with the trainees on whether this is a desirable restriction or not and whether this restriction takes away people's right to freedom of speech.

Notes

Presentation:

CR Policy in India

CR Policy in India

UNICEF Training Manual
Resource Materials

1

The CR Policy (2006)

- **'Non-profit' organisations/educational institutions** registered for **3 years.**
- Serving a **specific** well-defined local community.
- CRS ownership and management structure **reflective of the community** it will serve.
- Programmes for broadcast must be relevant to the **educational, developmental, social** and **cultural needs** of the **community.**

2

The CR Policy (contd.)

- **Individuals, political parties** and their affiliate organisations, **for-profit** organisations and those **banned** by Union or State Governments cannot apply. Neither can **unregistered SHGs** or **government departments**.
- **Single window clearance** for Universities, Deemed Universities and Government run education institutions.
- Other applications are subject to clearances from MHA, MoD, Civil Aviation & MHRD, among others.
- Frequency allocation by WPC wing of Ministry of Communication & IT (MoCIT).

3

Content Regulation: Dos & Don'ts-I

- Emphasis on developmental, agricultural, health, educational, environmental, social welfare, community development and cultural programmes.
- At least **50% of content** has to be generated with the participation of the local community.
- Programmes must be in the **local language** and **dialect(s).**
- CRS must preserve broadcast programs for **three months** from date of broadcast (as part of redressal and complaints process through TDSAT).

4

Content Regulation: Dos & Don'ts-II

- CRS are bound by **Program** and **Advertising Code** of **AIR.**
- Programs must be sensitive to **national** and **religious sentiments** and careful in its **criticisms of individuals, social groups** and **communities.**
- The CRS cannot broadcast **news** and **current affairs** or **anything political** in nature.
- Transmission of **privately sponsored programmes** not permitted.

5

Transmission/Technical Guidelines

- A CRS expected to cover a range of 10 – 12 km. = Maximum transmitter strength of **100 W ERP**.
- Max. antenna height above ground = 30 meters. Min. antenna height above ground =15 meters (to prevent RF radiation biohazard).
- Antenna has to be in an area that falls within the space occupied by potential listener community.

6

Funding Sources

- Funding only from **multilateral aid agencies.**
- **Foreign funding = FCRA** clearance required (?).
- Local ads & announcements = **5 mins/broadcast hour.**
- **Ad revenue** only usable for operational and capital expenditure **of the CRS**.

  (N.B. With prior written permission of the MIB, surpluses may be used for primary activity of the NGO).

7

Challenges I

- Policy still envisions **NGO radio**, not community radio in its true sense.
- Application process too **cumbersome.**
- **Not enough coordination** between ministries.
- **I&B** still addressing **loopholes** in procedure.
- 3 years of policy = Only a few **non-campus CRS** on air (Kisanvaani, Radio Sangham, Radio Bundelkhand, 'Namma Dhwani', Kalanjiam, MVSS Radio etc).

8

Challenges II: Sustainability

- Building a **sustainable business model.**
- Involvement of **women** & **marginalized.**
- Finding NGOs with the **right philosophy.**
- Creating a **relevant training & capacity building process.**
- Building **local support structures/ networks.**
- Building **local maintenance support.**

Ensuring community ownership

9

Session III The Community Radio Application Process

Note: *This session should be conducted with the NGO senior staff and Community Radio volunteers together.*

A. Concept and Key Information for Facilitators

Use the information box below as your background material for a discussion on the application process. You may also use the PowerPoint presentation and graphic showing the application process *(Resource CD Module I Session III ppt 3: Graphic of Community Radio Application Process).*

Application and Selection Process

The application process begins with the NGO filling a Community Radio application form along with all the requisite documentation. The application may also be entered online at *http://www.cronlineindia.net.* (Also refer *Resource CD Module I Session III Annexure I: Application of Grant of Permission Agreement).*

Each NGO applicant must go through the following steps, which will involve interacting with the Ministry of Information and Broadcasting, and the Ministry of Communications & Information Technology:

1. Submission of completed application form with all relevant attachments by the local NGO to the Community Radio Cell at the Ministry of Information and Broadcasting, New Delhi.
2. The application goes through a clearance process with Ministries of Civil Aviation, Defense, Home Affairs and Communication among others.
3. Once cleared, the application is received by the screening committee, which invites the Community Radio applicant for a face-to-face meeting. At this meeting the NGO is expected to make a presentation of its work and provide sound reasons for why it wants to obtain a license for a Community Radio Station. It is useful if the NGO presents an in-depth understanding of the communities it serves and a long-term vision for the station it is proposing to support. The selection committee panel consists of MoIB officials and civil society representatives and is conducted at the I&B Ministry premises in Shastri Bhavan, New Delhi.
4. If the application is cleared by the screening committee and there are no objections from any other Ministry, the NGO receives a Letter of Intent (LoI) from the Ministry of Information and Broadcasting.
5. Upon receipt of the LoI, the NGO must apply for a frequency allocation to the Wireless Planning and Coordination Wing (WPC) at the Department of Telecommunication of the Ministry of Communication and Information Technologies (MoCIT). This application for frequency must be made within a month of the date of issue of the LoI.

Contd...

6. The WPC issues a letter allocating frequency to the applicant NGO.
7. Once in receipt of frequency allocation letter, the NGO must apply for a SACFA clearance to the SACFA Wing WPC, MoCIT.
8. Once SACFA clearance has been received the NGO should apply to the MoIB for a Grant of Permission Agreement (GOPA) along with all relevant documents, including frequency allocation letter.
9. On a pre-appointed date, the authorised signatory of the NGO must present himself or herself at the Ministry of Information & Broadcasting, where he/she will sign the GOPA along with a representative of the Ministry.
10. Once GOPA has been signed, the NGO needs to apply for a Wireless Operating License (WOL) to WPC at the DoT in MoCIT.
11. Upon receipt of the WoL, the Community Radio Station must begin its operations. This must ensue within three months of signing of the GOPA.

B. Discussion and Activities

ACTIVITY I

Theme: Understanding the rigours of the Community Radio application process

Materials Required:

Sample copies of all documents required and received during the Community Radio application process (Refer *Resource CD Module I Session III Annexures II-IX for Sample Letter of Intent, Template of online frequency application form, Sample frequency allocation letter, SACFA application form template, Sample SACFA clearance letter, Sample proforma bank guarantee, Sample Grant of Permission Agreement, and Wireless Operating License)*

Methodology:

Have the application process schematic on display and allocate different roles to participants. Have a team play act the role of the NGO. Let participants imagine and play out the challenges they will be faced with during the application process. Discuss with participants various ways in which these challenges may be overcome.

Discussion Points:

Undertake a discussion on the application process for Community Radio and ask participants to come up with ideas on how they can better use the time taken in getting their license. Try and see if participants come up with suggestions around undertaking skill building and trainings as well as

engaging with the community in an intensive manner through meetings and group discussions. Another idea may be for the participants and the NGO staff to document the process of obtaining a license so that it can be shared with others and contributes to knowledge and information on application process for Community Radio in India.

ACTIVITY II

Theme: Understanding the Screening Committee process

Materials Required:

None

Methodology:

Role play

Divide the participants into groups to play three kinds of roles:

- Group I consisting of five volunteers to play the role of the screening committee.
- Group II consisting of three participants playing the role of the NGO applicant.
- Group III consisting of the rest of the participants who will observe the interaction and comment on the strength of the screening committee's questioning as well as the strength of the NGO participant's response.

Before starting the role play ask the screening committee members to prepare a set of six questions that they will ask the NGO to understand what the NGO does; why it proposes to start a Community Radio Station; and what its long-term vision is. Ask the NGO team to prepare a set of responses that will help the committee understand its work on the ground and the need for a Community Radio Station in its area.

Repeat the same role play by allowing different trainees to play different roles.

Discussion Points:

At the end of the role play discuss the activity and allow participants to articulate three important questions that screening committee members must ask of an applicant and three things the NGO must be prepared to present.

Notes

Presentation:

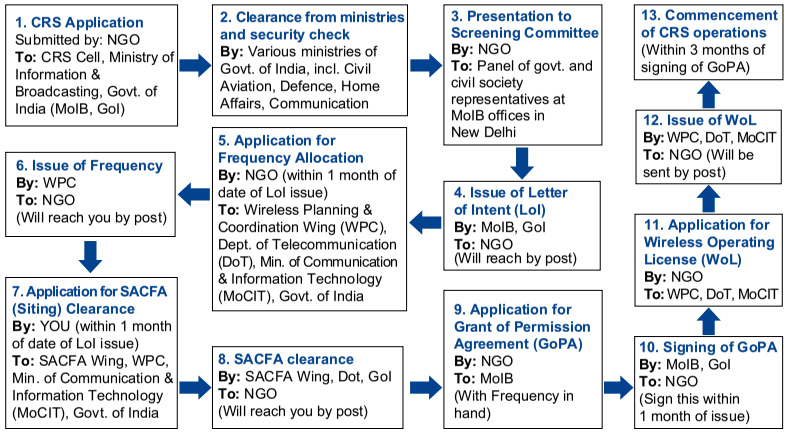
The CR Application Process

CR Application Process

UNICEF Training Manual
Resource Materials

1

CR Application Process: A Schematic View



2

Session IV Exploring Reasons and Resources for Establishing a Community Radio Station

Note: *This session should be conducted with the NGO senior staff and Community Radio volunteers together.*

A. Concept and Key Information for Facilitators

Use the information box below as your background material for a discussion on the purpose of setting up a Community Radio Station and the resources available to the NGO and to the community to make this a vibrant and useful process.

Why Do We Want to Set Up a Community Radio Station? What Will We Need?

Clarity of purpose: Partners need to be clear about the need of a Community Radio Station in their area. If the NGO has been working in a particular region for long, staff members will know the media resources available to the community and the kinds of marginalisation prevalent in the community. By undertaking the activities given below, help NGO partners and volunteers articulate why they want to start a Community Radio Station. As a second step, take them through a process for selecting a site, establishing processes for local community involvement by recruiting volunteers and taking decisions on timeliness of equipment acquisition and installation.

The Community Radio site: A physical community space needs to be selected for the Community Radio Station. The space needs to house a sound proof audio recording and production facility, as well as space to conduct community meetings and other community engagement processes. A site selection process needs to be undertaken in consultation with the community and keeping community's mobility and access issues in mind. It is preferred that the land and building space for the Community Radio Station be community owned. The NGO can negotiate with the local Panchayat and Gram Sabha to make such a space available as a community resource. Ideally, the Community Radio building should not be far from a central public space so that people can visit the station easily. It should also be walking or cycling distance from the primary communities that the NGO is engaged with and wishes to serve.

The space needs to house a small recording and editing space, which can be treated with low cost acoustic treatment; a community hall space for meetings and discussions and an outdoor space for community gatherings. The Community Radio Station should follow an open door policy and should try and remain open for as much of the day as possible.

Site selection would also require some technical considerations regarding tower height and identifying large geographical structures or buildings that are likely to block transmission in any particular direction.

Contd...

Volunteer selection: The NGO can hold public meetings to talk about the proposal of starting a local Community Radio Station. At these public meetings the NGO can announce a call for volunteers interested in being part of the station. Volunteer selection should be undertaken during an orientation workshop with community members and the criteria for selection should be simple and transparent. The volunteer selection criteria could include some of the following:

1. Commitment and willingness to learn and give time to the Community Radio Station
2. Ability to articulate ideas and view points
3. Local member of the community for several years with in depth understanding of the community and someone who plays an active role in community processes for empowerment and change
4. Community members who have been active participants in the activities of local clubs, self help groups and youth clubs can be good first wrung volunteers for Community Radio Stations. It may also be useful to select members across sections – age/sex/caste/interests. Assist the NGO in being upfront with the community about the kind of honorariums and stipends they can offer to the community volunteers. It is useful to establish a system of rotational responsibilities that allow volunteers to spend two to three hours of the day at the station and yet have the station manned by the community at all times of the day.

Equipment acquisition: The setting up of a Community Radio Station involves acquiring and installing a wide variety of equipment including computers and sound editing software, mixing consoles, field recording equipment, microphones, transmitters etc. It is important to establish a system of keeping a record of all equipment along with their warranties as well as maintain a roster for issuing the equipment to volunteers as and when they get trained to handle it (More on this in Module VII). As a trainer you need to assist the organisation select the best combination for equipment in keeping with the funding resources available to the NGO. For a more comprehensive understanding of technology choices for Community Radio, please consult the UNESCO publication CR: *A User's Guide to the Technology*, available online at *http://unesdoc.unesco.org/images/0015/001561/156197e.pdf*

B. Discussions and Activities

Ask participants to think about their local region/area and respond to some of the following questions:

- What kinds of media do people have access to in the area?
- Is the community dispersed or tight-knit?
- What's the terrain like? Are parts of the community cut off from the hub?
- What currently brings the community together? Shared labour/markets/festivals? And how regularly?
- How is local news disseminated?

- Is the community aware of what's going on within its confines as well as beyond? Or is it cut off?
- How will the local Community Radio Station help in addressing some of these gaps?

With the NGO staff, undertake a discussion along the following lines:

- Are you as an organisation well placed to launch a Community Radio Station?
- Are you currently working closely with your community or would you need to understand your community better before initiating a Community Radio Station?
- Do you have daily contact with community members and is your organisation currently based in the community? How can you increase your engagement with the community so as to be able to invite their participation in the Community Radio Station?

ACTIVITY I

Theme: Field visit to your community/area to examine possible sites/location for Community Radio Station

Materials Required:

Mode of transport for teams

Methodology:

Divide volunteers and NGO staff in teams of three and ask them to explore possible locations for the site of the Community Radio Station. Give them the following considerations and parameters.

- Is the proposed location in the centre of the community the Community Radio Station will serve, such that the transmission radius (15 km approx) is most effective and reaches as much of the community as possible?
- Is there an existing building that can be donated by the community and used to house the Community Radio Station?
- If not, think about who owns the building, and whether it is accessible physically and socially to the entire community: Can old, infirm or physically challenged individuals access it? Is it a place – say, the house of a wealthy or upper caste landowner – where some community members may find themselves ill at ease or physically barred?

When volunteers return from their field visit ask them to list out possible options and give reasons for why these would be best suited to establish a Community Radio Station.

Discussion Points:

In the light of the information provided above, help the NGO staff and community volunteers decide a location for the Community Radio Station. Help them isolate if the chosen location fulfils most of the site criteria listed above. Help NGO staff think of any paperwork or lease or repair work that they may need to undertake to finalise the Community Radio Station site.

ACTIVITY II

Theme: Visualisation of work ahead

Materials Required:

Coloured cards, sketch pens and chart papers

Methodology:

Divide participants in groups of four and ask them to think about all the sessions undertaken as part of the module I. You may use this time to undertake a brief recap of all the things discussed so far.

Give each group coloured cards, sketch pens and a chart paper. Ask the participants to think about the first five things they will need to do to get the Community Radio Station off the ground and in what order.

Encourage participants to reach the following first steps:

1. Undertake a self-assessment and evaluation to ensure that a Community Radio Station is a desirable innovation in the community.
2. Collate all necessary documents for the NGO to apply for a Community Radio license.
3. Understand the communication ecology of the community.
4. Undertake an orientation process with the community and invite volunteers.
5. Look for an appropriate site for the station.

Discussion Points:

Help the NGO staff and community volunteers to understand that a Community Radio Station is a community resource and the more community engagement there is at every stage, the more successful and sustainable the Community Radio Station is likely to be. Additionally reassure them that the preparation time and efforts are worth it in the long run. Encourage trainees to articulate any challenges they see at this stage and note these on chart papers and that you can put up in the training hall. Upcoming modules in this training manual will address some of the challenges that are likely to come up at this stage. An overview of the training is provided in the next session.

Session V Overview of the Training Programme

A. Concept and Key Information for Facilitators

Use the information box below as your background material to explain the training process to the participants.

Outline of Key Themes That Will Be Covered in the Training

Needs assessment and participatory research: This module will help trainees gain research skills and gain in depth understanding of their communities as well as gather pertinent local information. This research and needs assessment process will help the NGO and the volunteers to document the communication and informational needs of the local community to enable a better overall content focus for the Community Radio Station.

Technology, equipment and recording sound: This module is geared to demystifying the digital technology that volunteers will be using to create their own radio programmes. The module will ensure that even those who may never have handled a computer before will feel confident to handle basic equipment and understand the process of recording and editing an audio programme.

Content production and broadcast primer: This module is designed to help participants learn content creation including undertaking field and studio recordings. Further, this module will enable participants to become live broadcasters. It will include training on handling broadcast studio equipment and prepare a programme line up to go on air as well as learn skills needed to speak on air.

Programme formats, scripting and radio series: This module is designed to teach participants the different formats that can be used when designing their radio programmes and how to script and produce for each. The module also covers details of making a radio series.

Vision, mission and Community Radio ethics: This module will help participants come up with an overarching vision towards which they will work as part of their Community Radio Station as well as a mission that will define that work.

Station management and internal policies: This module is designed to help Community Radio Station volunteers and NGO staff create structures and systems that will enable better management of financial and human and technical resources.

Sustainability: This module helps the reporters and Community Radio Station management and staffs think about long-term sustainability and create the necessary systems for the same.

Issue-based primer: This primer will provide participants an understanding of three key development issues: Health, Gender, and Governance and equip Community Radio broadcasters to create community learning and development programmes on these issues.

Contd...

Self evaluation and community ownership: This last module helps the Community Radio Station staff develop a process of evaluating their own progress and measuring their work against their vision and mission. The module will help staff adopt templates for self-evaluation. The module will also assist Community Radio staff to articulate the structures for community ownership that they can put in place.

B. Discussion and Activities

ACTIVITY I

Theme: Field visit to other broadcasting radio stations

Materials Required:

Travel and stay arrangements for volunteers

Methodology:

Encourage the NGO staff and volunteers to plan and undertake a few learning visit to broadcasting Community Radio Stations across the country. It may be useful to visit stations that are more like your own e.g. in terms of organisational structure and size or in the kind of location that it is running in as well as visit at least one station that is very unlike your own in terms of scale of operations as well as cultural and geographical location.

Discussion Points:

Ask participants to maintain notes at these field visits to be exchanged during training sessions of the next module. The discussion on observations and learning during these field visits can be around the following areas:

- Kinds of content being produced and process of content creation adopted
- Ways in which community participation is strengthened
- Management process
- Broadcast related practices
- Technology, equipment and transmitter related learning and observations

Notes

Module II

Communication Ecology and Needs Assessment

Learning Objectives:

This module is designed so participants are able to understand the concept of research and explore the communication needs of their community. After completing this module, participants would have learnt how to undertake participatory qualitative research and data collection as well as be able to assist in the implementation of a communication needs assessment research process. An exploration of the local communication ecology and an assessment of the community's communication needs will enable members of the Community Radio Station establish their content priorities and be responsive to what the community wants.

Key Themes in the Module:

- Understanding Research and Types of Research
- Quantitative Research
- Qualitative Research
- Participatory Research Tools

Session I Understanding Research and Types of Research

A. Concept and Key Information for Facilitators

Use the information box below as your background material to explain research to the participants.

What is Research?

Research is a study or an investigation aimed at discovering, interpreting, and revising human knowledge on different aspects of the world. Social research is about understanding human society-social structures and engagements between people etc. For example, the communication needs assessment is designed to find out the information needs of people in the region and how a Community Radio Station can fulfill those needs. The process of research involves some basic steps:

1. Identifying and articulating a purpose of the research and the research objective/s
2. Gathering background information that may already exist from printed materials, books, or the Internet
3. Designing the research and deciding who all you will talk to get the information you need
4. Designing appropriate research tools and practicing how to use them, so you can get appropriate responses
5. Undertaking data collection
6. Undertaking data processing – transcribing the Focus Group Discussions and In Depth Interviews
7. Undertaking data analysis (i.e. collating and interpreting the information, collected and making use of it to respond to the main research questions)
8. Preparing a research report

Types of Research

Essentially there are two types of research – Qualitative and Quantitative: As part of the needs assessment for Community Radio, we will be using a mix of qualitative and quantitative methods.

Quantitative research is when we look at quantities e.g. number of people listening to radio whereas in qualitative research we try and answer questions like why? or how? e.g. Why people prefer a certain type of radio programme? (Refer *Resource CD Module II Session I ppt 1 What is Research and Research Ethics).*

Contd...

Research Ethics

It is important to conduct research ethically especially when it involves people. During research you ask several questions of your respondents and expect them to give honest answers so that your research is valid. However if you do not practice all the ethical tenets, it will be difficult for research respondents to be absolutely open and truthful to you. Some of these key ethical tenets include:

Explanation of purpose: Research needs to be undertaken with participants and not at them. Which means that the community participants who you ask your research questions to and observe during your fieldwork, need to know what you are trying to do and what you aim to achieve through the research process. Providing information to the community about the research and its purpose as well as how it is going to be undertaken is an integral part of research ethics.

Obtaining consent: It is important that community members give explicit consent to participating in the research. All formal research must have a consent form that should be duly filled and signed by all research participants.

Maintaining confidentiality: During your research people may tell you several things that are personal to them and that should not be made public. They may reveal information, which, if they are identified as having revealed it may put them at risk. As researchers, it is our duty to ensure that research participants are not put to any harm or their identities compromised in any way. It is therefore essential that all identities are kept confidential and research data is not connected individually to people.

Respect and non-judgemental attitude: As a researcher you need to respect your respondents time, their opinions and their views even if you disagree with them. It is important that you do not form moral or other forms of judgement based on what the respondents are saying.

Sharing research outcomes with community: And finally once your research is completed and your data analysed, it is important to share your research findings with the community members who participated in the research.

To discuss Research Ethics refer to *Resource CD Module II Session I ppt 1 What is Research and Research Ethics*).

B. Discussion and Activities

ACTIVITY I

Theme: Understanding research questions

Materials Required:

Cards with situations on them

Situation I: You are setting up a local Community Radio Station and you do not know what kinds of programme people have access to or listen to in your area.

Situation II: You are establishing a local help desk for women who may be victims of domestic violence and do not know if it will be used by women?

Situation III: You want to start a programme to teach English language through your Community Radio Station and are not sure if it's a good idea.

Situation IV: You want to come up with a list of topics for programmes your Community Radio Stations should produce in its first year of broadcast.

Methodology:

Divide the participants in groups of four and give them one card each with the situation written out. Ask them to form at least two research questions. One that calls for qualitative research and another that calls for quantitative research. (One set of questions will ask the questions What?/How? and Why? The other set of questions will ask How Many?).

Explain that a research question is a concise articulation of what the team wants to find out.

Discussion Points:

Based on the concepts of qualitative and quantitative research given in the box on concepts above as well as the PowerPoint in the resource CD, discuss the key difference between the qualitative and quantitative questions they are writing and how answers to both types of questions will provide holistic information to understand and respond to the situations provided in their cards.

ACTIVITY II

Theme: Understanding ethics

Materials Required:

None

Methodology:

Role play

Divide the participants into two groups one larger and one smaller. Ask the smaller group to play the role of researchers and the larger group to play the role of the community. Give the following slips to the groups and ask them to undertake the activity indicated.

Slip I to researcher group should read: Go into the community and start asking a wide variety of questions: What work do you do? How much salary do you get? What problems do you have? What is your monthly income? Who are the members of your family? What media do you use at home – radio, TV etc? Do you know how to use a computer? What is your level of education? Do you have a mobile? Does anyone else in your family have a mobile?

Slip II to community group: You are a busy community, some of you are farmers, some are homemakers, some shopkeepers, some students etc. You have to go about your daily tasks and respond to the researchers based on how you would if you were in the middle of the work that you are doing as a member of this community. You have a limited time to finish the work you are doing and you have your own personal concerns. As the researcher interrupts your tasks with the questions respond based on your own emotions at the time and your honest reaction to the researcher given your role as a busy community member.

Discussion Points:

At the end of the role play ask how each group felt

See if the community groups felt intruded upon; did not want to answer so many questions; felt they should be told why these questions were being asked; felt that some questions invaded their privacy.

Ask how the researchers felt

Did they feel like intruders? Did they feel that they were not receiving the cooperation they needed from the community?

Discuss how the situation can be changed and together with the participants evolve the following guidelines to approaching the community:

1. Approach the community with a request to participate in the research.
2. Explain the purpose of the research and the kinds of questions that will be asked.
3. Explain the amount of time the community member may have to spare to assist with the research.
4. Get a formal consent and take a time to come back with the research questions.

Presentation:

Research and Research Ethics

Introduction to Research & Research Ethics

UNICEF Training Manual
Resource Materials

1

What is Research?

Research is a study or an investigation aimed at discovering, interpreting, and revising human knowledge on different aspects of the world.

For example our communication needs assessment is designed to find out the information needs of people in this region and how the Community Radio Station can fulfill those needs

2

What Do We Do During Research?

- Identify a purpose/objective
- Literature review/background information
- Design the research
- Ascertain who you will talk to (Research sample)
- Design appropriate research tools and guidelines on how to use them, so we can get appropriate responses
- Data collection
- Data processing — transcriptions of the FGD and IDIs
- Data checking for validity and reliability
- Data analysing, interpretation and generalisation
- Preparation of the report

3

What is Social Research?

When we study issues related in human life and human behaviour it is called social research.

Some Examples Would Include Trying to Find Out:

- Why men and women behave in a particular way?
- Why adolescents and young people behave in a particular way?

4

Types of Research

There are two types of research:

1. **Quantitative:** Where we look at quantities. e.g. number of people listening to radio.

2. **Qualitative:** Where we try and answers questions like why? or how? e.g. Why people prefer a certain type of radio programme.

5

Research Ethics

UNICEF Training Manual
Resource Materials

1

Ethical Principles

- **Explanation of purpose**
  It is important that you explain to the respondents the purpose of your conducting the research
- **Consent**
  Obtaining informed consent from guardians of minors and from the respondents themselves if they are adults is of utmost importance

2

- **Confidentiality**
  All research materials should remain confidential and individual and personal details obtained during the research process should not be revealed to the community.
- **Respect and Non Judgmental Attitude**
  - Respect your respondents time.
  - Respect their opinions and views.
  - Respect their experiences.
  - Do not form moral or other forms of judgment based on what the respondents are saying.

3

As a Researcher Your Job is:

- To study the issues through interactions, discussion and questioning
- Observe and make notes
- Not to change people's attitudes or confront them
- Not to reform or correct

4

Session II Quantitative Research

A. Concept and Key Information for Facilitators

Use the information box below as your background material to explain quantitative research to the participants.

Research Tools: Quantitative Research

The main tool to collect data for a quantitative research study is a survey questionnaire. The questions in a questionnaire are designed so that responses can be simple like a Yes or a No or such that information is collected by checking boxes. After analysing the information received through survey questionnaires you can get numbers. For example:

1. How many people listen to radio?
2. How many local dialect radio programmes are currently being broadcast on channels accessible to the local community?
3. How many people would like to have an opportunity to have their own voice on Radio?

For the purposes of the communication needs assessment for a Community Radio Station, it will be useful to explore demographic details, details of media habits and an understanding of aspirations, if any, related to the proposed Community Radio Station. (Refer *Resource CD Module II Session II Annexure I: Sample CNA Questionnaire*).

Another important decision to be taken is how many questionnaires should be completed by community members; and how to divide them across age groups, gender and other demographic parameters. Most districts, blocks and *Panchayats* have population information available at their local administration offices. This population information provides details of the total number of men and women living in the area along with details of religion, social status including caste and tribal status, education levels of the population etc. These details are based on the census data collected by the Government. This information may be used to design the structure and the data load or sample size of the quantitative research. It may be a useful idea to call upon the services of a professional researcher to help with the designing of the survey if the Community Radio Station plans to do it on a large scale.

For the purposes of the Community Radio application which requires that the applying NGO submit a research report that conveys an understanding of the local community and its needs, this Community Needs Assessment survey can be undertaken with approximately 250-500 respondents.

B. Discussion and Activities

ACTIVITY I

Theme: Census information from local office

Materials Required:

A telephone, notepad and pens, photocopying facility, Internet connection

Methodology:

In case the participants have access to the Internet, ask them to search for Government data on the population in their *Panchayat/Gram Sabha* or block. You may get information about your state and about your district. If you do not get the information on the Internet, ask trainees to approach the local administrative office and get whatever population information they can and try and come up with a table like the one given below. This table will help in ascertaining how many men and women in the local area need to fill in the questionnaire for your research study to have a valid outcome in terms of numbers. The numbers can conform to the overall percentages for men and women, rural and urban, scheduled casts and tribes etc in the state. This kind of data will also help during analysis to compare how your *panchayat* fares in terms of its demographics as compared to your state.

Indicator	Shivpuri District	Madhya Pradesh
Total population	1,441,950	60,348,023
Percentage urban	16.6	26.5
Percentage rural	83.4	73.4
Sex ratio	858	919
Religious composition (% of total population)		
Hindu	95.3	91.1
Muslim	3.0	6.4
Other (Jain, Sikh, Buddhist, etc.)	1.7	2.5
Caste composition (% of total population)		
Scheduled caste	18.8	15.2
Scheduled tribe	11.2	20.3
Literacy rate	59.6	64.1
Male literacy rate	74.8	76.5
Female literacy rate	41.5	50.6

Data from Shivpuri District, Madhya Pradesh dated 2008

Discussion Points:

Discuss with the NGO staff and the trainees how undertaking a quantitative research process will be beneficial. It is not important for a low resource Community Radio Station to necessarily undertake a survey at the beginning of its process. The overarching purpose of research is to get to know the community and its needs. This could be done with in-depth and ongoing qualitative research as well. The quantitative process does, however, have its advantages and if the NGO and the volunteer teams can put in the required rigour and time, a quantitative process is desirable as it will provide numbers which will, in the long run, benefit the station by providing accurate data about its proposed audience.

ACTIVITY II

Theme: Design a Quantitative Questionnaire

Materials Required:

Chart paper and pens for all groups

Methodology:

Divide the participants into groups of four. Ask each group to come up with ten to fifteen questions under the following heads.

General information: This should cover age, gender, marital status, religion and other social status, income, educational levels etc.

Media habits: This should cover questions around media that the community members have access to and what they prefer – like do people listen to radio? and if so, what do they listen to? Do they watch TV and if they do what do they prefer to watch? What is the approximate timing when people engage with these media? Are there local traditional media that are popular like Nautanki or Jatra?

Local issues: This section may have questions like Do you think child marriage is practiced in your community? Is NREGA being implemented successfully in your district? Do people discriminate on the basis of caste? etc.

Community Radio Station: This section would include questions like if a Community Radio Station would come up in your community will you contribute to it? In what ways could a Community Radio Station help drive change in the community? What are the critical issues you would like your local Community Radio Station to focus on?

Discussion Points:

Help participants in designing questions that elicit either ‘Yes’ or ‘No’ answers or provide multiple choices with space to tick/select. Use the sample questionnaire provided in the Resources CD to assist participants come up with a survey questionnaire for their Community Radio Station.

ACTIVITY III

Theme: Data collection practice

Materials Required:

Sample CNA questionnaire – refer *Resource CD Module II Session II Annexure I: Sample CNA Questionnaire* (If your Community Radio trainee team has managed to come up with a complete questionnaire during the previous activity use that for this activity)

Methodology:

Divide participants into teams of two and provide each team three copies of the questionnaire.

Ask teams to undertake a mock completion of the questionnaire with one person taking on the role of the researcher and the other of the community respondent. When one questionnaire is filled tell them to reverse roles. Each team should have two filled questionnaires at the end of the exercise. Check the questionnaire for errors and explain how the responses have to be noted for questions that show errors.

Field Activity:

Have the teams go out to the community with their third copy of the questionnaire. Tell them to approach one member of their community to fill out the questionnaire. Each team comes back with the completely filled questionnaire.

Discussion Points:

Observe the teams in action and when they return comment on the following:

1. Their approach to the community member and explanation of the activity. Participants should ideally have told community members that they were undertaking a practical exercise for a training workshop where they were learning research skills. They should have informed the community member about the time it would take to fill out the questionnaire and taken consent.
2. Any mistakes in how the responses have been noted in the questionnaire.

At the end of this activity your team would be ready to undertake a quantitative needs assessment process of their community. Spend some time in refining the questionnaire developed in the last activity and have the teams agree to a timeline when they would go out to collect data.

Session III Qualitative Research

A. Concept and Key Information for Facilitators

Use the information box below as your background material to explain qualitative research to the participants.

There are two key research tools that can be used to undertake qualitative research and gather qualitative data. These are In-depth Interviews (IDIs) with key informants and Focus Group Discussions (FGDs) with selected community groups.

In depth interview (IDI): An in depth interview is a detailed conversation with someone from the community, where the researcher asks a series of questions and gets detailed responses. The researcher should listen carefully to the responses so that he/she is able to probe effectively for details whenever required. The researchers may like to enrol people who would be knowledgeable about the community as key informants for conducting the in depth interviews. These could be the *Anganwadi* worker or the village *Sarpanch* or the schoolteacher in the village high school. The idea is to conduct in depth interviews to get perspectives on the community needs especially those that could be met through programmes that the Community Radio Station can produce and broadcast. (Refer to *Resource CD Module II Session III ppt 2 In Depth Interview* to discuss the concept of IDIs with the participants).

Focus group discussions (FGD): A focus group discussion is another tool that helps in collecting qualitative data. An FGD may be seen as a group discussion that is focussed around a particular topic where the researchers enlist community members to think about the issue at hand and undertake a discussion on the same contributing their opinions and viewpoints freely. The researchers need to develop the skills to facilitate such a discussion in a community group and be able to guide the discussion. When conducting an FGD it is essential that there be at least 8-10 community members in the group and that they share the same demographic profiles, for example, they have the same educational background, are in the same age group, are from the same gender group, are from the same caste etc. If care is not taken to ensure a homogenous group, especially when an FGD is being undertaken in a conservative community, it may result in many members of the FGD group not participating in the discussions. The result of such an FGD will be skewed. The reason for enrolling members with a similar background for an FGD is so that all members are able to freely contribute to the discussions and that external factors like age, gender, caste, education etc. do not play a part in their abilities to contribute. You may refer to *Resource CD Module II Session III ppt 3 Focus Group Discussion* to discuss this.

It is useful to think about who should be enrolled for participating in the qualitative study and how many IDIs and FGDs need to be conducted. These decisions are largely based on your research questions. Another important aspect of implementing FGDs and IDIs is taking detailed notes of the conversations so that you have accurate and detailed data at the end of the focus group and the interview – data that can be analysed to provide the research results. There are two ways

Contd...

to document this: One way would be to record the in depth interview and the proceedings of the focus group discussions using an audio recorder and later transcribing the recordings. This is a more desirable way of conducting IDIs and FGDs. As an alternate, researchers may choose to undertake detailed notes of the process as well and later collate those notes to get an overall analysis. This process may be more desirable in communities that are likely to be intimidated with recording equipment. It is therefore recommended that researchers create a template for taking the notes and work in pairs to conduct the in-depth interviews and the FGDs. This would allow one person to lead the conversations and facilitate the discussions while the other team member takes all the notes. As a team the researchers could reverse these roles so that everyone gets a chance to be a facilitator and a note taker while undertaking the research.

Important: It is very important to emphasise the need for taking prior appointment with the persons with whom the IDI has to be conducted. It is also important to make adequate preparations and seating arrangements for the focus group discussions. As part of the session do emphasise these points with the trainees.

B. Discussion and Activities

Note: *The field activities given below may need some preparation time. During the training make sure that you give participants a day to prepare for undertaking in depth interviews and focus group discussions. You may also like to leave these field activities as assignments for the teams to be reviewed at the time of the next module implementation and training.*

ACTIVITY I

Theme: Developing an IDI Guide

Materials Required:

Pen and paper for everyone

Methodology:

Divide the participants into groups of four. Ask each group to select a topic from the options given below. Ask them to write out ten questions they will ask key informants in their community about the selected topic. Ask them also to suggest who in their community (key informant) they would approach for their in-depth interview.

Suggested topics:

1. Overall information needs of the community that a local Community Radio Stations can fulfil
2. The situation of women in the community and role of the proposed Community Radio Station in this regard

3. Local governance and the ways in which Community Radio can support transparency and accountability
4. Corruption in the area and how Community Radio can contribute to reducing it
5. Local culture and dying traditions and the role of the Community Radio Station

Discussion Points:

Once all teams have prepared their guides allow them to share these with everyone for comments. Discuss the importance of listening to the responses when a question is asked and probing around the issue rather than concentrating on the questions in hand. Additionally comment on the types of questions that have emerged through the exercise to ensure that the questions are open ended and are likely to elicit longer responses during the IDI rather than one or two word answers.

ACTIVITY II

Theme: Practice an IDI

Materials Required:

Copies of the IDI guide (Refer *Resource CD Module II Session III Annexure II: Sample IDI Guide)* provided in the materials tool kit

Methodology:

Divide the participants into teams of three. Ask them to assume roles of the researcher, note taker and interviewee. Give them a copy of the IDI guide and their note-taking sheet and ask them to undertake a mock interview.

Once participants are comfortable at conducting interviews amongst each other, ask them to list out the key informants in their community corresponding to the categories listed in the IDI sample guide provided. Ask them to go out into the field in pairs and conduct the interviews.

Discussion Points:

Go over the basic tenets of research and IDI before the trainees go out into the field to conduct the IDIs. Discuss with participants the pros and cons of the decisions they are taking, for example, if they are deciding to record the IDI as opposed to taking notes etc. or who they are planning to meet for the interview etc.

ACTIVITY III

Theme: Developing a FGD guideline

Materials Required:

Paper and pen for all groups, situation cards with situations below

Methodology:

The exercise on developing a focus group discussion tool is to enable the community researchers to think about what it is they want to learn from the community members about a particular issue.

Have an open discussion with the participants about the process to be followed when trying to learn something from someone. We ask a question and if the response to that question does not fully fulfil what we were trying to understand we 'probe'.

You may use the following situations to illustrate:

Situation I: A mother meets a doctor with her child who has been running a fever? The doctor is trying to learn what is wrong with the child. So the key question for the doctor here is 'What is wrong with the child?' but he asks the mother the following questions to probe:

1. Since when has the child been running a fever?
2. How high did the fever go?
3. What has the child been eating?
4. Did the child pass urine and stool?
5. Has the child been vomiting?
6. Has the child had diarrhoea?

Situation II: A community member has heard that the state has announced a particular scheme that benefits young girls who want to study further. He is keen to find support for his daughter and approaches the *Sarpanch*.

Key question: How can the State Government scheme that supports girls' education support my daughter's future?

Probe questions:

1. What is the scheme announced by the State Government?
2. What are the eligibility criteria?
3. What is the process to be followed?
4. Where can I get the application forms?
5. Who can I request to help me fill the forms?

Now divide the participants into groups of four and ask them to develop a short FGD guide. The guide they develop should have a minimum of two key questions with five follow up probes each. Essentially the FGD should inform the establishment of the Community Radio Station – they could design an FGD that will help them arrive at a location for the station; its vision and mission; its content priorities; or its management structure.

Discussion Points:

After all teams have developed their FGD guide ask them to share the same with each other and get feedback. The discussion should focus on two key ideas: (i) Whether the key questions are appropriate to elicit information on the topic selected (ii) whether the probe questions have been well drafted. Help the teams finalise their FGD guide after the discussion.

ACTIVITY IV

Theme: Practice conducting an FGD

Materials Required:

Copies of the FGD template guide (Refer *Resource CD Module II Session III Annexure III: Sample FGD Guide*). If the teams have managed to finalise their FGD guides as part of the previous activity, you could use their guides for this activity as well

Methodology:

Once the participants have developed their guide send them out into the field to make arrangements for the FGD. They must select a space where they can sit peacefully with FGD participants. They must also decide who their participants will be and create a homogenous FGD group and take prior permissions and appointments with these people.

Discussion Points:

Use the ppt provided as part of the training kit (Refer *Resource CD Module II Session III ppt 3 FGD*) to discuss the importance of selecting FGD participants with similar backgrounds, using the following examples:

1. If a group of eight people are called together in a group and three are women and five are men, who is likely to be more vocal? Why?
2. If in a group there are six 50-year-old women and two girls who are in their late teens or early twenties, who is likely to be vocal? Why?
3. If in a group a few members are from a lower caste and the rest are from the upper castes, who is likely to be vocal? Why?

FGD group formations must bear in mind local cultural and social contexts as well. Being from the same community the training participants are best suited to think about their everyday realities and decide on the composition of their FGD groups.

Notes

Presentation:

Understanding Qualitative Research Tools

Understanding Qualitative Tools

In-depth Interview

UNICEF Training Manual
Resource Materials

1

What is an Interview?

- A one-sided conversation between the interviewer and the respondent.
- Provides insights into attitudes and perceptions.

Benefits of an interview:

- Respondents may be more honest and willing to share information candidly.
- Allows for topics to be explored in depth.

Drawbacks:

- Lack of anonymity that survey provides.
- Danger of overgeneralizing.
- Data can be difficult and time consuming to analyze.
- Less efficient than focus groups (more time, more manpower).

2

Conducting an Interview

- Describe research project, purpose of interview, overview of subjects to be covered.
- Interviewer should assure interviewee that his/her confidentiality will be maintained and let respondents know that they can designate certain responses as confidential.
- Invite respondent to ask for clarity on questions if they do not understand meaning etc.

3

Some Key Points to Remember

- Never ask a question that gives you a “yes” or “no” answer.
- Avoid leading or biased questions.
- Avoid giving examples but ask respondents to illustrate by sharing personal experiences or examples.
- Keep questions simple.
- Probe to get details.

4

Note Taking for Interview

- Normally interviews are conducted by one person who records and then transcribes.
- In this project each interviewer will be supported by a silent note taker.
- Refer to IDI note template for guidance on how to take detailed interview notes.

Note:
Interviews will be taken with key informants only.

5

Learning to Conduct an Interview

Let us now look through the interview guide provided.

6

Understanding Qualitative Research Tools (FGD)

UNICEF Training Manual
Resource Materials

1

Focus Group Discussion (FGD)

What is a Focus Group Discussion?

- A discussion with a group of people that represent the beneficiary population.
- The discussion is guided by a moderator.
- The participants of the FGD must have similar educational and economic backgrounds.
- If social contexts are such that mixed gender groups will restrict discussion then FGD participants must be of the same gender.
- The discussion is focused on particular predetermined set of topics.

2

Benefits and Drawbacks

Benefits

- Efficient way of collecting information from a group of people in a short time.
- A good tool for understanding attitudes and perceptions.
- Group dynamics allows for identification of priorities among respondent populations.

Drawbacks

- Needs to be limited to a few questions about a small number of related topics.
- Group dynamics can make participants reluctant to share their views.
- Data can be difficult and time consuming to analyze.

3

Starting a Focus Group Discussion

- Welcome participants and thank them.
- Introduce yourself and describe the research project.
- Provide an overview of the subjects to be covered using the FGD guide.
- Explain in advance that the moderator will guide the questions to ensure that the group stays on topic.
- Set the ground rule that each participant must respect the views of other participants.
- Make a note of participant's profiles.
- Make note of seating arrangement.

4

Guiding the Discussion

- Introduce the topic using a question from the guide and ask everyone's opinion.
- Prompt people to agree or disagree or give their own points of view.
- Encourage sharing of experiences and ask for details by using how or why questions.
- Ask for examples to illustrate opinions that participants share.
- Let people discuss, agree or disagree with each other.
- Paraphrase the conclusions reached about each topic for the benefit of the note taker.
- All participants need not agree on everything but these disagreements should be noted.
- Move to the next topic/question.

5

Note Taking for an FGD

- Two investigators/researchers should conduct an FGD.
- FGD participants must be informed before hand and FGD time and place must be settled.
- Note taker must take a couple of pens and A4 size paper.
- Moderator must memorize all the questions and topics to be raised during the FGD.
- Note taker must make a seating plan at the time of introductions and take detailed notes of everything that is discussed (Consult sample note template provided).
- Notes must be finalized immediately after the FGD and sheets stapled together for dispatch.

6

Characteristics of a Moderator

The moderator should be…

- Respectful of and interested in participants; a listener.
- Able to guide the discussion.
- Disciplined in the face of opposing views.
- Curious.
- Neutral.
- Focused.
- Prepared.

7

Responsibilities of the Moderator

- Redirecting, rephrasing and probing.
- Generating follow-up clarification questions.
- Discourage over dominance of any one participant.
- Summarize impressions of participants who ramble.
- Reinforcing participation of 'shy' participants.

Note taker must take detailed notes at all times

8

FGD Guide

Let us now look at the
FGD guide provided

Session IV Participatory Research Tools

A. Concept and Key Information for Facilitators

Use the information box below as your background material to explain the concept and importance of participatory research and commonly used tools for the same.

There is some information that is best derived through a participatory process. In trying to understand the local community so as to establish a responsive Community Radio Station that serves the community's needs, it may be useful to engage the community in the research process as well. There are a few participatory tools that help engage the community in a participatory manner so that a shared understanding about issues can emerge. The research data gleaned through these methods is also graphic in nature and extremely interesting to display in community settings to conduct further discussions.

In this session, three kinds of maps are discussed which help explore the communication ecology of the place being researched, the general problems the community is facing (so that these may be addressed through the content of the Community Radio Station) and the overall activities and practices prevalent in the community around the year.

Communication Ecology Map: This map essentially charts the information flows within a certain group of people. The map will be able to show who talks to whom with what purpose, and using what media. Refer to the *Resource CD Module II Session III ppt 4 Communication Ecology Map.* The participants undertaking the research could add the communication ecology mapping exercise to their FGD for most useful outcomes. Use the CEM template provided as part PowerPoint above to explain what the map can look like.

Seasonal Chart: Drawing up this chart with the community helps assess activities, events and festivals that are common in the area through the year. The chart will help the Community Radio Station identify times in the year that the community will be most occupied and unavailable for volunteering as well as provide a few scheduling cues for programmes to follow any popular cultural events. The map will therefore help the Community Radio Station design its yearly content in keeping with the likely demands of the community given the local activities. Refer to *Resource CD Module II Session III ppt 5 Seasonal Chart* to discuss the seasonal chart and how it can be made with the community. The PowerPoint also has a seasonal chart template that you can use to discuss with the trainees.

Problem Tree: The Problem Tree is an easy way to initiate a discussion with the local community about pertinent issues they find critical. It enables a group to brainstorm about the causes and outcomes of a particular local issue. This will help the Community Radio Station volunteers to structure their content in a manner that it responds to and addresses the causes of the problems articulated by the community. Refer to the *Resource CD Module II Session III ppt 6 Problem Tree* to discuss this participatory tool with the training participants.

B. Discussion and Activities

ACTIVITY I

Theme: Practising the Communication Ecology Map

Materials Required:

A large chart paper, coloured pens, projector for PowerPoint

Methodology:

Divide the participants into groups such that each group has seven to eight members. Discuss how the participatory mapping exercises should be made part of the FGD and how for the purpose of this practice, one member of the group will facilitate the discussions. Ask each group to select their facilitator. The facilitator then initiates a discussion in the group about the communication tools they use as part of their daily lives e.g. use a phone to talk to friends and colleagues – to friends about personal things – to colleagues about scheduling and work related issues. The discussion should also cover how often they used the said communication device.

Since the FGD group is homogenous i.e. all members in the group are of approximately the same age, and socio economic background as well as from the same local area. Their communication and media access and usage patterns are likely to be similar. The Communication Ecology Map that emerges will be representative of the group's communication ecology. The FGD group has to think about who they communicate with, using what media and how often. They also need to think whether the communication is two-way or one-way. Then using the template provided in the PowerPoint as a general guide, the group has to come up with their own communication ecology map.

Once the internal exercise is over ask the trainees to include the CEM activity in the FGD schedules.

Discussion Points:

Discuss with the training participants what information they will get if all the FGDs they conduct with the community has a Communication Ecology Map as one of its outcomes along with the other discussion notes. How would they use the information they get from a Communication Ecology Map?

ACTIVITY II

Theme: Practising the Seasonal Chart

Materials Required:

A large chart paper, coloured pens, projector for PowerPoint

Methodology:

Divide the participants into groups such that each group has seven to eight members. Discuss how the participatory mapping exercises should be made part of the FGD and how for the purpose of practice, one member of the group will facilitate the discussions. Ask each group to select their facilitator. The facilitator then initiates a discussion in the group about seasonal activities in the region, for example, there may be a big and popular local festival in the month of January or February could be a sowing season or March a harvest season. Since the group is homogenous i.e. everyone in the FGD group is approximately the same age, and have similar socio economic background etc., their activity patterns and important events would be similar and the chart that emerges will be representative of the group's seasonal activities. The group may use the template provided in the PowerPoint suggested in the box above as a general guide. Once the seasonal chart is done encourage participants to isolate which months are the busiest where community is unlikely to have the time for volunteering at the Community Radio Station or participating in the activities that the Community Radio Station organises and which times in the year are relatively free for the community.

Once the internal practice sessions are over encourage participants to undertake seasonal chart activities with community groups as part of the needs assessment research.

Discussion Points:

Based on the seasonal charts that emerge from the community, discuss with participants the possible scheduling of activities and programmes at the Community Radio Station that require greater community participation. Work with the trainees on possible scheduling based on local cultural events and festivals. What emerges from these discussions could be the first draft of a broadcast schedule. This can be modified when the trainees undergo Module VII of the training.

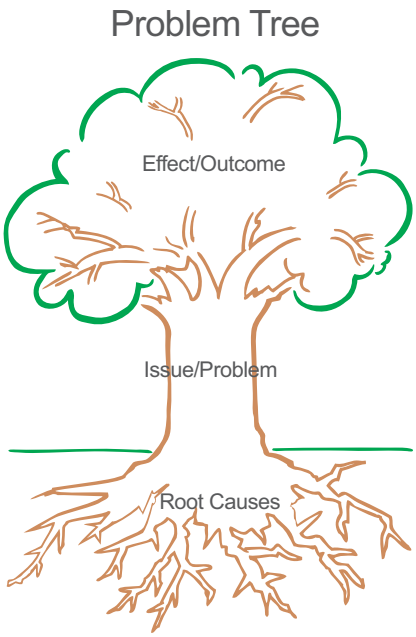
ACTIVITY III

Theme: Practising the Problem Tree

Materials Required:

A large chart paper, coloured pens

Methodology:



Divide the participants into groups such that each group has seven to eight members. Discuss how the participatory mapping exercises can be made part of the FGD and how, for the purpose of this practice, one member of the group will facilitate the discussions. Ask each group to select their facilitator. The facilitator then initiates a discussion in the group about the various issues or problems they think their community has. Of all the problems that the group lists, ask them to pick one that they consider most important or urgent. The group may use the template provided in the PowerPoint mentioned in box above, as a general guide, to create a tree. In the Problem Tree, the trunk of the tree represents the issue/problem, the roots represent the roots of the issue/problem and the branches and fruits represent the outcomes. For example, if the group identifies that a critical problem in their areas is that women have no say in the local *panchayat* then they should discuss what could be the cause for this. The group may come up with the following reasons: women and girls are not encouraged to attend the *Gram Sabha*, no one helps them with household tasks so they have little time to participate in community activities, lack of education, poor self efficacy etc. limit their participation. Similarly FGD members should discuss the outcome of the issue they have identified. For example, they may say that since women do not have a say in the *panchayat* affairs, women's issues are not prioritised in local development etc.

Once the problem tree is done ask the groups to discuss the kind of programmes they can create to address some of the root causes of the issues that have emerged during the problem tree exercise.

Discussion Points:

The above module would have helped the NGO staff and Community Radio volunteers to understand research and its components as well as the importance of undertaking a needs assessment exercise. The NGO may like to involve a research consultant to provide technical assistance for the quantitative research design and analysis and support the qualitative research design and analysis process.

At the end of all the activities given under this module, undertake a discussion with the trainees and assess if they are able to answer the following questions and if they have gained an in depth understanding of their community on these counts:

1. What social groups make up our community? (age/sex/caste)
2. What labour are they engaged in? (percentages in different areas and income levels)
3. What is their media use like currently? [access and usage: Newspapers/radio (ownership, listenership and exposure to what content) /Internet/phone by age/sex/caste]
4. What has the research shown us with regard to social and economic situation of the community? (agriculture and work-related information, education, health social and cultural practices prevalent in the community)
5. What types of information are community members seeking from the Community Radio Station?
6. What role can the Community Radio Station play in fulfilling the community needs that have emerged through the research? (Influence and catalyse social change on which specific issues or areas; raise awareness of social and economic issues; provide space and access for community to voice its concerns about development or governance in their area, provide a platform for community members to share and showcase their talent)
7. How can the Community Radio Station assist in bridging the gap between governance and the community? How can the Community Radio Station contribute to conversations around local corruption or lack of transparency at the local level?
8. How does the community want their station to sound?
9. Who wants to be involved in the Community Radio Station activities and how?

Notes

Presentation:

Participatory Research Tools

Communication Ecology Map

UNICEF Training Manual
Resource Materials

1

Definition

This is an interactive and participatory research tool that helps us study the accessibility and utilization of different types of communication resources available to a population.

2

Process

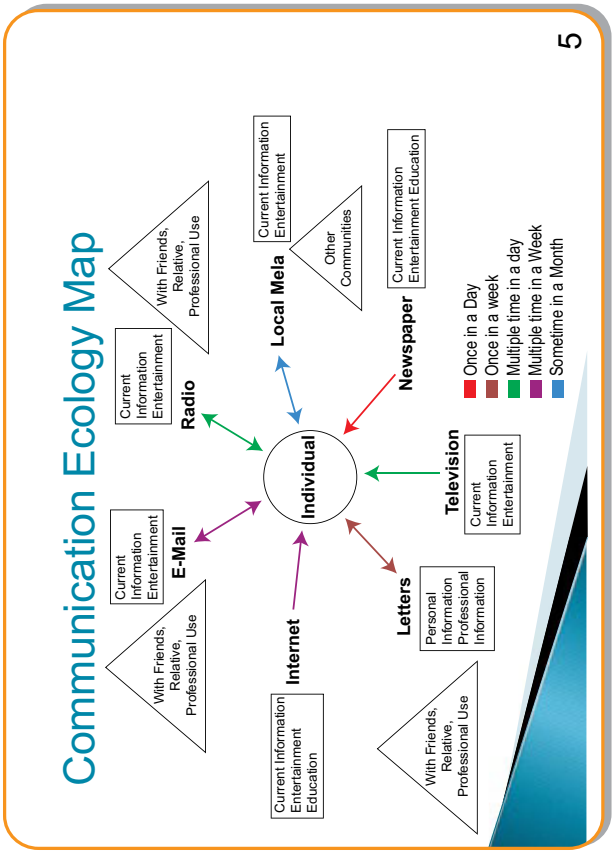
- Start with the discussion about the different communication medium that people used to exchange information prompt them to think of all the ways they communicate including local melas, at the local watering hole/local store.
- Talk about modern as well as traditional means of communication.
- Discuss who the participants connect with using each means of communication.
- As the discussion happens the map should be drawn by the participants.

3

Important Key Questions

- What are the communication resources available?
- Who do they communicate with using these resources?
- Are some one way and others two way?
- What kind of information is shared?

4


Communication Ecology Map
Individual
Radio
Current Information Entertainment
With Friends, Relative, Professional Use
E-Mail
Current Information Entertainment
With Friends, Relative, Professional Use
Internet
Current Information Entertainment Education
Letters
Personal Information Professional Information
With Friends, Relative, Professional Use
Television
Current Information Entertainment
Newspaper
Current Information Entertainment Education
Local Mela
Current Information Entertainment
Other Communities
Once in a Day
Once in a week
Multiple time in a day
Multiple time in a Week
Sometime in a Month
5

Seasonal Charts

UNICEF Training Manual
Resource Materials

1

Seasonal Charts

- Seasonal chart is an important and useful exercise to determine seasonal patterns in the rural areas as their livelihoods are integrally connected with seasonality.
- Each season has its own problems & the rural people have different strategies for their livelihoods.
- Seasonal charts will help us determine content of programs as well as when participation levels of community may drop in the activities of the CR station.

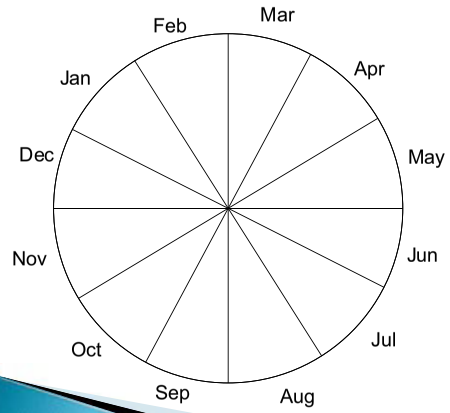
2

Process

- Explain to the participants about the process of these charts and the purpose.
- Ask the participants to explain the seasonal changes and variations.
- Write the names of twelve months in a circular pattern on the paper & ask them to discuss and tell the important events and changes linked to different months, mark these on the chart.
- Write these on the chart paper under the various months and seasons on the year circle.

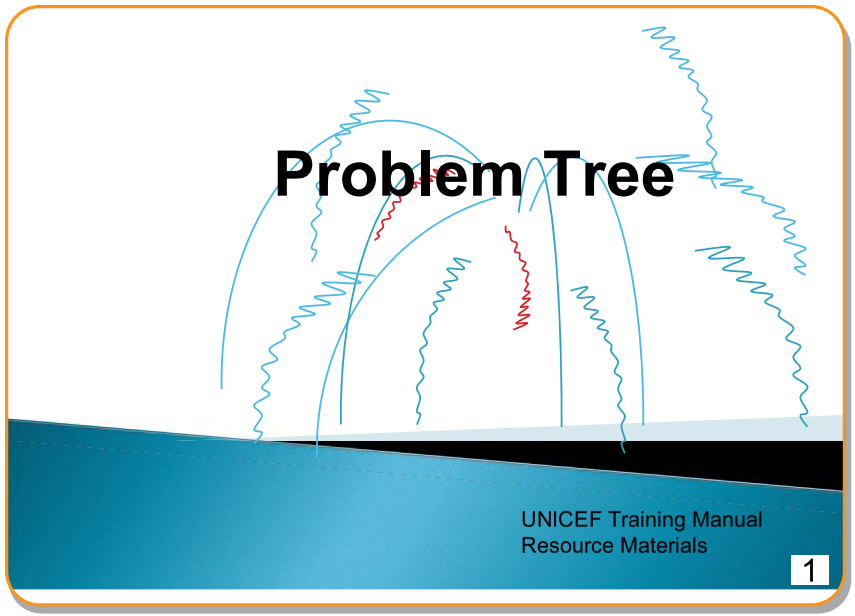
3

Seasonal Calendar



- Festivals
- Wedding Season
- Reaping
- Sowing
- Cutting
- Fairs
- All the significant events in a calendar year

4



Problem Tree

A problem tree is a tool that helps identify, sort, and display possible causes of a problem and its impacts. It pictorially illustrates the relationship between the causes and effects.

- Encourages group participation and utilizes group knowledge of the process.
- Uses an orderly, easy-to-read format to diagram a problem tree.
- Increases knowledge of the process by helping everyone to learn more about the factors influencing certain social situations.
- Identifies areas where data should be collected for further study.

2

Process of Conducting Problem Tree Exercise

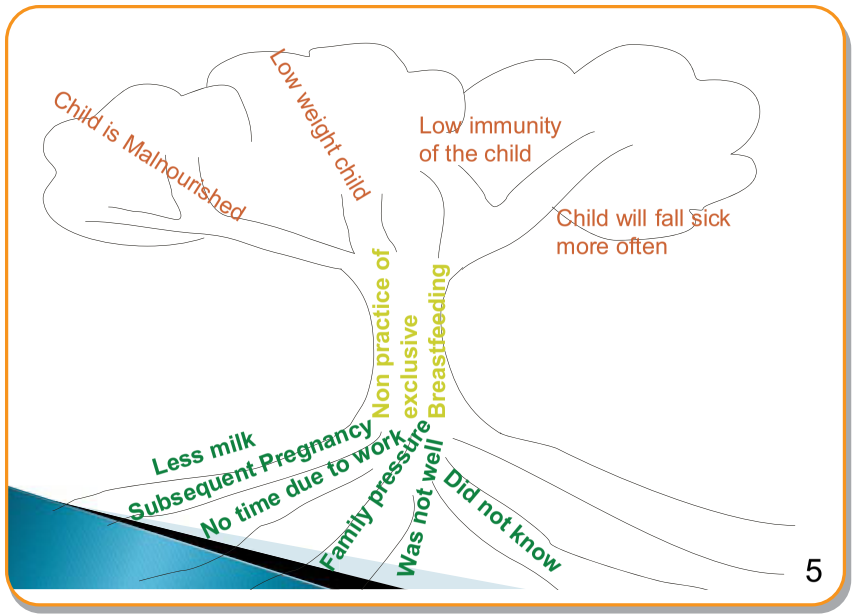
This has to be conducted as part of the FGD process.

- All the participants are made to sit in a circle around a chart paper and everyone is handed a sketch pen.
- Help participants clearly understand the issue to be explored.
- Using a chart positioned so that everyone can see it, draw tree picture with well defined roots and branches. The trunk of the tree signifies the problem, the roots (causes) and the branches are the impact of the problem.

3

- Then ask the participants to identify the main causes contributing to the problem being studied. These are the labels for the roots of the diagram.
- Then ask them to list all the impacts of the problem - these will become the branches of a tree.
- Analyze the diagram. Analysis helps to identify causes that warrant further investigation. Look for causes that appear repeatedly. These may represent main causes.
- Ask if any sub roots or sub branches need to be drawn.

4



Problem Tree Issues

- Lack of proper information on various issues (Let us identify three critical issues.)
- Non adoption of the practice of exclusive breast feeding for six months.

There will be one problem tree in each FGD resulting in a total of 20 problem trees during the research.

6

Module III

Technology, Equipment & Recording Sound

Learning Objectives:

This module is designed so participants are able to understand the technology and the equipment that will come into use in the setting up and operation of the Community Radio Station. The module is designed for first time computer users and the activities have been especially written to help those who may feel a lack of capacity to use digital equipment so they gain confidence in using the same.

Key Themes in the Module:

- Sound
- More about Sound
- Recording Sound
- Field Microphones
- Field Recorders
- Studio Equipment

Session I Sound

A. Concept and Key Information for Facilitators

Use the information box below as your background material to explain the concept of sound and how it behaves in the physical world.

The concept of sound can be understood by looking at ripples in water caused by a stone. When a stone hits the water surface it causes ripples and the ripples move outwards from the point where the stone touched the water. Similarly when a sound emerges from a source the particles of air in front of it get compressed and rarified like a wave causing the sound to move. When you clap your hands, the air that was between your hands is pushed aside. This increases the air pressure in the space near your hands, because more air molecules are temporarily compressed into less space. The high pressure pushes the air molecules outwards in all directions at the speed of sound, which is about 340 meters per second. When the pressure wave reaches your ear, it pushes on your eardrum slightly, causing you to hear the clap. Without air, we wouldn't be able to hear sounds. In space since there is no air-no sound can be heard!

The other common type of sound wave is a periodic wave. When you ring a bell for example, after the initial strike (which is a little like a hand clap), the sound comes from the vibration of the bell. While the bell is still ringing, it vibrates at a particular frequency. The frequency of vibrations depends on the size and shape of the bell, and this causes the nearby air to vibrate with the same frequency. This causes pressure waves of air to travel outwards from the bell, again at the speed of sound.

This is a graphic representation of a wave:

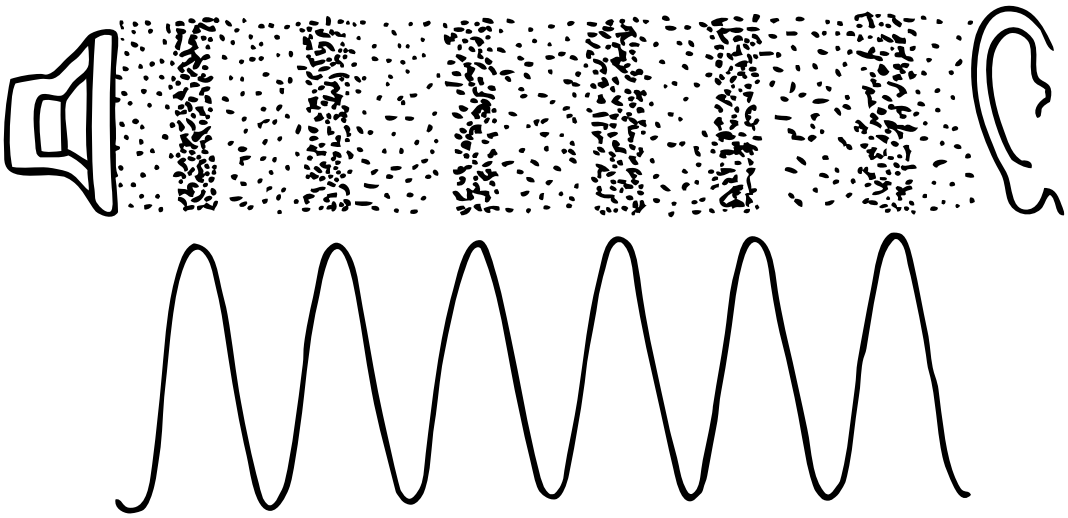


Fig. 3.1: Graphic representation of a wave

B. Discussions and Activities

ACTIVITY I

Theme: Understanding sound as a wave

Materials Required:

A small drum or a large mug or can with a thin sheet of paper, some paper clips

Methodology:

Place the paper clips on the drum sheet or stretch the thin sheet of paper tightly over the mouth of the open can. Ask the participants to come in teams and tap the drum or the paper stretched over the can. Ask them to observe what happens to the paper clips. Ask them what they see? What they hear?

Discussion Points:

Discuss the concept of vibrating air columns and the production of sound based on the concepts provided in Section A above.

ACTIVITY II

Theme: Understanding sound as a wave

Materials Required:

None

Methodology:

Ask participants to place two fingers at the side of their throat and utter a long and consistent sound: AAhh. Ask them what they feel when they say AAhh.. what do they hear?

Discussion Points:

Discuss the concept of vibrating air columns and the production of sound using the information given in Section A above. You may need to provide additional information about the construction of the human larynx where the human voice is produced. There are two small pieces of tissue that stretch across the larynx. There is a small opening between them. These tissues are our vocal cords. As we speak, muscles in our larynx tighten the vocal cords making this small opening become narrower. When air from our lungs passes through the tightened cords a vibration is produced. This vibration produces vocal sounds. The tighter the vocal cords, the more rapidly the vocal cords vibrate and the higher the sounds that are produced. This is what causes the human voices to have different pitch. More about pitch will be discussed in Session II of this module – More about Sound.

ACTIVITY III

Theme: Understanding sound as a wave

Materials Required:

A plastic ruler and a table or stand

Methodology:

Hold one end of the ruler firmly against the top of the table. Snap the other end. What do you see? What do you hear?

Discussion Points:

Using the information provided in Section A above, discuss the concept of vibrating air columns and the production of sound.

ACTIVITY IV

Theme: Sound notes

Materials Required:

Paper and pencil

Methodology:

This activity is designed to help participants appreciate and develop the ability to focus on sound and discern its origin and meaning. Working with Radio would mean learning to listen more and understand sounds, the direction from where they are emanating and their quality.

Take the participants outdoors and ask them to sit in different places – away from each other so they are unlikely to talk. Have them spend 10-15 minutes taking *sound notes:* observing only what they hear and writing it down. They may close their eyes to concentrate if required. The objective is to discover that audio input is layered and constant, usually coming from at least two or more sources at any one time.

Initially, students can note the sounds they hear with one word, in sequential order, with repetition as necessary. Before their time is up, they can perhaps switch to more specific details, combining sight and sound observations in greater detail. For instance:

Initial Notes: “Bird song, Car engine, Car tires, Wind, Bird song”

Later notes: “A robin is singing and sitting on a low branch in the plum tree. An old truck drives by stops at a distance and the driver tries several times to revive the engine. The engine finally starts. It is loud. The truck drives off. The wind makes the oak leaves move against one another; it sounds like potato chips in a bag.”

Discussion Points:

Discuss how we depend more on our sight to make decisions and learn about the world around us. Which is why our mind relegates most of the sound around us to “background noise.” Discuss how creating a sound-scape for radio is about developing an ear for sound. Everything from recording a good interview to creating a good drama for radio will depend on how well the participants learn to engage with sound and the experience of sound around them.

Notes

Session II More about Sound

A. Concept and Key Information for Facilitators

Use the information box below as your background material to explain the concept of frequency, amplitude and pitch of sound and how an understanding of these helps improve recording practice.

A Little More about Sound Waves

There are three properties of a sound wave that we will be most concerned with in our work with radio:

Amplitude:

- This is the difference between the highest and the lowest portion of a wave, and is a measure of the strength of the wave.
- The larger the amplitude, the higher the energy of the wave, and the greater the distance the radio wave will travel.

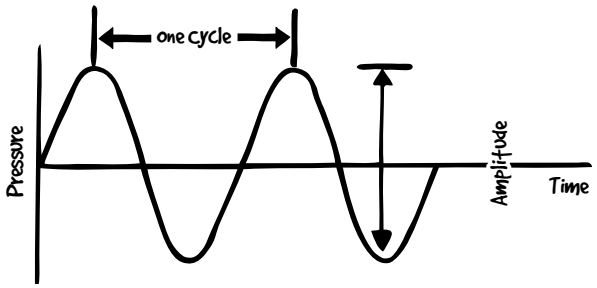


Fig. 3.2: Amplitude

Frequency: Frequency refers to the number of waves that pass through a given point in space every second, like in Fig. 3.3 below:

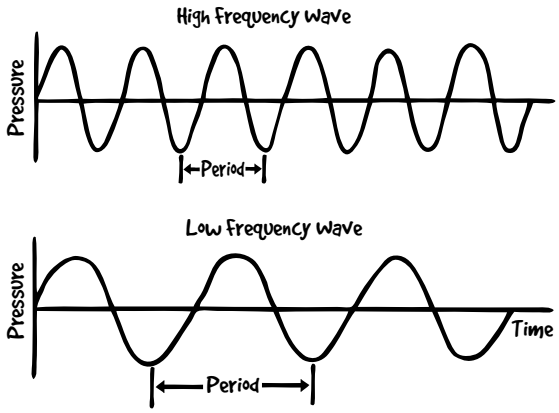


Fig. 3.3: Frequency

Contd...

- Frequency is measured in Hertz (Hz), and where radio is concerned, more often in KHz or MHz
- 1 KHz = 1000 Hz and 1 MHz = 1,000,000 Hz
- So FM 104.7 refers to the frequency of the station, 104.7 MHz, which is where we need to tune our radio sets to receive the station's signal

Wavelength:

- Wavelength refers to the distance between two successive waves, as shown here:

Fig. 3.4: Wavelength

- If you'll think about it a bit, frequency and wavelength have an inverse relationship, which means the greater the frequency of a wave, the shorter the wavelength, and vice versa.

It is worth remembering that 1 Hertz = 1 vibration/second

Sound travels at 330 meters per second or 740 miles per hour and it travels fastest through solids and slowest through gases. The faster an object vibrates the higher the frequency, which causes the pitch of the sound to be higher. Higher frequency sounds come from shorter wavelengths. The period of a sound wave (as is labeled in Fig. 3.4 above) is the time taken for one wavelength to pass a certain point before a new wave begins to pass by. Longer wavelengths have a lower pitch. The lowest tones that your ears can hear are about 16 vibrations per second, or 16 Hz. Amplitude, as discussed in Fig. 3.3 above specifies the sound's loudness. Low amplitude will produce a soft sound and a higher amplitude will produce a louder sound.

B. Discussion and Activities

ACTIVITY I

Theme: Demonstrating frequency and wavelength

Materials Required:

Two glass bottles, a mug of water

Methodology:

Fill one glass bottle three quarter with water. Leave the other bottle empty. Blow into the empty glass bottle so as to get a whistling sound. Make a similar sound from the water filled bottle. Note the difference in the pitch of the whistle emerging from the empty bottle as compared to the one emerging from the water filled bottle. Which one is of a higher pitch? Ask participants what they think and why.

Discussion Points:

Use the information in Section A above to explain that higher the frequency, higher the pitch and shorter the wavelength. The water filled bottle has a shorter column of air that vibrates and hence the frequency is higher. An empty bottle has a longer air column and so the frequency of the sound waves produced is lower as the length of the waves is higher.

Ask the participants to remember the sound of a bottle being filled under a tap...the sound rises in pitch as the bottle fills. This is because of the same reason.

Notes

Session III Recording Sound

A. Concept and Key Information for Facilitators

Use the information box below as your background material to explain the physics of recording sound in simple terms. Additionally use the information to create an understanding of simple recording equipment.

Recording Sound

The very first part of the radio broadcasting system is the conversion of sound into electrical energy, so that it can be stored (recorded). This is achieved with a **microphone**, a device that converts – or transduces – sound energy into electrical energy. Once the sound is converted into electrical energy, not only can it be stored but it can also be recreated at a later time. Changes can be made to the sound in a variety of ways: the audio signal, as it is now called after the conversion, can be amplified, or made louder; it can be filtered to remove unnecessary portions – and most importantly, it can be edited and joined to other audio signals or sections.

A **microphone** consists of a small membrane that is free to vibrate, along with a mechanism that translates movements of the membrane into electrical signals. (The exact electrical mechanism varies depending on the type of microphone.)

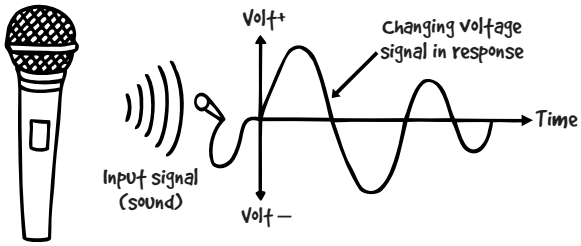


Fig. 3.5: An analog signal produced by a microphone in response to a continuously changing sound

Acoustical waves (sound waves around us) are translated into electrical waves by the microphone. Typically, higher pressure of the sound wave corresponds to higher voltage, and vice versa.

During recording, a tape recorder receiving the sound through a microphone translates the waveform – but this time from an electrical signal on a wire, to a magnetic signal on a tape. When a tape is played, the process gets performed in reverse, with the magnetic signal transforming into an electrical signal, and the electrical signal causing a speaker to vibrate, usually using an electromagnet.

Digital Audio

As technology has progressed, tape recorders have become less common. Most sound recording and play back equipment is digital. Recording technology has also therefore become digital.

Contd...

This allows for digital storage of sound, which means that sound information is now stored in the form of a series of numbers.

Digital signals and storage offer many advantages over the older analogue system:

- Digital signals can be stored more economically than analogue signals can. An LP or long playing record could store about a half hour's worth of music per side. A small digital music player the size of a matchbox can store ten times as much.
- Digital signals can also be manipulated more easily than analogue signals, both in terms of clearing out unwanted components, and in terms of making changes to the signals.
- Digital signals can also be copied and duplicated more easily. There is no deterioration of the signal across copies, unlike what used to happen with analogue storage methods. This also applies to transmission of the signal through cables or broadcast such that analogue signals often pick up noise, where as digital signals do not.

Stereo and Mono Sound

When we hear a sound, we tend to forget that we are actually hearing it with both our ears. The purpose of two ears is not just so we have a replacement if one ear fails but primarily to provide the human brain with a stereo sound signal i.e. give us a sense of spatial separation between different sounds.

Sound, as discussed in Session II above, travels as a series of waves, with higher pressure sections alternating with lower pressure sections. When a sound is generated by a source on one side of our head, it reaches the ear closer to it by a shorter path, and the ear farther from it by a longer path. What this results in is that though both ears hear the same set of waves, there is a miniscule difference in the time it takes for specific parts of the wave to reach each ear. Our brain uses this information to create a mental picture of where the sound is coming from which is why we can tell the direction a sound is coming from even when our eyes are closed.

Stereo therefore means, the ability to create a spatial perspective to sound.

- When working with audio, stereo sound is created artificially by recording audio on two separate channels of a audio recorder – left and right, and feeding the respective channels to two separate speakers.
- By distributing signals between the two channels, the sound can be made to appear as if emanating purely from one speaker; from both speakers to an equal extent; or from both speakers, but with a slightly greater emphasis on one of the speakers.
- If we used a single speaker – or fed the same signal to both speakers – we would not be able to get the sense of spatial separation.
- When there is only one channel of audio, the signal is called a mono signal.
- The decision to create mono or stereo effect for your programmes should depend on the capacity of the device the programme will be finally heard.

Contd...

A/D Conversion

As discussed in Session II above, sound travels in waves and acoustic sound is analogue in nature. To convert analogue sound into a digital signal, all characteristics of the sound wave must be converted into a set of equivalent numbers that adequately describes the complete sound wave. *This process is called Analogue to Digital (or A/D) conversion, and the first step in this is called sampling.*

Sampling

- Sampling is essentially the process of dividing the original wave into a series of slices.
- Then using this sliced wave, accurately position the sound value and number. The combination of all the values should give the accurate description of the analogue sound wave.

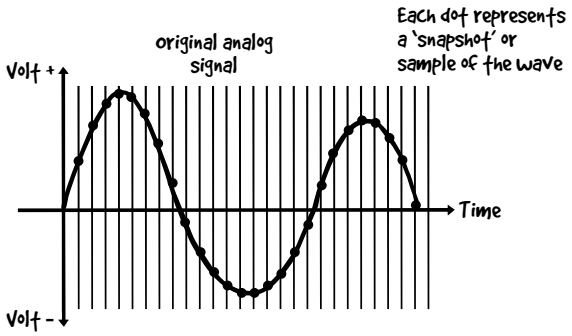


Fig. 3.6: Analog to digital sampling

- Figure 3.6 above shows the original wave, and slices that it has been divided into.
- We can reconstruct the wave by joining the samples or dots that represent the position of the sound characteristic at that position.
- The reconstructed wave is not totally an accurate copy – it is more jagged than the original. If the samples/slices are finer, the wave can be more accurately reconstructed.
- It is generally accepted that if the sampling rate is twice the highest frequency wave in the audio signal, the results of sampling will be indistinguishable to the human ear from the original analogue sound wave. This is why digital audio on CDs are sampled at 44100 Hertz (or 44100 samples per second, 44.1 KiloHertz or KHz) – because the highest frequency detectable by the human ear is 20000 Hz, and this is more than twice that.

Data/Bit Rate

- The other factor that controls the quality and accuracy of the digital signal is the amount of information we can store about each of the samples/slices.
- The more information we store about each sample, the greater the accuracy in reconstructing the original wave.
- In digital storage, each 1 or 0 that we use is called a bit of information. CDs usually use 16 bit sampling – that is, 16 bits to describe each sample.

Contd...

- More recent pro audio equipment uses 24, 32, 48 or 96 bit sampling, leading to ever more accurate storage and retrieval.

D/A Conversion

- Once the audio is stored in a digital format, we need equipment and techniques to convert it back into the original analogue sound in order to hear it or play it back.
- The CD players, DVD players and MP3 music players including the music players built into many mobile phones – convert the digital signal back into the analogue signal, a process known as D/A conversion. Increasingly digital audio equipment is becoming accurate in this conversion process so as to minimise loss of quality in sound.

B. Discussion and Activities

ACTIVITY I

Theme: Understanding technical language

Materials Required:

Cards with the following statements written on them, recording and play back equipment including, microphones, digital recorder, cassette tape, cassette recorder, play back speakers etc

Methodology:

Pre make cards with the following statements. Make at least six such cards. Divide the participants into groups of three and distribute one card to each group. Ask them to read each statement and based on their understanding of frequency, wavelength, digital and analogue recordings, explain what each statement means:

- The Lalit Lokvani Community Radio Station broadcasts on 90.4 MHz.
- Human beings can hear sound between 20 Hz – 20 KHz.
- Standard CD audio is 16-bit.
- Digital audio on CDs are sampled at 44100 Hertz.
- Audio for radio over mobile phone can be mono.

Discussion Points:

Have an open discussion with trainees on the technical terminology and concepts they have learnt during the session. Use the white board to go over the concepts simply. During the post activity discussion, have some equipment available to help participants understand the processes and

concepts being discussed. For example, ask participants to come up and using the equipment before them, explain A/D conversion. Using the information given in Section A above, ensure that participants get a good understanding of the concepts till they are independently able to explain the terminology and processes.

Notes

Session IV Field Microphones

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain construction of microphones and how they work.

This session is about understanding microphones, their construction and how they work as well as the naming conventions followed based on their construction as well as their functionality.

The primary equipment in the field apart from the field recorder is the **microphone**. Microphones are classified on the basis of their construction and by the directionality or what is understood as the area of their sound pick up.

Microphone Classification by Construction

Dynamic microphones: These microphones have a moving coil that moves under the effect of a magnet.

The microphone has a thin metal film called a diaphragm. When someone speaks, the sound hits the diaphragm causing it to vibrate which in turn makes the coil move across the magnet generating a small current in the process. This can now feed into a recording device or a speaker for playback.

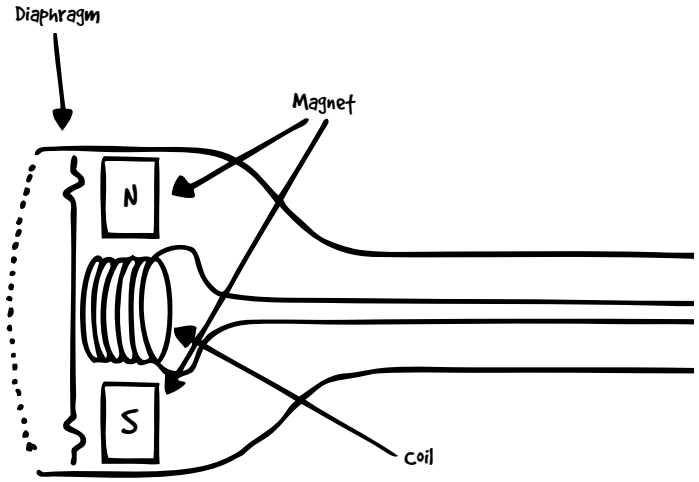


Fig. 3.7: Dynamic microphones

An advantage of a dynamic microphone is that it does not need an external power source and it is good for use in field settings as it is quite hardy and can take field conditions well. However, a disadvantage is that most dynamic microphones have a weaker signal output as compared to condenser microphones.

Contd...

Condenser microphones: These work with two metal plates that need to be charged using an external power source. When the sound hits the plate on top, it vibrates. The change in the current caused by the moving plate and the consequent change in distance between the two plates is read as an audio signal. These mics are sensitive, and give accurate sound but they are also fragile and so are better for studio situations.

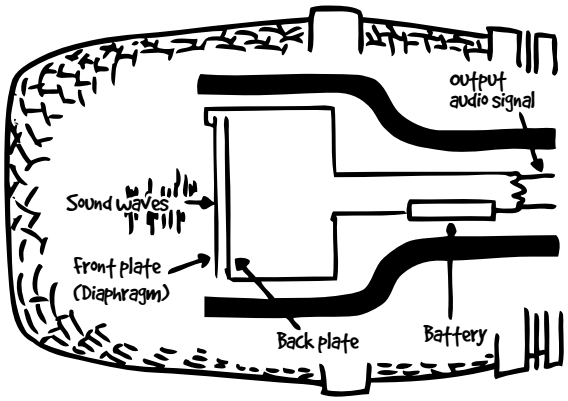


Fig. 3.8: Condenser microphone

Microphones Classified by Directionality

Microphones can also be classified on the basis of their directionality – that is their ability to pick up sound from specific directions. So, on the basis of their pick-up pattern, microphones are classified as:

1. Uni-directional: These microphones pick up sound only from one direction. There are some special kinds of unidirectional microphones that are called Cardioid microphones. There are simple Cardioid microphones that are mildly directional. Their pick up area resembles the shape of a heart. Most Cardioid microphones tend to pick up sound best in the direction that they point to directly, with the highest rejection of sound being at the sides. Cardioid microphones are recommended for vocal applications, live recording, and most other situations where the acoustics of the recording environment are good, but not perfect. The variants of the Cardoid microphone are the Hypercardioid and Supercardioid microphone, which also pick up sound from a narrow area in front of the microphone. A Hypercardioid microphone records from the front, a lesser extent to the sides, and rejects everything around 120 degrees to the back of the microphone.

2. Bi-directional: These microphones are only sensitive to sound coming from the rear and front of the microphone. The pick up pattern of this microphone when drawn, looks like a figure of 8.

3. Omnidirectional: These are microphones that pick up sound from all directions.

Refer to *Resource CD Module III Session IV ppt 1 Basics about Equipment* to engage the trainees in a discussion on microphones and other field equipment as well as studio equipment covered in Sessions IV-VI.

B. Discussion and Activities

ACTIVITY I

Theme: Understanding microphone parts and basic handling

Materials Required:

Five field microphones (Edirol CS 15 if available) with windshields, batteries, cables and headphones

Methodology:

Display the microphone and its various parts.

Windshield is often a foam cap, which covers the recording end of the microphone. The windshield minimises wind noise on location.

Cables connect your mic to your portable recorder. Before going for any recordings, it is essential to check that you have the correct lead with the right connections for the portable recorder you're using.

Batteries: Some microphones need to be powered by a small battery. Display how the battery can be inserted and removed from the microphone. Also allow participants to experiment if the microphone will record without its batteries.

Headphones/Earphones: Headphones are used to listen to what is being picked up by the microphone. A microphone may pick up sounds or noises that you may not hear so it is important to always have the earphones on while recording.

Open the body to show how the battery is to be fixed in and the windshield need to be put over the microphone. Also demonstrate how the microphone needs to be connected to the recorder and the on and the off switch.

Then divide the participants into groups of three and let each group assemble the microphone fully for operation i.e. they should insert batteries, get the windshield on and attach the cable to the recorders. Ensure that participants use the correct terminology while practicing.

Discussion Points:

Using the information provided in Section A above, discuss the different parts of the microphone and naming convention based on construction and directionality of sound pick up.

Notes

Session V Field Recorders

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain basics of a field recording device, its functions and menus.

A **field recorder** is a hardy piece of equipment that records sound. Currently most recorders being used by community reporters in Community Radio Stations are all digital recorders. There are several kinds of recorders that are designed for use in different locations. Some are meant for recording one's own voice and are small with microphones that are designed for only close ranges pick up in quieter situations. Some are hardier and may have external microphone plug in possibilities for a more flexible outdoor recording. One of the most versatile recorders is the Zoom H2, the functions and menus of which are explained below. Most digital recorders will have similar functions though the placement of particular buttons may be different. Use the following explanation of the zoom recorders to make your participants familiar with how field recorders work and how to operate them. If the Community Radio Station you are working with has a different recorder, use this information to explore the recorder you are training with and adapt your explanation to the equipment that the volunteers are going to use.

Menu settings: Use the following guide to explain the menu and set preferred menu settings. If the recorder the Community Radio Station is using is different than the Zoom H2 then explore the same with the participants and set some preferred Menu setting for best recording.

- Lo cut = OFF
- Rec Mode: WAV44.1kHz/16 bit
- AGC (auto gain control): OFF
- File: ste – 000.wav (depending on the files stored on the SD card)
- Folder: 01
- Monitor: ON
- Plug-in: OFF
- Pre Rec: OFF
- Mono Mix: ON
- SD Card
- USB
  - Storage (for transferring files to computer)
  - Audio IF (connect, when you want to record directly into the computer)

Contd...

- Battery
  - Alkali (for Duracell)
  - Ni MH (for rechargeable batteries)

Recording and erasing: In most digital recorders you can record and erase recordings easily. In the Zoom H2 you can follow the following set of instructions to record and erase recordings. Other recorders would have similar operations. Do check the manual of the recorder before informing participants about particular functions of the various buttons on the recorder.

- Press the RED button once. The first time you press it, a red light just below PLAY / REC will blink. This means the inbuilt microphone of the recorder is on. Since the microphones are on, you will be able to hear the voices around you through the earphones.
- The screen will display L (left channel) and R (right channel). The bars will increase or decrease (move back and forth) depending on the loudness of sounds around you. When you record, the bars must stay mostly between the -16 and -6 markings below the bars.
- You will see the numbers 00:00:00 on the left top of the screen. This is the duration of the recording. It remains steady at zero because although the microphone is on, recording has not been started.
- Just below the duration on the screen there is STE-000.wav – this is the file name and number. With every new recording this will change (STE-001.wav, STE-002.wav and so on).
- To RECORD, press the record button again.
- Notice the duration or the numbers to the left are increasing. This means recording has started.
- To stop recording, press the RED button once.
- On doing this, you will see a moving hourglass on the screen. This means the recorded file is being saved on the card. Do not press any button until this action is complete.
- To playback the audio and check it, press the PLAY button ►. To skip to a different track, press the ►► (next track) or ◄◄ (previous track) buttons while a track is playing.
- You can increase or decrease the recording level with the help of the ◄◄ and ►►| arrows in case the sounds you are recording are too low or too loud.

To erase recordings: To erase recordings on the Zoom H2, press menu and go down the listed items till you come to SD card. Press format SD card. The devise will confirm that you want to format. Press yes and the recorder will format the card erasing all recordings.

MENU ⟶ SD CARD ⟶ FORMAT

B. Discussion and Activities

ACTIVITY I

Theme: Test recording and playback

Materials Required:

A digital recorder, a microphone and necessary batteries and connecting wires

Methodology:

Introduce the participants to the particular recorder and microphone that they will be using in the Community Radio Station. Divide them into groups of three and give them each a recorder and a microphone. In each group of three, one participant will hold the microphone, one will operate the recorder and the third person will speak for a minute about themselves and their families. Ask the teams to play back all three recordings and identify which was the best and why. Play back select recordings to the whole group.

Discussion Points:

Use the information provided in Section A above in this session to discuss the quality of the recordings undertaken by the teams. Help participants understand that being able to record well is about practice and about developing an ear for sound and also about following simple rules regarding use of equipment. Observe the teams while they conduct the practice recording sessions and comment about how they were holding the microphone and where they were pointing it during this discussion. Discuss simple tips about using the directionality and property of the microphone they are using to get clear and good quality sound. Emphasise that while a lot of things can be corrected during editing, a basic minimum amount of clear recording is essential for any final programme to sound good.

ACTIVITY II

Theme: Quiz

Methodology:

This activity is designed to serve as a revision for participants. During Sessions I-V of Module III participants have been exposed to a lot of technical information. This activity will be a fun way of revisiting that information. Divide the participants into two teams and undertake a quiz that covers sound, microphones, field recorders and recording process. Give the team that gives the

correct answer two points. If the question passes and the other team responds give it one point. Keep track of the points on the board. Have everyone applaud the wining team at the end of the activity.

You may use the following questions to form your quiz and add others as you see fit from the information provided in Sessions I-V of Module III:

1. How does sound travel?
2. The pitch of sound varies with what aspect of a sound wave?
3. How are wavelength and frequency of a sound wave related to each other?
4. What equipment is used to capture sound?
5. Why can we not hear anything in space?
6. Name three ways in which digital recording is different from analogue.
7. In what form is digital information stored?
8. How are microphones classified based on construction?
9. Which microphone is hardier?
10. How are microphones classified based on the direction of sound pick up?

Discussion Points:

After the quiz, discuss if participants need to revisit any concepts or information and use the appropriate concept and information sections to review and help participants get clarity on the same.

Notes

Session VI Studio Equipment

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain studio set up and the basic equipment required in a studio.

A sound studio is a quiet enclosed area, which is used for recording sound. There are two distinct spaces in the sound studio:

The recording booth: This space normally has a round table with chairs or a floor seating space for artists or people whose voices are to be recorded. This space should be sound proofed and treated acoustically so as to produce best sound without reverb and echo. An easy way to make a recording booth at low cost is to have wood paneling with heavily curtained or egg-tray walls and carpeted flooring. As opposed to smooth plain walls and bare floor, heavy curtains, carpets and egg trays absorb sound and reduce reverberations and echo. There are other more sophisticated ways to treat a sound booth acoustically and if the NGO and Community Radio Station has the budget, sound proof paneling may be a good idea. The recording booth has microphones and depending on what kinds of recordings you are doing these could be omni-directional or unidirectional. Most studio microphones would be Cardioids and Dynamic.

The control room: The control room is the space where you have the sound mixer, the computer and other equipment to record and manipulate the sound being generated in the recording booth. The control room and the sound recording booth are separated by a sound proof door and a glass observation window which is designed to have a double glass panel so as to maintain sound proof qualities of the booth.

Equipment in the Control Room:

The control room generally has the following equipment:

1. Sound mixer: A *sound mixer* is a device, which takes two or more audio signals, mixes them together and provides one or more output signals. The diagram here shows a simple mixer with four inputs and two outputs.

By combining signals, mixers allow you to adjust levels, enhance sound with equalisation and effects, create monitor feeds, record various mixes, etc. Mixers come in a wide variety of sizes and designs, from small portable units to massive studio consoles. The term mixer can refer to any kind of sound mixer; the term sound desk or a sound console refers to mixers that sit on a desk surface as in a studio setting.

Contd...

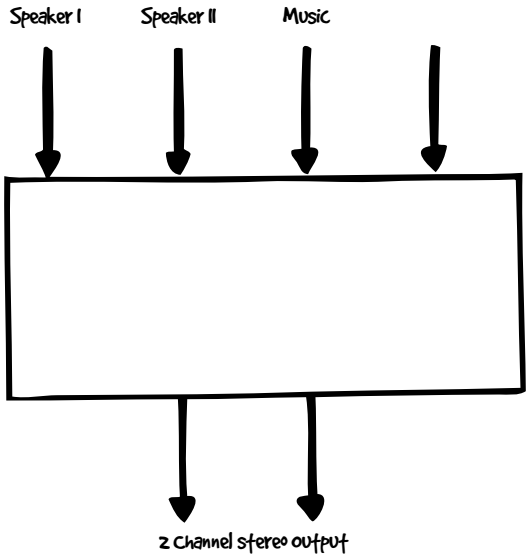


Fig. 3.9: Sound mixer

Sound mixers can look very intimidating because they have so many buttons and other controls. However, during training emphasise that practice will help take away the initial resistance and that mixers are quite simple devices to work with. Mixers are frequently described by the number of channels they have. For example, a "12-channel mixer" has 12 input channels, i.e. it can take 12 separate input sources. Some specifications are noted as "24x4x2" which means 24 input channels, 4 subgroup channels and two output channels. More channels means more flexibility, so more channels is generally better.

2. Computer with editing software: For digital sound recording and editing, all work happens with the help of computers. In a sound studio after the sound is recorded in the recording booth, it is mixed through the mixer and then an input provided to the computer. Similarly if you record in the field, the material recorded is transferred into the computer for further editing. Editing is done with the help of sound editing software. There are several sound editing software available, each with its own special features. Most commonly used software is Adobe Audition, Audacity and Nuendo. The software helps arrange the recorded audio on different tracks, delete and clean sound as well as mix different sounds together. However the software cannot create sound so recording good quality sound has to remain a high priority for all radio work so that listeners of the Community Radio Station have an enjoyable listening experience.

3. Telephone hybrid: In a Community Radio Station, the community is often engaged through the process of calling into the station via telephone. In order to receive telephone calls and include those in a programme there is need for a telephone hybrid. A telephone hybrid can be replaced by computer play out software. This will be covered in greater details in the Module IV Session VI.

4. CD player: A CD player is required to interrupt an ongoing conversation in the recording studio with pre recorded songs or any material that is on a CD or that you have pre recorded to be part of the programme. The CD player output can be connected to a mixer input to get the sound of the CD into the computer for play out or for recording.

Contd...

5. Patch bay: A patch bay or a patch panel in a radio studio allows multiple pieces of equipment to be connected to each other without having to look behind each and make connections. The patch bay has multiple sockets and jacks and facilitates all the connections required.

Refer to *Resource CD Module III Session VI ppt 2 Studio Set Up* which is a photographic presentation of different studio set ups. Refer also to a graphic for studio equipment connections given in *Resource CD Module III Session VI Annexure I: Sample Wiring Layout in Community Radio Studio*.

B. Discussion and Activities

ACTIVITY I

Theme: Demystifying the computer

Materials Required:

A computer, screwdriver

Methodology:

Divide the participants into small groups. For the whole group explain the different parts of the computer i.e. monitor, mouse, CPU, power cable, USB port etc. Show them how the mouse, the monitor, keyboard etc are connected to the CPU. Now with the help of a screw driver open the CPU cabinet and get them look inside at the various parts. Explain the purpose of RAM, motherboard, fan etc.

Now reassemble the CPU and disconnect everything and let each group demonstrate connecting all parts to the CPU. Encourage them to open the CPU to talk about each of the computer parts.

Discussion Points:

For many first time learners of radio technology, this could also be a first experience of engaging with computers. Often illiterate people or those with less access to technology and modern equipment are in awe of computers. It is therefore essential that this awe be broken so that participants are able to better understand the equipment they are working with and the equipment they will be expected to handle on a daily basis as reporters in a Community Radio Station. Therefore the introduction to equipment needs to go beyond understanding how the equipment is switched on and off to understanding its connections, and what is inside the box. It is with this intention that this activity needs to be conducted. During the activity encourage participants to respect the equipment but not be afraid of it, to be careful with it but not be afraid to touch it or explore it.

ACTIVITY II

Theme: Understanding what connects to what

Materials Required:

Paper and pencil for everyone

Methodology:

Divide the participants into small groups of two or three people. Ask them to come up with a wiring diagram of their studio. The diagram must clearly show which equipment is connected to what. Once the diagram is done ask participants to follow their diagrams to connect the equipment in the studio.

Discussion Points:

Use the *Resource CD Module III Session VI Annexure I: Sample Wiring Layout in Community Radio Studio* to assist participants if required. Based on the activity and the connections that each team demonstrates discuss the errors made by each group and show how the errors may affect the recording or the recording process.

Notes

Presentation:

Studio Equipment and Set Up

Introduction to Community Radio Technology Equipment

UNICEF Training Manual
Resource Materials

1

Microphones

- Basically a microphone is a transducer which converts sound energy into electrical energy.

Types of Microphones:

- Omnidirectional.
- Unidirectional.
- Bidirectional.

Radio stations acquire microphones in different combinations for optimum usage.

2

Field Recorder Unit

- Recording unit is to record the sound and store it for edit and broadcast. There are various types of recording units available – again it depends upon the need, usage and the budget.
- Cassette Recorders/Mini Cassette Recorder.
- Mini Disc Recorders.
- Flash Recorders (SD, Compact, ICD).
- In-studio recordings can also be done directly onto the computer.

3

CD Players

- The current standard for playback sound sources – especially for music – is the CD player.
- Two CD players would be very useful for a broadcast studio, allowing pre-recorded materials to be smoothly mixed with each other without ugly gaps in transmission.
- Studio CD players should have large displays so that they can be read from some distance, and should preferably be controllable from the mixer, which makes them easy to use, though this is not vital.

4

Mixer

- Mixer is a device for combining (also called "mixing"), routing, and changing the level, dynamics of audio signals that comes from the various sources/inputs.
- Each of the sources is connected to a separate channel for independent control, each of which has a sliding fader that allows you to raise or lower the level of the audio signal feeding through that channel.
- The number of sources and mics you have in the studio usually decides the number of channels you need on the mixer – but 4 to 8 channels should be fine for most mid level stations.

5

Audio Mixer

6

Telephone Hybrid or Caller Input

- To involve listeners and community in live programs by establishing a ‘phone – in ’ and ‘phone out’ set up.
- For this a telephone hybrid unit and a telephone connection is required.

7

Headphones and Monitors

- The usual rule is to have a pair of headphones for each possible speaker in the studio.
- The headphones are used to monitor the audio going on air and to preview a new source before its sound is actually mixed in.
- Using headphones is especially important in the broadcast studio, because speakers would feed back sound into the mics, creating a loud whine or howl called acoustic feedback noise or ‘howl round’.

8

Computerized Play-Out System

- To cue the programme for broadcast.
- With computer system applications which allows play lists to be created and automated for broadcasts.
- Some special customised applications also keep track of the library, programme broadcasts, fixed point charts etc.
- Also it helps in creating database – log of the broadcast – which has to be maintained and should be produced to the government when it is needed.

9

Transmitter

- The transmitter is the central component in the transmission process.
- It generates a radio frequency wave that 'carries' the audio signal; and it combines the audio signal that we input into it with the radio wave it generates (a process called 'modulation').
- The combined signal is very specific and precise, and is fed to the antenna.
- The transmitter needs to be set up by someone who has learnt to set it at a precise frequency, and test whether it is working well.

10

Transmitter

11

Antenna

- The antenna is a device made of metal, that radiates or sends out the modulated radio signal into the air.
- It is usually fixed to a tall mast or tower that is anchored – the height gives it a greater vantage point – but maximum height allowed by GoI is 30 metres.
- Care should be taken that there are no large physical obstacles – mountains, buildings – near the antenna that may block the radio signal emanating from it.
- Grounding of the antenna is very important as a tall metal tower is an open invitation to lightning strikes.

12

Antenna Mast

13

Broadcast Station

A radio broadcast station is one that produces programs and broadcasts them to the general public.

14

Broadcast Types

- Amplitude Modulation.
  - Long Wave.
  - Shortwave (SW).
  - Medium Wave (MW).
- Frequency Modulation (FM).

15

Medium Wave

- Medium wave signals have the property of following the curvature of the earth -the ground wave at all times.
- Usually known as “AM Radio”.
- The Vividh Bharati station of AIR is MW.

Advantages: It covers a large geographical area.

Disadvantages: Vulnerable to electro magnetic disturbances.

16

Short Wave

- Short wave is Skywave Propagation - propagation of radio waves refracted back to the Earth's surface by the ionosphere.
- Shortwave frequencies can reach any location on the Earth but this comes at the expense of lower audio fidelity.

  Advantages: It covers a large geographical area – can transmit to any part of the world.

  Disadvantages: Transmission depends on atmospheric conditions and are vulnerable to weather conditions.

17

Frequency Modulated

- FM frequency modulation (FM) conveys information over a carrier wave by varying its frequency.
- Geographical range of FM is comparatively limited.
- The same frequency can be repeated at different places.
- Community Radio channels and the private channels in India are FM.

18

Frequency Modulated

- Advantages: Smaller geographical interference between neighbouring stations.
- Do not easily get disturbed by electromagnetic waves.
- Disadvantages: Coverage is limited to a small geographical area.

19

Other Forms of Broadcast

- Narrow Casting: Playing out recorded programmes via cassettes through a two-in-one at group listening sessions. Widely used by many community media centres.
- Cable Casting: Broadcasting audio programmes through cable television.
- Satellite Radio: Use of satellite radio receivers like Worldspace to broadcast programmes. Has a limited reach because ordinary radio sets cannot receive satellite radio programmes.

20

Introduction to Community Radio Technology Studio Spaces

Community Radio Orientation Workshop
Lalitpur
12-21 October 2007

UNICEF Training Manual
Resource Materials

1

Studio Spaces

- Radio studio is the space in which a radio program is recorded and produced - for live broadcast or for later broadcast.
- The room is sound proofed to avoid unwanted noise.
- For a community radio station depending on available resources creative ways can be found to create recording, production and office spaces.

2

Studio space with mixer,
transmitter and microphones

3

Production Studio

- This is the space where recordings can be done, and programs edited and finalised for broadcast.
- The production studio is usually equipped with a sound booth or recording floor, where sound can be recorded in controlled conditions.
- Microphones, recorders, mixing console and editing computer are the main equipments in a production studio.

4

Broadcast Studio

- The broadcast studio is the recording space from where live programs can be broadcast. In smaller community FM stations the production and broadcast stations can be the same space.
- The space is equipped to allow live interviews, Phone In other programmes can be done in this studio.
- The audio is played out to the transmitter – which will broadcast.
- Amplifiers and transmitter are the main equipments of this studio along with other production equipment.

5

Community Radio Studio Set ups

UNICEF Training Manual
Resource Materials

1

Recording Floor, Henvalvani CR, Chamba

2

Recording Floor, Mandakini Ki Awaaz CR, Bhanaj

3

Control Room, Lalit Lokvani CR, Uttar Pradesh

4

Digital Audio Work Station
Radio Dhimsha, Koraput

5

Recording Session
Radio Brahmaputra, Dibrugarh

6

Music recording Session,
Radio Brahmaputra, Dibrugarh

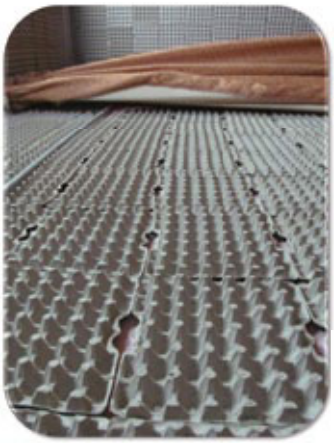
7

A well equipped DAW,
Radio Dhimha, Koraput

8

6

2 layered Studio Acoustic,
Radio Dhimha, Koraput



Module IV

Content Production & Broadcast Primer

Learning Objectives:

This module is designed so participants are able to understand the entire process of content production: that is, the production of a radio programme from start to finish, through to its broadcast. Participants will be able to identify all the steps involved in programme production. Additionally, since participants have learnt to operate a field recorder and microphone as part of the previous module, this module will help them understand and adopt practices that will help get better results when recording in the field or in the studio.

Key Themes in the Module:

- Pre Production
- Production
- Post Production
- Editing Sound
- Mixing and Mastering
- Broadcast, Going Live and Audience Feedback

Session I Pre Production

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain the work that radio reporters and producers need to undertake before the production of the programme.

Creating a radio programme requires five distinct steps: pre production, production, post production, narrowcast and broadcast, feedback and analysis of feedback.

Pre production: This is the work we need to undertake *before* we make the radio programme. 'Pre production' essentially includes all the preparations that need to be done in order to ensure a good and smooth process of recording and editing for a radio programme. There are several steps involved during pre production the first of which is brainstorming with community members and colleagues about the subject of the programme. This is the time to think about *who we are making the programme for, what the programme must say and what is the view-point it will have and, most important of all, what we want to achieve through the programme.* Would it be a single programme or does the issue have several layers that need to be explored in a number of linked programmes in which case you need to think in terms of a programme series.

In order to make the programme participatory it is a good idea to involve as many of the key community stakeholders during this discussion about the overall design of the programme and the issues it would address. For example, if you are creating a programme on gender related violence you may like to bring on board local NGOs working on gender and women's issues, the woman's cell at the local police station, if there is a local department that works on women and child development etc. Having involved these stakeholders in early discussions will assist during programme production as well.

Once these initial discussions have been done, you need to undertake two kinds of research. The first research is about the subject of the radio programme or formative research. As a Community Radio Station, it is important that the programme themes emerge through a process of discussion with your community and in order to do so, a research process with different community members is important.

The second research would be about the logistics for the programme. It is also the time to decide the format of the programme (Programme Formats will be discussed in the Module V). The subject research will help you write the script and the logistics research will help you identify who among your community you can invite for your show. The people you want to invite to talk in the show might also get identified when you are researching the subject of your programme or during your initial brainstorming with community and stakeholders.

Then you need to write the script for the programme. (Script writing will also be discussed in greater detail in Module V)

Contd...

Once the script is written and finalised, if there are going to be guests in the show or people who have to be interviewed, you need to make a list and have preliminary meetings or conversations with them to discuss what the interview should cover and the content of their contribution to the show. You should also intimate them of the time when you will undertake a recording with them. Further, you also need to think about where you will undertake the recordings – would it be in the studio or in some outdoor location.

In this session ensure that participant understand all aspects of pre production and be able to list out activities they need to undertake before entering into production for any programme.

At the end of a complete pre production process, all participants must have a Programme Concept Sheet that looks like the one given below. The concept should have been shared with community and stakeholders so that there is consensus and the programme and its focus is informed by community and stakeholder priorities.

During this session, encourage participants to isolate what aspects of the programme will inspire community members to participate and contribute their ideas and opinions and which component of the programme will contribute to a new learning among community members. Help them articulate these as 'Forum' and 'New learning' components of the programme. Working on such a concept note will also help participants ideate on *how* they will achieve what they want to do through the programme.

Sample Programme Concept Sheet	
Programme working title	Our lives
Who is the programme is for?	Young married men and women in the community
What is the programme trying to say?	Women contribute a great deal to the running of the home and to society but and this work needs to be valued
What the programme aims to do?	Provide a better understanding among the genders about the work done by the other and enhance their sense of value of each other **Forum:** Create a general debate and discussion in the community about the issue **Learning:** Provide information and understanding about the patriarchal norms that condone such devaluation of women's work
Point of view or perspective	Gender equality/equal value of work by gender
Who will participate and how?	Community members will call, will also be interviewed in the field, gender expert or woman activist will be interviewed. The women's cell at the local police station will be available through phone for a call in and Q and A live session

B. Discussion and Activities

Activity timelines: *Give participants a few days to complete both the activities given below. Discuss both activities till the point where each participant group has received a topic chit, explored the problem tree and come up with a theme and a sub-theme for their programme. Then allow a few days time for groups to undertake the required research and thinking to come up with responses for questions 1-3 given in Activity I below. Discussions post activities should help all participant groups to evolve a programme concept like the sample given above.*

You could use the same content themes and maintain the same teams for the whole module so that the teams remain consistent and at the end of the module each team is ready with a short radio programme.

ACTIVITY I

Theme: Understanding the steps that need to be undertaken during pre production

Materials Required:

Research material on various subjects, access to the Internet

Methodology:

Here are six suggested topics for radio programmes for the purposes of this activity as well as generally for using through Modules IV and V:

- Gender
- Education
- Livelihood
- Agriculture
- Children
- Local culture

Divide the participants into groups of three. Write down these topics on chits of paper and ask each group to pick one chit. Now ask each group to go through the following steps and respond to the questions indicated as part of their preparatory work to make a radio programme.

The participants may need time to respond to all the questions, so the activity may be given as an assignment over the week once each group has got a theme.

1. Discuss and decide on a sub-theme: The topic written on the chit that every team has picked is very generic. Each group must decide on a more specific sub-theme on which they will make a programme. For example if the topic the group has got is Gender, they could make a sub-theme as follows: *Women's participation in local Gram Sabha in our village* OR they could create a programme to discuss *How much the genders know about each other's everyday work*.

2. Research the subject: The team must discuss amongst themselves how much they know about the topic and what things they would need to find out. For example in the above sub-theme suggested, the team may not know about the rights of women and their right to participate in local governance or the Indian Governments policies under the Panchayati Raj System. In order to get this information, the team needs to either talk to someone who might know more about the issue or read relevant books or search the Internet. For the second sub-theme they may feel they know enough about the subject as it can be light hearted but it may be useful to talk to men and women in their community to find out whether the assumptions they have made about men not knowing enough about their wives' daily workload and routines and vice a versa is indeed true. They could also use this opportunity to engage more deeply on the issue with community members to gain a more nuanced understanding of the topic.

3. Decide a point of view for the programme: This is the most critical part of pre production as it helps to decide what kind of a programme will be made. In the above example, the point of view of the first programme on participation of women in the local Gram Sabha could be from a women's rights perspective or from a development perspective. It is the perspective that will decide the script, the kind of person who will be interviewed in the programme and the kinds of issues that the programme will raise. The group must answer the following three questions as part of deciding the point of view of their programme:

- Who they are making the programme for? (While the programme will of course be heard by everyone in the community, it needs to address itself to someone in particular – this could be young men or young women or the local governance structure including the *Sarpanch and the Panchayat members* etc.). This decision will help make the programme specific and focused in what it tries to say. Ask participants to come up with as many details about this proposed audience as possible – age, class, sub-group, cultural and traditional practices etc.
- What do they want to say through the programme? This needs to be articulated by each group in a maximum of one or two sentences. In the programme example above this could be *The lack of women's participation in the local Gram Sabha means that critical women's issues that deserve to be addressed are seldom addressed by the Panchayat.* OR in the second example *"Women do a lot of work as part of their daily lives much of which goes unacknowledged by family members leading to a devaluation of women and making them vulnerable to abuse"*.
- Articulate purpose of programme: What do they want to happen as a result of the programme. Again in one sentence the groups must articulate what the programme is trying to achieve. In the above example, this one line articulation of purpose could be *"Our village women will get to know more about their right to participate and put their views and opinions forward in the local Gram Sabha.* If however the programme is designed for Panchayat members and local governance officials, the programme could ensure that the reasons of women's lack of participation are explored and a change is called for. So in that case the articulation of purpose would be that *"Gram Panchayat and local officials realise that the way they schedule Gram Sabhas and the way the information is circulated is not supportive of women's participation and therefore needs to change for more women to participate etc.*

4. Logistics: Based on all the points above, the teams must decide where they will record for the programme? Who all will participate in the recordings? When will the recordings take place?

They should then call the respective people and discuss and decide on availability as well as discuss where the recordings will be undertaken.

Discussion Points:

Designing the Programme concept is one of the most critical aspects of pre production. During discussions, using the concept and information provided in Section A of this session above, emphasise for the participants that even though they feel they know the answers to the three questions they must write them out in one or two sentences. The articulation will help clarify and the clarity gained through the process of articulation will lead to a better programme.

ACTIVITY II

Theme: Understanding your research to decide programme content

Materials Required:

Outcomes of the needs assessment research

Methodology:

As part of activities undertaken in Module II – Needs Assessment and Participatory Research, participants would have learnt several things about their community that they could now employ to further think about programme content. The needs assessment research will also be used again when undertaking Module VI on designing mission and vision of the Community Radio Station.

As part of this activity, select the outcomes of the Problem Tree charts. Divide participants into the same teams as in Activity I above and ask them to critically review each of the problem tree charts. Ask participants to select ideas and issues that they could utilise as themes or sub-themes within their programme.

Discussion Points:

Using the concept and information provided in Section A of the session, help participants understand the importance of arriving at the proposed audience and the perspective statement. If after reviewing the problem tree participants want to pick a different theme from that on their chit allow them to do so.

Session II Production

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain programme production processes.

Production is the process when all material for a radio programme is recorded whether in the field or in the studio. Live production and broadcast is also part of the production process. Through this session, participants will understand the tasks that need to be undertaken as part of the production process including learning to record using a field microphone and recorder and gaining confidence about using simple skills to get better results. This session will also help participants build on the learning from Module III and become proficient in handling field and studio equipment to get decent recordings that can become part of a radio programme. Additionally in this session, it will be useful to discuss simple recording etiquettes and rules that participants must follow.

Micing techniques: The first thing to know before you decide how to place the microphone is the directionality and sensitivity of your microphone. In the field it is advisable to carry unidirectional microphones so that you can minimise picking up external sounds and noise. Before you set up and start recording, listen intently to the sounds around you. Assess if there is another place you need to select which may be quieter. The microphone should point in the direction from where minimum noise is coming. Accordingly change the position of the person you are recording. When indoors try and sit in the corner of the room with the microphone facing the wall. You may also like to spread some rugs on the floor around you in case the room echoes.

Choosing recording locations: Try and record in quieter locations rather than recording in busy market places unless the ambience is adding a specific nuance and contributing to the perspective of the programme. You could create a mini field studio and dull outside noise by just sitting inside a closed car or vehicle. Also it is essential to think of the overall content of the programme while recording, so, for instance, if your programme says you are talking to a government official but the background sounds during the interview with this official are that of a forest with the sound of birds and water and wind, it will confuse your audience and reduce the credibility of the interview.

Recording ambient sounds: Ambient sounds play a large part in making a radio programme engaging. The purpose of the ambient sound is to create an ambience. It sometimes serves to make a point, for example, if you are making a programme on new recipes and talking to a cook, it will be advisable to have sounds of the stove, utensils and general cooking. There are two ways to do this: one to record the interview while the action is taking place. This may be easier but may not result in a very polished ambient sound mix. Or you could record the cook's interview separately and the sounds separately and then mix the two during the edit. Both ways can work well.

Contd...

Different radio programme producers choose to use ambient sounds differently. The one thing to remember is that if you record voice and sounds separately you can pick and chose and select when finally editing the programme whereas if you have recorded them together you will not be able to separate them. So if the voice of the interviewee has been overshadowed by ambient sounds in some places there will be no way for you to correct it. Another important thing to remember about ambient sound is recording wild track. It is possible that the place you are undertaking a recording has some unavoidable background sound. This could be the hum of a mill or something similar and continuous. It is important to ask everyone to be silent and just record that background sound. This is so that if in the middle of your recording the background sound stops, you can add it from your wild track later and it will not look like a 'jump' in ambience.

Recording music/performance: Recording music or a musical performance also requires strategic placement of the microphone. Essentially you need to understand which elements of the performance are the loudest, is the voice going to be the loudest or the percussion instruments like the *Tabla* or the drums. Accordingly you can angle your microphone and place it closest to the sound that is likely to be lower in level. For a performance recording, especially with only one microphone it may be useful to get a microphone that is omni-directional and place it away from the percussion directed towards the voice artist.

Taking consent: It is very important that all recordings are undertaken after due consent. As part of this process the community reporters must explain the purpose of the recording and how it is likely to be used. Encourage the Community Radio Station reporters to develop a written consent form or think of ways to record the consent of the community members while undertaking the recordings. The community member has a right to refuse being recorded or after allowing the recordings refuse to allow you to broadcast their voice. This can be for any number of reasons but as an ethical practice no recording should be broadcast if the person whose voice has been recorded has not given their consent. (There is more discussion about Community Radio Ethics in Module VI).

B. Discussion and Activities

ACTIVITY I

Theme: Undertaking a recording

Materials Required:

Five field microphones (Edirol CS 15 if available) with windshields, batteries, cables and headphones

Methodology:

Divide the participants into groups and ask them to come up with a step-by-step process of getting the microphone ready and recording with it. Once teams are ready, ask everyone to share their list and come up with a master list on the white board or on a chart paper that can later be put up in the Community Radio Station. Here is what the list should read like at the end of your exercise:

1. Prepare the microphone for a recording – check batteries, windshield, microphone connection with the recorder.
2. Find a comfortable place to record. When recording with another person it is useful to sit or stand at a slight angle rather than opposite each other. Standing or sitting immediately opposite could be intimidating and confrontational.
3. Ensure that the microphone switch is on and you are wearing your headphones.
4. When recording with a person, in a quiet location and using an omni-directional microphone, hold the microphone slightly away from the mouth of the person speaking. If you are recording your own voice along with the interviewees, then hold the microphone at a mid point between the two of you slightly tilted towards the person who has the softer voice.
5. In a noisy situation, always direct the microphone towards the person who's talking.

Discussion Points:

Using the information provided in Section A of this session, discuss ways in which recording location can be selected or how a simple mobile studio can be created to dull outside noise. Help the teams develop a short tip sheet for themselves on tricks for good recording.

ACTIVITY II

Theme: Preparing a **Do's** and **Don'ts** list

Methodology:

Create a Do's and Don'ts list for field use of a microphone. This should be done through an open discussion with all participants. You may put the points up on a chart paper or the white board. Here is what the list should read like at the end of your exercise:

Should try to Do	Should try and Avoid
1. Hold the mic firmly but comfortably, and well away from the connection at the bottom. If you're recording a lengthy interview, you may want to rest your mic-holding arm on a chair or table	1. Do not hold the microphone too hard or too tightly or your hand may get numb

Contd...

Should try to Do	Should try and Avoid
2. Support the cable so that it doesn't sway or knock against chairs, tables, yourself etc.	2. Do not let the Interviewee hold the mic though they very often want to. It causes several difficulties during interview and during the edit
3. Always wear a headphone while recording	3. In outdoor situations do not let wind blow straight into the mic or let raindrops fall on the mic
4. If you're using a clip mic on an interviewee, check the mic position so that it isn't recording rustle from clothing	4. Do not blow into the mic to check if its working
5. If the mic has an on/off switch, always ensure it is switched on before recording and switched off after	5. Do not hold the mic very close to the mouth of the interviewee. It will record a popping sound, which is not desirable

Discussion Points:

As part of the discussion ask participants what would happen if they ignored the list of do's and don'ts. Allow participants to articulate why small rules help in the long run in developing good production discipline as well as help maintain equipment and get consistently good recordings.

ACTIVITY III

Theme: Practicing recording

Materials Required:

Recorders, microphones, and batteries

Methodology:

Divide participants in groups of two or three – If in the earlier module participant groups were able to come up with a programme concept you can keep the same groups going and encourage participants to record one to two minutes that will be relevant to that programme concept. Module V will discuss programme formats and styles in greater detail so it will be all right for participants to experiment and record whatever they feel like. Emphasise that the exercise is designed to give them some hands-on practice with getting usable and clean recordings using all the basic techniques and do's and don'ts that they have understood in the session.

Give each group a recorder, microphone, and batteries. Ask them to record the following:

Voice: This could be a monologue that they record in their own voice or in someone else's voice.

Sounds: These should be sounds that create an environment for the listener. Participants could record the sounds in a market place or traffic on the road or even sounds in an open field, which could include birds and insects. The idea is to create a sound-scape and for the listener to feel that they are in that place.

Discussion Points:

At the end of the activity each group should have two sets of recordings. Once all the groups have their recordings, invite participants to listen to each other's recordings and critique them. The critique must include positive suggestions on how the recordings could be improved.

ACTIVITY IV

Theme: Obtaining consent from participating community members

Materials Required:

Recorder, pen and paper

Methodology:

Divide the participants in groups of three and ask them to develop a simple consent form. The consent form should include:

- A brief introduction to the Community Radio Station and the kind of work it intends to do with the community.

Then the form can have the following statements with a space for the community member to tick yes or No.

- I have been informed about the programme for which my recording is being sought
- I have been told how the recording will be used and/or broadcast on the Community Radio Station (name)
- I agree to allow the Community Radio Station (name) to use my voice in the programmes stated above and for the purposes explained to me
- I allow the Community Radio Station to use my recording for any future broadcasts

Finally the form should have a space for the community member to write their name and sign. The form should also have a date.

Discussion Points:

Undertake a discussion with the participants on the challenges they are likely to face while taking written consent and come up with alternate ways to inform the community members about the programme they want a recording for and its purpose. Discuss why consent is important and the various ways

it can be possible to receive consent for use of voice, interviews, creative work, musical recordings etc. Participants could think of undertaking oral recorded consent as well if written consent is likely to create resistance among community members. If the community is interested you could undertake a discussion on copyright and creative commons. Some details on these topics are available in Module VI Session III: Developing an Ethical Charter.

Discuss the overall importance for a Community Radio Station to remain responsive and honest with its community, seek their participation and involvement in all its activities and keep them informed about the work, challenges and achievements of the Community Radio Station. This is the only way community will get engaged with the Community Radio Station and consent related issues would not pose any serious challenges.

Notes

Session III Post Production

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain post-production processes for a radio programme.

Post production is the time to organise all the recordings that you have undertaken for the programme and transfer them on to a computer system, which has an audio editing software installed.

During post-production, using an audio editing software, the recordings are arranged in order and edited to suit the length of the programme. It is also a time to add music or sound effects as required and then mix down all the tracks and convert the edit file into a playable mp3.

In this session, introduce participants to the computer. For, many of the community members being trained working on a computer may still be a new experience so it will be useful to demystify the technology. Let them learn to connect the computer, switch it on and off and open and close a couple of software. Discuss uses of computers and how many ways they help in generating, collating and storing data and content.

Select any editing software you would like to use for editing the audio content and programmes. Commonly used software include Audacity, Nuendo, Cubase, Adobe Audition. These softwares are similar to each other but may have different ways in which they help an editor perform the same function. It is likely that your participants are not very literate so make the session user friendly by enabling them to remember the icons used for the different editing functions in the software.

During the session, explore the following principles of editing:

- Transferring content from the recording devices to the computer
- Organising content by clearly naming each audio file and filing it in appropriately named and dated folders
- Importing files into the editing software
- Concept of putting the recordings on a timeline and multitrack editing
- Concept of cutting and pasting and using copies of the original recordings through the multi-track mode rather than changing and making edits in the original recordings
- Simple editing and play back

Emphasise that editing is about exploring your own rhythm with the sounds and the music you have recorded. Once participants learn the basic rules they can experiment with the editing tools to explore what they can do with the voices and the sounds that they are editing. However it is important to refer to the programme concepts and the scripts and run down sheets (Scripting for Radio and Run down sheets will be discussed in Module V) to remember the chronology that was planned for the programme and edit it accordingly.

Contd...

This content production module should enable participants to undertake designing and development of a programme concept, recording and basic editing of a programme.

B. Discussion and Activities

ACTIVITY I

(This may look like a repeat activity similar to what you may have undertaken in Module III Session VI; however this activity builds on demystifying the computer as well as provides the trainees with a preliminary introduction to the editing software).

Theme: Introduction to computers

Materials Required:

Two or three sets of computers with screens, keyboard and mice

Methodology:

Demo A: Introduce all parts of a computer to all participants. Show them how cables are connected, how the keyboard and mouse are connected to the CPU tower, and how the CPU is connected to the LCD screen. Also demonstrate plugging the computer into a power socket with a power cable and switching it on. Once a computer is switched on demonstrate the different software on the computer and what they support, for example Word, Excel and the Internet and the editing software.

Exercise A: Divide participants into groups and get them to switch off the computer, disconnect the power cable, the monitor, and the USB mouse and the keyboard and reconnect the computer, switch it on and open the software that were demonstrated.

Demo B: So what's inside the CPU tower?

This exercise is designed to demystify the computer and remove the fear among participants that they will somehow spoil the equipment if they work on it. Use the screwdriver to open the CPU and show everyone the components in it. You could describe the Motherboard, CPU, RAM, hard disk, CS DOM/ DVD Rom Drive etc. Explain the function of the fan and simple techniques to keep dust away so as to not clog the fan that helps the CPU keep heat under control.

Discussion Points:

Discuss with participants how the computer and the connected parts form the hardware that helps us do the tasks we need to do and the programmes that run in the computer like word, Excel, Adobe Audition are software. Discuss how word enables the creation of written documents; Excel helps in working with numbers and formula and Adobe Audition (or any other audio editing software that the Community Radio Station has decided to use) helps in arranging and editing audio content to create programmes.

ACTIVITY II

Theme: Organising content in files and folders

Materials Required:

Recorders, USB transfer cables, recorded materials of groups

Methodology:

Ask participants to divide up in the groups they were in during Session II Activity III – when they undertook recording practice. Use one group's recorder to demonstrate connecting the recorder to the computer using the transfer cable. Explain the concept of files and folders and enable participants to understand where they need to transfer and save their recorded content.

All groups must now create a folder in the C Drive of the computer, give it an appropriate name based on their recordings and transfer their recorded files. All files must also be named and dated.

Ask each group to shut the computer down after saving their files in the appropriate folders and then restart the computers and access their files.

Discussion Points:

Using the information provided in the concepts and information Section A above, discuss with participants how important it is to name and save files properly in separate folders. Create an analogy of a filing cabinet or a cupboard. If everything the participants had was just thrown into the cupboard without any form of arrangement what would the experience of finding it be? Now if they labelled each shelf in the cupboard separately as: shirts, pants, books, make up material, and organised the items according to the labelling, anyone looking for the material can find it without rummaging through the whole cupboard. Emphasise that as their content and the number of programmes they make goes up, this filing system is the only thing that will help them save time and be efficient radio producers.

Session IV Editing Sound

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain simple editing for radio.

Once the recorded files have been transferred into the computer, the next step is to understand simple editing. Depending on the editing software you are using at the Community Radio Station, enable participants to import files into the software and place the content in order on the timeline. Help them understand the functions of the tools available.

Explain the idea of tracks and how multiple tracks editing works. Ask the groups to place all their recordings one after the other like the bogies of a train on a single track. Explain the tools for slicing/cutting on the timeline as well as adjusting levels.

Things Participants Must Remember

- Always listen to your recordings and make notes on what portions of the recording you want to keep in the final programme in order to make for compelling listening. These notes help you make a rough edit by placing sections of your recordings in appropriate order without necessarily undertaking a complete edit. When you listen to your raw recording you may want to transcribe the whole recording or just note down pointers and key phrases with timing to help you remember the content of the recording.
- Once your rough section is ready, try removing the unwanted sounds, pauses, and murmurs only when they are disturbing. Often the mistake new editors make is removing all pauses and all extra sounds. Natural pauses should not be edited out as they indicate that the speaker is thinking. So remember that breathing and pauses are important – Do not remove them. This makes the edit sound unnatural and therefore not very appealing. It is important to keep the natural rhythm of the speaker when editing their voice.
- Always edit on the consonant sounds. Editing at the consonant makes for a cleaner edit. Editing on vowels makes for messier sound cuts since vowel sounds are longer and cutting in the middle of an extended sound always makes it abrupt.

During practice help trainees understand the use of the different tools like ‘Cut’, ‘Zoom into waveform’, and ‘Change audio quality’.

Laying Music and Sound Effects

Once participants are comfortable editing voice, help them understand laying multiple tracks with music and sound effect. Voice, music and sound effects should ideally be laid on separate tracks so that they can be edited independently. Help participant’s selectively mute and un-mute tracks for editing purposes. In order to successfully edit multiple tracks an important thing that

Contd...

participants need to learn is level adjustments. Ensure participants understand how to use the appropriate tools for editing. Depending on the edit software you are using – help participants understand how to set envelop markers on the timeline to raise and lower the level of the tracks.

A standard practice is to lower the level of music and sound effects when there is voice or dialogue and to increase the level of music of sound effects when the voice or dialogue has stopped. A good way to do this is to fade up or down. Editors often choose between gentle fades and sharp fades depending on the effect they want to create. Work with the participants to understand how to make their fades gentle or how to sharpen them.

B. Discussion and Activities

ACTIVITY I

Theme: Editing basics

Materials Required:

Computer with appropriate audio editing software

Methodology:

Ask participants to be in the groups in which they did their recording exercises – Session II Activity III. Ask the groups to create a simple edit of their recorded materials that is not more than one to two minutes long but requires them to splice/cut and join recorded segments as well as adjust levels.

Once all groups have undertaken the exercise, ask the groups to listen to each product and comment on the edit. Use the following parameters for reviewing:

- Do the ideas flow well?
- Is the audio level consistent?
- Can you make out the cuts as jumps or jerks?
- Have the questions been retained or removed? Why?
- Have the appropriate pauses, breathing been retained?

Discussion Points:

Emphasise the need for retaining silences and breathing spaces as the audio is edited. Also discuss with participants what the experience of doing a first edit was like. First time editors may be excited by the idea of creating a whole new conversation after editing recordings. Undertake a quick exercise of listening to the original recording and the edited recording for any one of the groups. Have a discussion on how the listening experience is different and why.

ACTIVITY II

Theme: Laying music and sound effect tracks

Materials Required:

Computer with appropriate audio editing software

Methodology:

Using the basic edits undertaken by the groups in the previous exercise request each team to get a short music recording from any of the musicians in the community or download a instrumental free-to-download music track from the Internet. Each group must also record sound effects like bird chirping or door shutting or opening etc. that may be appropriate for their recordings.

Ask the group to lay the music track below the voice edit that they have done in the previous exercise. Each group must appropriately fade in and fade out the music. It is up to each group whether they want to add the sound effects. And if so at what point of the voice edit should the effects be audible etc.

Play back the final edits of each group to the whole team and discuss each edit based on the following parameters:

- Has the edit been done in a technically competent manner where the music fade in and levels create a welcome listening experience?
- Is the music adding something to the voice? (Enhancing feeling/emotion or is it distracting?)
- Do the sound effects add value? How?
- Has the edited file been named appropriately and saved at an appropriate location?

Discussion Points:

Undertake a discussion on the purpose of music and sound effects in any programme. Ensure that participants understand that neither music nor sound effects are essential and that large sections of any radio programme can consist of voice alone. However, music and sound effects create mood and ambience if used well and can enhance the listening experience manifold. If a radio producer is clear about the desired effect of the programme and what they would like their listening audience to feel or think when they listen to a programme, they can use the tools at their disposal well. Use the outcomes of the editing practice activity as examples for this discussion.

Session V Mixing and Mastering

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain the concept of mixing and mastering of a radio programme.

In order for the participants to understand mixing and mastering explain the two terms and the purpose they serve in the production chain and process of finalising radio programmes.

Simply put, while editing is a process of bringing your material together and placing in an order that tells a compelling story or makes for interesting listening, mixing and mastering serve to make the edited material sound pleasing and ensures that the listener focuses on the content rather than draw his attention to the recording.

Mixing, refers to the process of putting multiple layers of audio together to make one final track, or to musically modify an existing track. The second term, Mastering, refers to the process of optimising the final track using different mastering elements such as compression, equalisation, stereo enhancement and more.

Mixing

In order for the listener to stay focused on what a radio programme is trying to say, the overall levels of all the pieces edited together must remain constant. This will take away the need for the listener to raise the volume in segments where someone has spoken softly or reduce the volume where the music has become too loud. So primarily mixing involves the following tasks:

Adjust volume: Listen to your complete piece several times and keep adjusting the levels of each track and the different sections in each track till you are able to comfortably listen to the entire edit without feeling the need to touch the volume knob to make something louder or reduce its volume. Set the levels of the speakers you are using and do not change the speaker level until mixing is complete.

Remove noise: Remove any unwanted noise or sounds that is present in the tracks, like pops or crackle etc. Use quick fade techniques rather than cuts to do this.

Avoid clipping: Ensure that there are no tracks where the level has peaked in a manner that the sound is ‘clipping’. Clipping is said to occur when a recorded sound goes beyond the limits acceptable by the system. While mixing, therefore, observe the overall levels of all tracks as they play and ensure that they remain roughly constant at a certain level say 3 db. If any sound exceeds -0 db the audio at that point will get clipped.

Add ambience: There may be sections that have been recorded in the studio that are edited together with outdoors voice recordings. If an ambient sound track is not layed across these sections, there will be a noticeable change in the overall body of the sound and the listener will feel a jerk at the point where ambience stops and when it restarts. So always record ambience and add it to tracks where required during mixing.

Contd...

Mastering

The final step in post production is the mastering of your radio programme. This process involves exporting your files and creating a mix-down of all tracks in a format of choice. This ensures that the files become available for duplication or broadcast. However, before preparing and transferring the audio content from the source containing the final mix to a data storage device, which could also be called a master, you may like to enhance the overall quality of the sound. This involves a few techniques, which you may use during mastering.

Compression: Many editors often use compression without fully understanding what compression does. Essentially compression lowers all sounds that exceeds the decibel limits – so the compressor takes the peaks of the audio and compresses them so that they will stay within the limits and therefore won't be too loud. However, compression also takes the very soft part of a sound track and boosts the frequencies. Eventually, you've got a track with an average waveform where the soft parts are being boosted and the loud parts are being reduced in frequency and therefore in volume. A general application of compression to the full track may take away from some of the dramatic moments of your radio programmes. It may be useful to mix your tracks carefully at the mixing stage and adjust volume and loudness levels as well as remove possible clips than to depend on a general compression tool applied to the whole track during mastering.

Equalisation: Equalisation means boosting selective frequencies to sharpen some sounds in your track. Equalisation is mostly done in music tracks with selected instruments where you want to emphasise a particular sound or heighten the sound of a particular instrument. For this you need to be aware of the frequency of each instrument (refer to *Module III Session II* for revisiting the concepts of frequency and wave form).

Adding reverb or other effects: In case you are working on a drama or if you want to enhance the final impression left by a piece of edited audio, you may like to add Reverb or Echo. These effects are available in several editing software under effects. Explore the Effects tab in your editing software to see what effects it has to offer and what the application of these effects does to your audio.

It may be useful to keep your mastering simple if all adjustments have been done at the mixing stage. Add effects only when necessary and be clear why you are adding these if indeed you are.

Explain to your participants that Mixing and Mastering is a craft that comes from practice and listening and there is no escaping that the more audio final mix downs and mastering the team does, the better their sense of working with sounds will be and the more they will improve their mixing and mastering techniques.

Creating a final mix down file: Here are suggested specifications for the file when you talk to participants about creating a final mastered mix down file:

Format: .mp3/wave (An mp3 file would be compressed and occupy less space than a wave file)

Sampling rate: 44100 Hz

Bit rate: 16 Bits

Mode: Mono

B. Discussion and Activities

ACTIVITY I

Theme: Mixing and mastering

Materials Required:

Computer with appropriate editing software

Methodology:

Ask the teams to work in their production groups (the groups they were in during Session II Activity III) and undertake mixing and mastering of their recorded programmes.

Play back the final mixed down MP3 or wave files from a different system through a speaker. Discuss each final product with participants and provide suggestions on how the mixing and the mastering could have been improved.

Discussion Points:

Undertake a discussion on the challenges faced by participants while conducting the mixing and mastering exercise. Further discuss with participants how knowing the functions of mastering and mixing tools like effects and reverb or compression does not mean they have to necessarily apply these functions in all their edits. Extremely successful radio programmes can be made by just using simple editing and mixing techniques, intelligent use of music and sound effects and an astute understanding of pacing and timing.

Notes

Session VI Broadcast, Going Live and Audience Feedback

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain the process of broadcasting and generating audience feedback.

A Community Radio Station can begin broadcasting only after it has signed the Grant of Permission Agreement with the Ministry of Information and Broadcasting (Refer *Resource CD Module I Session III ppt 3: Graphic of Community Radio Application Process*) and after it receives the Wireless Operating License from WPC in the Ministry of Telecommunication. Broadcast is possible after a Community Radio Station has purchased and installed the antenna and the transmitter as per GOI guidelines provided in the Community Radio policy. Refer to Community Radio policy guidelines in *Resource CD Module I Session II ppt 2: Community Radio Policy in India* as well as available online in English at *http://mib.nic.in/writereaddata/html_en_files/crs/CRBGUIDELINES041206.pdf* and in Hindi at *http://manch.net.in/adda/view_media/249.*

In this session, help the trainees understand the concept of broadcasting both live and post produced programmes. Technically, when a Community Radio Station has connected its play back device or the studio microphone through the mixer to the transmitter and the transmitter and play back is turned on, the audio signals are broadcasting to the community within the broadcast range of the transmitter.

In order to ensure that your station is ready for broadcast, ensure that your studio equipment (as described and Module III Session VI of this manual) is connected to the transmitter and the transmitter is connected to the antenna. Below is the basic list of equipment you will need connected to initiate broadcast:

- A suitable audio mixer
- One or more microphones
- Other programme sources such as a CD players, mp3 audio players, etc.
- An FM radio transmitter with amplifier and antenna
- Required connecting cables
- An FM radio to monitor your station
- A computer system with a playlist management software

Connecting the Equipment

This simplified overview will get you started with the equipment setup.

1. Set level controls on the transmitter and mixer to minimum.
2. Connect all audio sources to appropriate inputs on audio mixer.

Contd...

3. Connect mixer's audio output to input of transmitter.
4. Set your transmitter to a clear and vacant frequency.
5. Tune your monitor radio to the transmitter's frequency.
6. Power on all equipment.
7. Start playback of one of your sources and adjust audio levels for undistorted sound on monitor radio.

Use the PowerPoints provided for this module in the *Resource CD Module IV Session VI Broadcast Basics ppt 1 and Module IV Session VI Playlist Management ppt 3* to go over the set up for broadcast equipment. Additionally assist them in navigating through the GRINS software or any other appropriate playlist management software like WIN AMP, Zara radio or Campcaster, some of which are free to download and easy to install.

LIVE Broadcast: Explain the concept of post produced and live broadcast to the participants. Live is when what is being said in the studio is broadcast directly to the audience without any delay. Post produced is when a programme is recorded and edited before being put in the playlist.

Audience Feedback: It is important to emphasise the critical need to get audience feedback from the listeners. Refer to *Resource CD Module IV Session VI ppt 2 Feedback Process and Module IV Session VI Annexure I: Sample Feedback Management Template* to help participants develop a system of their own to record audience feedback and then analyse and make appropriate changes to their programmes.

Note the exercises below can be conducted only after the station has a broadcast agreement with GOI and the Community Radio Station can start test broadcasts.

B. Discussion and Activities

ACTIVITY I

Theme: Learning broadcast basics

Materials Required:

Studio equipment and transmitter

Methodology:

Work with the participants on explaining the workflow in the studio using the presentations provided and then give them the following exercise.

Divide participants into groups. Before inviting the group into the studio for the activity, disconnect one piece of equipment – either disconnect the microphone from the mixer or the mixer from the

amplifier etc. Get the participants to come into the studio in teams. Their task is to check that the studio equipment connections are in order and then go into the studio and mock broadcast a one to two minute show.

Since this is a test broadcast and the main focus is to understand the workflow, it is all right if participants do not prepare a full programme concept sheet, however do encourage each team to have a plan when they enter the studio.

They could also transfer the programme they prepared during the previous exercises and put it for broadcast by placing it into the playlist – refer *Resource CD Module IV Session VI ppt 3 Playlist Management* – scheduled to play immediately.

A typical programme plan that a team may come up with for this exercise could look like this:

Programme working title	Welcome to Community Radio Station
Who the programme is for?	All listeners of Community Radio Station
What is the programme trying to say?	Introduce the new Community Radio Station and invite community participation
What the programme aims to do?	Inform the community in the broadcast area of the existence of the new Community Radio Station
Point of view or perspective	The Community Radio Station belongs to everyone
Who will participate and how?	Communities will be invited to call in

Give each group ten to fifteen minutes to put their ideas together. Encourage them also to write the script of what they will say on air (scriptwriting will be covered in Module V). Give participants a time limit. Once each group enters the studio and a programme broadcast time at which point the participants outside the studio should switch on the radio and tune it to their frequency to monitor the broadcast.

Discussion Points:

When all groups have completed the exercise and if some of the groups were unable to broadcast during the activity – use that as an example to discuss how it is extremely important to be familiar and conversant with connections in the studio. Work with the participants to draw up a cabling diagram for the studio equipment so that everyone can refer to it.

Discuss also that all preparations for the programme can come to naught if we are not able to meet the broadcast deadline, as that is when the audience will be tuned in. Ask the participants who were playing the role of the audience outside the studio to share how they felt when no programme came on air at the time scheduled.

ACTIVITY II

Theme: Deciding what kinds of programmes to do live and which to post produce

Materials Required:

Chits of paper, chart paper

Methodology:

Write out the following programme titles and themes on chits of paper. Divide all participants into four groups of three to four members each. Ask each team to pick three chits each. Once they read their chits, each team needs to think of what kind of programme they will make on the themes they have received – whether it will be a live programme or a post produced programme. Give each team three chart papers and ask them to write down the pros and cons of doing the theme as a live programme or as a post-produced programme. The themes are given below:

Programme topics/themes:

1. My Kitchen: A programme on food and recipes
2. Women and Work
3. Songs of Long Ago: A programme on traditional musical practices of the region
4. Story Time: A children's programme
5. The Quiz Show: A general knowledge programme for young people
6. Chala Chal: A travel show that talks about the experiences of going around the villages in the broadcast area of the station
7. Your Time On Air: A programme inviting people to share their poems, stories, experiences on air
8. When I Got Married: A programme for people to talk about their experience of marriage
9. Careers and Vocation: A programme on work ideas and opportunities
10. We Govern Ourselves: A programme on local Governance and RTI
11. New and Old Ways to Farm: A programme on agriculture practices
12. The Vet is on Air: A programme on animal husbandry

Discussion Points:

In each of the above topics a portion of the programme could be post produced and a portion could go live. Undertake a discussion with participants on the advantages and challenges of both live and post produced programmes and come up with an understanding on why some segments are good to go live and others better when post produced. More on live programmes and post produced programmes in Module V of the manual.

ACTIVITY III

Theme: Discussing audience feedback

Materials Required:

Chart papers and sketch pens

Methodology:

Divide participants into groups and give each group a chart paper. Ask them to think about the following three questions:

1. Is audience feedback important? If so why?
2. What mechanisms could they adopt to seek audience feedback?
3. How would they document this feedback in order to be responsive to it?

Some of the mechanisms that existing Community Radio Stations use for enhancing audience feedback processes are noted below. See if the participants have included these in their exercise and if not encourage a discussion around these ideas.

- Narrowcast sessions and discussions in the community
- Live call in attached to as many shows as possible
- A special weekly feedback programme that audiences are invited to call into and discuss the Community Radio Stations work, programming and activities
- Community Audit (More on Community Audits in Module V)

Discussion Points:

Refer to *Resource CD Module IV Session VI Annexure I: Sample Feedback Management Template* and create a discussion with participants on how they can adapt this template for collating and managing the feedback they get from their audiences. The feedback can also be collated using the GRINS software if the station plans to use GRINS as its choice of playlist management software.

Notes

Presentation:

Broadcast, Going Live and Audience Feedback

Community Radio Broadcast Processes

UNICEF Training Manual
Resource Materials

1

Transmission

2

Transmission

The action or process of transmitting something or the state of being transmitted:

- Transmission of audio and video...
- **Transmission of the HIV virus...**

3

Transmission Modes Available for Radio

Generally 2 types...

- Satellite Broadcasting
- Terrestrial Broadcasting

4

Satellite Broadcasting

Satellite broadcasting delivered by the means of communications satellite and received by a satellite dish and set-top box.

- Covers a large area.
- Also costly proposition.

5

Terrestrial Broadcasting

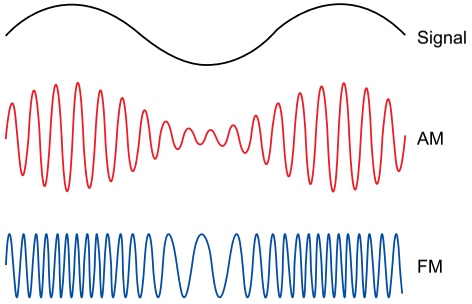
Is a type of broadcast where signal is transmitted "over-the-air" to an antenna.

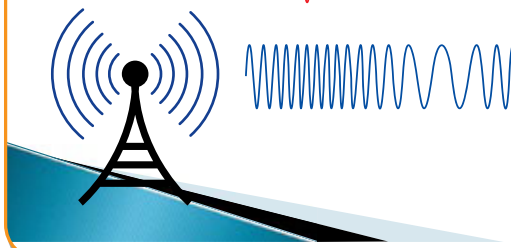
Modes available...

- AM
- FM

6

Mode of Terrestrial Broadcasting





7

Amplitude Modulation

Modulation of a wave by varying its amplitude

- Medium wave (526.5-1605.5 KHz)
- Short wave (3-30 MHz)

8

Frequency Modulation

Modulation of a radio or other wave by variation of its frequency, esp. to carry an audio sign.

- VHF (87-108 MHz)

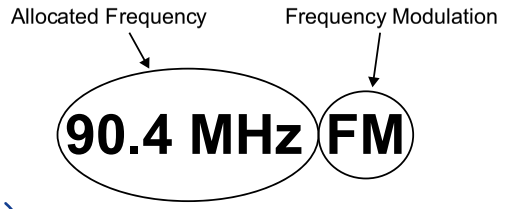
9

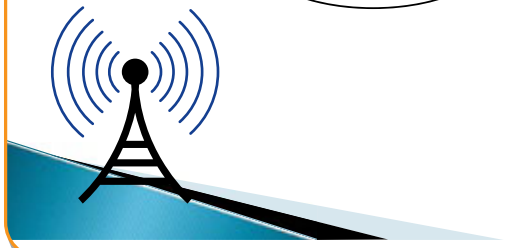
For example…

90.4 MHZ FM

10

Example, contd.





11

Requirements for Transmission

- Studio System
- Transmission System

12

Studio System

- Microphone
- Mixing console
- Player/recorder
- Telephone/telephone hybrid
- Connecting wires

13

Transmission System

- Transmitter
- Antenna
- Transmission cable

14

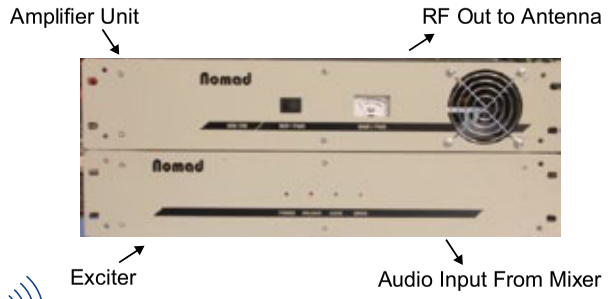
Transmitter

Is the central component in the transmission process, and performs two functions:

- Generates a radio frequency wave that carries the audio signal (and is hence called the carrier wave.
- It combines the audio signal with the radio wave it generates (a process called modulation).
- The combined signal is fed to the antenna.

15

Nomad NIN 100



16

Antenna

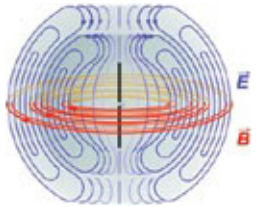
The antenna is a device made of metal, which radiates or sends out the modulated radio signal into the air all around it. Antennas,

- like microphones, can be **directional**

17

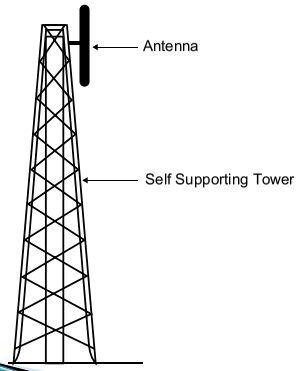
Dipole Antenna

- Is a radio antenna consists of two metal conductors of rod, with a centre-fed driven element.
- The RF voltage is applied to the antenna at the centre, between the two conductors.



18

Tower

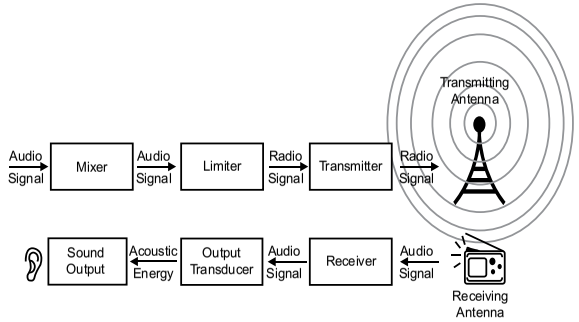


- For best reception
- Height 30 mts/100 ft

Grounding of the antenna is a very important consideration, as a tall metal tower is an open invitation to lightning strikes.

19

A Schematic Diagram of Radio Broadcast



20

FM 90.4 MHz S.R. Henvalvani Daily Broadcasting Duty Chart

Date	Day	Transmition Start 7:30	Morning 8:30-9:25	Morning GGSS 9:30-10:00	Afternoon 2:30-2:55	Afternoon 3:00-3:27 live call	Afternoon GGSS 2:30-4:00	Afternoon 4:10-5:00	Other
17-6-12	Sun	Rajendra	Pradeep, Yashpal	Aarti, Ravi	Aarti, Meera	Ravi, Yashpal	-------	Aarti, Meera	
18-6-12	Mon	---------	Ravi Yashpal	---------	Rakhi, Neelam	Rajendra, Pradeep	---------	Rakhi, Neelam	
19-6-12	Tue	---------	Yashpal, Pradeep	---------	Sangeeta, Bharti	Ravi, Rajendra	GGSS repeat	Sangeeta, Bharti	
20-6-12	Wed	---------	Ravi, Pradeep	---------	Anju, Bharti	Pradeep, Brajesh	---------	Anju, Bharti	
21-6-12	Thu	---------	Brajesh, Ravi	---------	Rakhi, Meera	Yashpal, Rajendra	Poonam, Ravi	Rakhi, Meera	
22-6-12	Fri	---------	Pradeep, Brajesh	---------	Neelam, Pooja	Ravi, Pradeep	GGSS repeat	Neelam, Pooja	
23-6-12	Sat	---------	Yashpal, Brajesh	---------	Bharti, Poonam	Brajesh, Yashpal	---------	Bharti, Poonam	

Date:..... Station Director Signature

21

Broadcast Schedule

Morning Transmission: ..... Date: .....

TIME	PROGRAMME NAME	DURATION
7:50 ~ 8:00	Radio Tone	
8:00 ~ 8:01	Signature tune	
8:00 ~ 8:04	Nazm–Lab pe aati hai Dua	
8:04 ~ 8:05	Signature tune	
8:05 ~ 8:06	Opening Announcement	
8:06 ~ 8:30	Bhajan–Community based	
8:30 ~ 8:31	Radio Sagar Jingle	
8:31 ~ 8:32	Announcement	
8:32 ~ 8:45	Aaj ke Mehman–Special Programme on Shaheedi Divas	
8:45 ~ 8:46	Radio Sagar Jingle	
8:46 ~ 8:58	Gaon Gaon ki Baat–Gandhi Gram Ghaseda new	
8:58 ~ 9:00	Promos (SSA, TSC, NRHM, NABARD)	
9:00 ~ 9:30	Programme on Finance inclusion – Success Story-2-SHG	
9:30 ~ 9:31	Radio Sagar Jingle + Announcement	
9:31 ~ 9:58	Kalakar ki Kala – Gaffruddin	
9:58 ~ 10:00	Promo (Health, SSA, GGKB, Station Promo)	
	ANNOUNCER – TBD	

22

Broadcast Schedule

Evening Transmission: ..... Date: .....

2:50 ~ 3:00	Radio Tone	
3:00 ~ 3:01	Radio Sagar Jingle as signature tune	
3:01 ~ 3:05	Nazm–Lab pe aati hai Dua	
3:05 ~ 3:07	Radio Sagar Jingle + Opening Announcement	
3:07 ~ 3:10	Promos (SSA, TSC, NRHM, NABARD)	
3:10 ~ 3:25	Aaj ke Mehman–Special Programme on Shaheedi Divas	
3:25 ~ 3:29	Educational song	
3:29 ~ 3:31	Radio Sagar Jingle + Announcement	
3:31 ~ 3:45	Gaon Gaon ki Baat–Gandhi Gram Ghaseda new	
3:45 ~ 3:47	Promos (Health, Gaon Gaon ki baat, FI, Station Promo)	
3:47 ~ 3:58	Aapki Farmaish	
3:58 ~ 4:00	Radio Sagar Jingle + Announcement	
4:00 ~ 4:29	Programme on Finance inclusion – Success Story-2-SHG	
4:29 ~ 4:30	Announcement	
4:30 ~ 4:58	Panchyati Raj - Part-11	
4:58 ~ 5:00	Radio Sagar Jingle + Announcement	
	ANNOUNCER – TBD	

23

Broadcast Management and Playout System

UNICEF Training Manual
Resource Materials

1

Requirements for Live Broadcast

- **Studio System + Transmission System**
  - Microphones
  - Mixer
  - DAW
  - Telephone
  - Telephone hybrid
  - Connecting wires
  - Transmitter
  - Antenna
  - Connecting wires

2

GRINS or any Other Broadcast Play Out System

Gramin Radio Inter-Networking System is an integrated software solution which helps:

- Programme scheduling
- Play out
- Full telephony integration
- Internet streaming
- Content management
- Statistical analysis of play out history

3

How

- Telephony integration allows community members to call-in/out live during broadcast ask questions and participate in discussion.
- Content management and statistical analysis tool enables better feedback analysis and audit of the programme.

4

Why GRINS?

GRINS Provides the features of a commercial radio station at a significantly lower cost.

5

Why GRINS?

	Media Player (e.g., WinAmp, Windows Media Player, iTunes)	GRINS	Commercial Radio Automation Systems (e.g., Synergy, RCS, WideOrbit)
Ease of use	•Radio station operators are familiar with basic media players, so find it easy to use •However, doing anything beyond basic play-out is difficult and cumbersome	•The user interface has been specifically designed for community radio stations, based on their feedback and inputs •Easy for anyone to quickly learn and start using the entire system	•Some of them have good user interfaces but they have not been customized for a community radio station •Radio station staff can take significant time in learning to use these
Feature richness	•No features except basic play list creation and play –out •No telephony or internet streaming support	•Has rich features for content management, play-out, analysis •Seamless telephony, SMS, web integration + internet streaming distinguishes it from all other systems	•Most of them have a rich set of features on content management and play-out •Telephony integration and internet streaming is not as seamless as GRINS
Cost	•Zero cost as it comes integrated with the operating system	•Zero licensing cost •Relatively low costs for installation and training	•Most of them are very expensive, difficult for a community radio station to afford

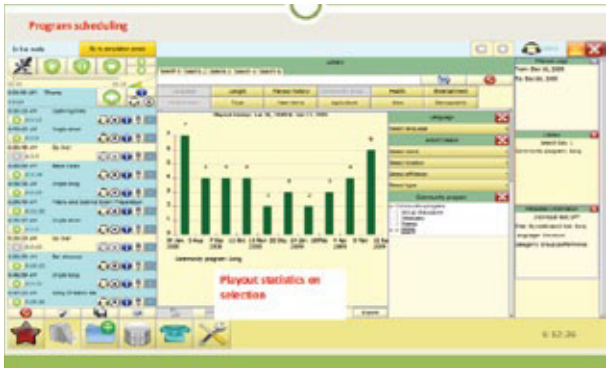
6

Key feature

- Programme Scheduling
- Content Management, History, Statistics, Analysis
- Telephony Integration
- SMS Integration
- Internet Streaming

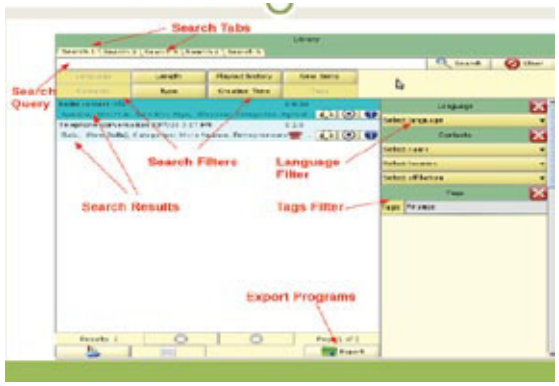
7

Snapshot....Scheduling !



8

Snapshot..Searching Content!!!

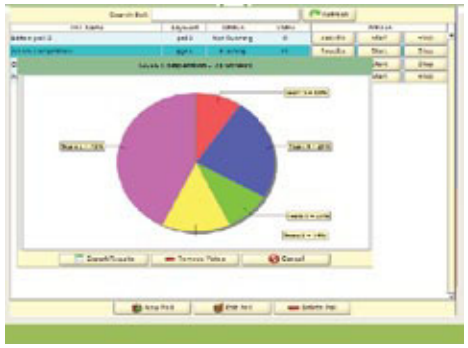


9

Snapshot..Telephony!!

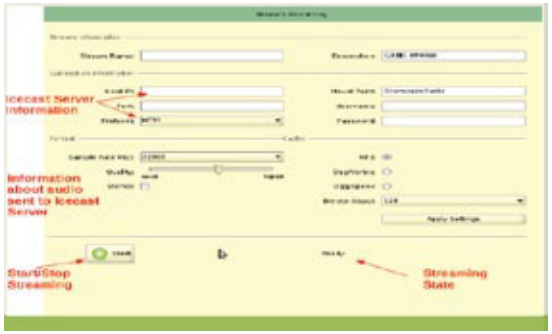
10

Snapshot..SMS Polling!!



11

Snapshot..Internet Streaming!!



12

Feedback Processes

UNICEF Training Manual
Resource Materials

1

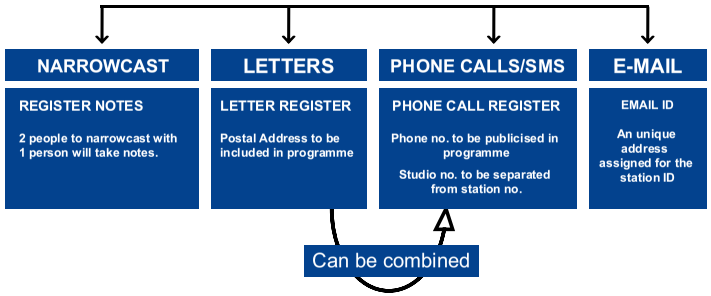
Feedback Processes

A process of getting responses from the listeners to improve content, processes and community participation

- Interpersonal
- Village meeting
- Narrowcasting
- Letters
- Phone calls/sms
- Email
- Social/community audit

2

Feedback: Types



3

Feedback: Follow Up

- Review of listener feedback report & comments
- Is there any special/regular programme based on listeners feedback?

Creating a feedback process is the only way to strengthen your bond with listeners/community

4

Phone-in Programming

UNICEF Training Manual
Resource Materials

1

What is a Phone-in Programme?

In broadcasting, a phone-in or call-in is a programme format in which viewers or listeners are invited to air their live comments/request by telephone, usually in respect of a specific topic selected for discussion on the day of the broadcast.

2

Why Use Phone–in Programmes?

3

Because…

- Creates audience participation.
- Is cost effective in production.
- Can be a way to generate revenue.
- To expand outreach.

4

Types of Phone-in Programmes

- Live
- Pre-recorded

(Play back some phone-in sample programmes as examples)

5

Requirements for Phone-in

- Microphone
- Mixing console
- Telephone
- Recorder
- Telephone hybrid

6

What is a Telephone Hybrid

7

Telephone Hybrid

…is the device that packages all the functions needed to connect telephone lines to studio audio systems, providing electrical and physical interface between the Telco lines and studio equipment.

8

Requirements for Phone-in

- Microphone
- Mixing console
- Telephone
- Recorder
- Telephone hybrid

9

Multicom 3

This is only an example. There are telephone hybrids manufactured by many other manufacturers. This presentation is not recommending this particular device.

Manufactured by Comcon Industries

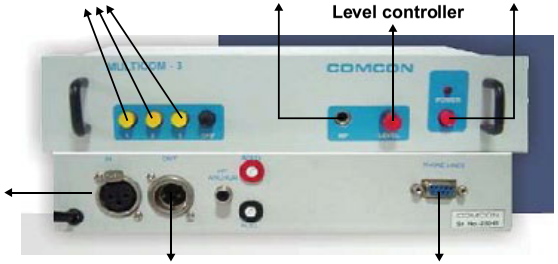
10

Phone-line Selector (one line can be selected at a time)

Headphone (To listen the phone line signal)

Power On/Off Button (Used for switch on the unit)

Level controller



Phone-in Input (Used for feeding input to the phone-line)

Phone-in Output (Used for feeding Phone-line output to audio console)

Serial Port (Used for connecting Phone-lines. This unit can connect upto 3 lines)

11

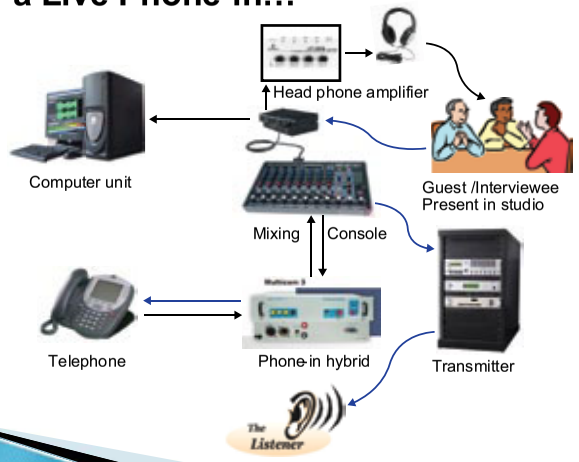
How to Connect…?

12

For a Pre-recorded Phone in Programme…

13

For a Live Phone-in…



14

Remember!

- Try to maintain a call register.
- Phone no of the station must be publicised during programme broadcasts.
- Studio no. for live phone in must be separate from station no.
- Always advice the caller to lower the radio receiver volume during live interaction.
- If possible try to perform delayed broadcast to avoid issues of undesirable content being aired.
- Appoint a extra person to handle the phone-in console to help with smoother work flow.
- Use proper studio sign to avoid miscommunication.

15

Module V

Programme Formats, Scripting and Radio Series

Learning Objectives:

This module is designed so that participants are able to understand different formats for radio programming. The aim of this module is not just to introduce participants to the traditional formats used for radio around the world but also to encourage participants to explore their own creativity and enable them to innovate with formats that would be responsive to the sounds their own communities would identify with and enjoy. At the end of the module participants should be able to define the format they want to use for a particular radio show and create a radio programme in the format of choice.

Key Themes in the Module:

- Live and Post Produced Programmes
- Presentation for Radio
- Radio Interview
- Radio Drama
- Storytelling on Radio
- Radio Programme Series

Session I Live and Post Produced Programmes

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain live and post produced programmes as well as discuss the different radio formats.

In this session Community Radio trainees need to understand the difference between live and post produced programmes and the concept of a radio programme format. Additionally it will be important for trainees to listen to sample formats that exemplify the different kinds of radio formats.

Live: A Live programme is one when the transmission is happening real time i.e. at the same time as you are speaking into the microphone. Programmes like sports commentaries, proceedings of a ceremony or a call-in show where a presenter takes calls from the audience and transmits them in real time as they come in are live programmes. Community Radio Stations have undertaken live reporting of local elections announcing vote tallies as they are happening, or during disaster reporting live using mobiles from site of disaster etc. other than the more common studio based live broadcast of call-in shows.

Post produced programmes: These programmes are recorded and edited and ready in all respects with finalised mixing and mastering before they are broadcast or transmitted. Advertisements, drama shows, feature stories or issue-based programmes are usually post produced. Refer *Resource CD Module V Session I ppt 1 Types of Shows* to discuss the concept of live and post produced shows.

Formats: There are several ways in which the content of a radio programme can be presented. The way the content is organised and presented is called format. Here are a few well-established and known formats with their own specific ways of organising and presenting different content elements. While discussing these formats, encourage participants to think of how they may want to modify any of the formats to suit their community's needs or spoken styles or ways of engagement.

Interview programme: An interview programme is based on a conversation between two people – one who asks the questions and the other who responds to these questions. A radio interview programme would normally have one interview that may be interrupted by a song or music. An interview could also be used as one element in a different radio programme format called the magazine format (discussed below).

Chat show: A chat show is a conversation between more than two people and is like a discussion on a particular topic or issue. A moderator strategically guides discussants so that the chat show is able to fulfil its objective and is responsive to the programme concept. Chat shows need strong moderators or facilitators otherwise the conversations can meander and the programme may not be able to make the points it is trying to make or the concept it is trying to convey.

Contd...

Quiz show: A quiz show is a competition between teams with one moderator or quizmaster who conducts the programme and asks the questions. There can be three to four participating teams with one to two participants in each team. A quiz programme could have a studio audience as well.

Vox pop: A vox pop or *Vox populi* or *people's voices* is a format used to show what people think about a particular issue. In a vox pop, one question is asked to many people. A vox pop is a short format in that it is seldom longer than 2-3 minutes.

Drama: A drama is theatre on radio. There are several characters and situations are created and dramatised through audio. A drama may be recorded in the studio or in the field. It may have music and sound effects to increase its emotional effect on the audience.

Feature: A feature is a presentation of a particular person, place, event or thing from multiple perspectives using a variety of techniques, including first person narratives, mini dramas, short interviews and documentary style audio. Features can be long form i.e. upto 30 minutes or short form i.e. 3-5 minutes.

Storytelling: This is an experience-sharing format where there is a storyteller who narrates a story or an experience. The story could be narrated in first person, second person or third person and could be embellished with micro dramas to heighten the impact of specific sections of the story. Some producers add sound effects to a story narration to add to the listening experience. You could try doing storytelling without the use of any other element but the storyteller's voice. Voice based stories are employed particularly when talking about sensitive issues where storytellers may narrate extremely personal stories that discuss emotional issues or when the storyteller is a talented narrator who can modulate his or her voice well for radio.

Magazine: The magazine format includes many of the formats discussed above. In a magazine programme, for example, you could have one interview, one feature and a storytelling, all of which together contribute to the concept of the show. Based on the topic or the issue that the programme is being made on, you need to decide the elements that the magazine format can include.

(Refer *Resource CD Module V Session I ppt 2 Radio Formats* to discuss the issue with the participants).

Once the participants have understood Radio Formats as a concept, introduce them to the format template. Below is a sample you can use to help participants understand how they should write their radio format. The template helps to identify all the sections/elements of the programme and the timing for each. Writing the format helps visualise the programme as well as calculate the length of the programme.

Contd...

Sample radio format:

Title	Duration
Shahar Ki Ore (Towards the City)	
Start opening/Title music	30 Seconds
Introduction by presenters	2 Minutes
Drama	10 Minutes
Introduction to magazine component	2 Minutes
Vox pop/interviews (regarding the episode issue) (from the field)	1:30 Minute
'Kutch Vishwas': Success story/feature/case study (from the field)	2 Minutes
Chalo bhaijee se poochein: (How to): Segment on learnings and life skills	2 Minutes
Kaam Ki Baat: Service related information/ profile of NGO providing services	1 Minute
Gharwali folk song	3 Minutes
Aap ki Chitthi: Migration experience announce winner of the week	2 Minutes
Sandesh	2 Minutes
Closing	2 Minutes

Invite letters from readers and encourage the establishment of migrant clubs.

Apart from the radio format template each radio programme must have a run down sheet. A run down sheet provides the accurate time for the start of the different segments in a radio show. This especially helps in cueing the different elements in a live show. Refer to *Resource CD Module V Session I Annexure I: Sample Run Down Sheet.* The difference between a run down sheet and a programme format sheet is that while a programme format sheet gives you the duration of each segment it does not indicate the programme 'running time' at the time the segment began. The running time indication is critical for live programmes. It will be useful for the Community Radio Station to adapt the run down sheet template and create one each time they produce a live programme.

B. Discussion and Activities

ACTIVITY I

Theme: Designing a programme format

Materials Required:

Chart papers, sketch pens and chits of paper

Methodology:

Write all the names of the different formats (as provided in the information and concept box above) on chits of paper. Divide the participants into groups of four. Let each group pick up two chits and come up with a radio programme that will work in the format that they have received. Each group should write down the radio format as per the style sheet for format writing provided in information box above. The group can decide the topic, duration and other details of the show as long as they can defend the logic of their decisions regarding the elements they are using or the particular format they are selecting. Have everyone comment on each other's formats.

Discussion Points:

Based on the information and concepts for formats provided above, discuss the strengths and weaknesses of the formats with the participants, the opportunities each format provides and what each format is suited to achieve.

ACTIVITY II

Theme: Understanding how to develop a programme in an appropriate format

Materials Required:

Chart paper and sketch pens

Methodology:

Divide the participants into group of four. Each group is given a topic based on the Community Radio Station's community needs assessment outcomes (refer to *Module II Needs Assessment and Participatory Research*). Topics may range from local music, children's stories, child

marriage, corruption, girl child education, to NREGA and employment. Once each group has a chit they need to come up with the following:

- A complete programme concept (Refer *Module IV Session I*)
- A format for the programme

Encourage groups to go into the field to undertake research and conduct a few FGDs with community members or interviews with experts or key stakeholders in the community, in case they feel they need more comprehensive and detailed information about the and how it plays out in their community. Ask them to think about if they need to talk to experts or research on the Internet about the issue before they are able to come up with their concepts and programme formats.

Discussion Points:

Undertake a discussion with participants to emphasise that a radio programme concept, format and run down sheet all are designed to help a radio producer make a good programme. Unless a producer understands and clarifies through the process of research and writing down the objectives of the programme a good programme will not emerge. Help participants appreciate that radio producers in radio stations around the world have used concept sheets, format sheets and run down sheets as a matter of good production practice. They may be adapted to suit the needs of the individual stations but they should become a necessary part of the production process in the Community Radio Station.

Notes

Presentation:

Live and Post Produced Programmes

Live and Post-produced Radio Programmes

UNICEF Training Manual
Resource Materials

1

Types of Radio Shows

Broadly thus far the transmission technology guides how radio shows are segmented:

- *Live and Post Produced*

Remember: What we talk about today may change tomorrow and you may be the ones to change it!

2

Live Show

- A live show is when the transmission is happening in real time i.e. as you speak in the studio/on the microphone.

Examples of live shows:

- Live sports commentary/reportage.
- Proceedings of an important ceremony/function like republic day, independence day.
- A call in show where listeners call in with requests.

3

Advantages of a Live Show

- Its immediate so the listeners can participate in a distant happening as the events roll out (reporting vote counts on an election day).
- No editing required.
- Listeners can get an immediate response to their queries e.g. in call in shows with experts.
- Emergency announcements are possible: Information about rains/floods/earthquakes or critical information about doctors availability in the PHC etc.

4

Disadvantages of a Live Show

- More preparation needed and presenters need to be very confident and think on their toes.
- No corrections can be made – mistakes are also transmitted live on air.
- An accurate run down sheet has to be designed.
- Radio formats like the radio drama that need music or sound effects or extensive editing are *difficult* to do live.

5

Post Produced Radio Shows

- A post produced show is ready in all respects – recording, editing, packaging – before it is transmitted.

Examples of post produced shows:

- Advertisements
- Radio drama
- A radio show that discusses events of the past

6

Advantages of Post Produced Show

- Mistakes can be repaired during editing.
- Presentations may be recorded or edited and polished.
- People who cannot come to the studio/or call the studio can be recorded in their own settings and included in the show.

7

Disadvantages of Post Produced Programmes

- The immediacy is lost: There is a lag between the event and broadcast of a radio show about the event.
- Listeners cannot be active participants in real time although post produced programmes can be made interactive.

8

Radio Formats

UNICEF Training Manual
Resource Materials

1

What is a Format?

- The form in which content is presented on radio is called FORMAT.
- There are several popular formats used by Radio stations all over the world.
- Nothing is set in stone and you can experiment with form after you have learnt the basics and are able to decide why you want to create newer content formats.

2

Radio Interview

- Radio interview can be used in both live shows and as part of post produced shows.
- Interviewing techniques and presentation will differ in each case.
- Live interviews are done mostly in the studio and directly transmitted either as part of a larger show or independently as an interview programme.
- Interviews for post produced programmes may be recorded in the field and edited before transmission.

3

What is an Interview?

- An interview is aimed at drawing out information, ideas or emotion from an expert, a personality or a regular person by asking questions.
- An interview is not a discussion. The interviewer is not there to argue, agree or disagree. He/she is there to ask questions!
- An interview is expected to be a spontaneous event. Any hint of it being rehearsed or scripted spoils the programme material.
- There are three parties to the interview, the interviewer asking questions, the interviewee answering those questions and the listeners listening to the whole process.

4

Why Interview?

A good interview:

- Adds variety and interest to the programme or the station
- Adds credibility to the broadcast
- Adds authenticity to a presentation
- Makes for easy listening
- Adds human interest
- Brings experts, news sources and personalities into direct contact with other members of society

5

A Chat Show

- This format involves a discussion between two or more than two people.
- There will not be more than four people in a chat show including the moderator/presenter.
- This format is used when you want to explore many opinions or points of view about an issue.
- Especially useful when the station wants to talk about a controversial issue.
- Allows listeners to get a complete perspective on an issue and come to their own conclusions.

6

Important Aspects of a Chat Show

- It is critical how the participants of the chat show are selected so that all perspectives of an issue are explored.
- The moderator must have a comprehensive understanding of the issue under discussion.
- Chat shows can become argumentative and its important for the moderator to guide proceedings as well as allow the programme to reach some kind of conclusion even if no concurrence is reached.

7

Chat Show: Live or Pre recorded

- Most chat shows are conducted in a studio and can either be live or pre recorded.
- The moderators and presenters must be clear about how the discussion will proceed in case you go live with a chat show so as to avoid big mistakes while on air.
- You could also try recording chat shows in the field with an audience and it may provide a unique flavour to your station's programming.

8

Music Show

- Most music shows are request shows or call in shows where listeners call in with their requests for songs. Music shows are interactive, entertaining and quite popular.
- However depending on the profile of your station you could do pre recorded music shows where the presenters talk about the music genre and style, history of the songs and make the show both educational and entertaining.

9

Radio Drama

- As the name suggests this is a drama done for radio.
- It is very difficult to do radio drama *live* and a *live* radio drama serves no particular purpose. So all radio drama is pre recorded.
- Radio Drama is a very useful format in radio especially when producing development programmes. You can talk about issues in a dramatic and entertaining way that allows the listening audience to accept and understand difficult concepts.

10

Radio Drama

- Writing drama scripts is a craft to be learnt.
- A drama can be made entertaining and hold audience attention with the dramatic values the scriptwriter brings to the scenes.
- The drama can be made more effective through effective use of music and sound effects.

11

Other Short Formats

There are two commonly used short formats in radio:

Vox Pop

- The voice of the people (voz populi) - Views coming from a wide social spectrum depict the conscience of the citizenry. It is a format that helps you present the public opinion on a topic.
- Vox pops can either be aired at random during whole programme hours or aired in specific slots devoted solely to public opinion.

12

Other Short Formats

Vox Pop

- You must ask only one question and ask the same question to all the people.
- The aim must be to ask different sets of people and get a variety of views and opinions received.
- The edited Vox Pop segment is usually 1-2 minutes long.
- Always part of post produced show.

13

Other Short Formats

Radio Spot

- A concise format used extensively for campaigns and advertising.
- Radio spots are made up of short catchy messages of anything from 15 to 30 seconds duration designed to deliver information, inspiration or instruction to the listeners.
- They are effective conveyors of quick messages.

14

Other Short Formats

Radio Spot

- They can be interspersed like commercial advertisements in a programme proper, between programmes, as intermission for long-winded segments or in programme breaks such as around the time station identification is given.
- Themes can range from civic to social, political, religious, agricultural, health, environmental, livelihood to moral. Many national information and social mobilisation campaigns have effectively been carried out radio spots.

15

Other Short Formats

Styles for Radio Spots

- Mini drama
- Straight announcement
- Endorsement by personality
- Testimonial
- Collage/Montage /Vox Pop
- Dialogue
- Musical Jingle
- Question and answers

16

Radio Feature/Documentary

- A creative and entertaining way to represent facts.
- Features can be about an issue, a context, an incident, a community – anything that needs to be discussed in a comprehensive and deeper manner.
- Always recorded in the field.
- Always post produced.
- A feature may be as short as five minutes and a radio documentary could be 60 minutes long.

17

Characteristics of a Radio Feature

- Location sounds
- Vox pop
- Interviews
- Characteristic sound montages as per the topic of the radio feature
- May also include short dramatisation for effect or to recreate a past happening or event
- Archival materials
- Presentation – very often in first person and in the present tense

18

Storytelling

- Involves telling of real or fiction stories.
- Stories can be told by people from the community in first person or can be narrated in third person like the telling of any tale.
- The story need not necessarily be a true rendering of the experiences of the person.
- Can be used creatively to address and discuss several critical issues in the community.
- Creates participation and encourages community voices.

19

The Radio Magazine

- The radio magazine is like a variety show with many components.
- It's one of the most popular formats and includes all the formats discussed thus far in some combination or the other (dialogue, field reports, special features, interviews, music, puzzles, vox pops, moral messages, jokes, news, practical tips).
- Is most often either 30 minutes or 1 hour in duration.
- Can be live with some components pre recorded or can be completely pre recorded.

20

Radio Magazine: Key Elements

- Title
- Signature Tune
- Hosts or Presenters
- Linkers and linking music between segments

The magazine can be issue based with each episode discussing a new aspect of the same issue or can be a regular variety show

21

Session II Presentation for Radio

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain how to write scripts for presenting on radio.

Presenting for radio involves two parts:

(1) Writing the presentation script (2) Developing a presentation style.

The very first thing to remember when writing the script for presenting a programme is that you cannot do without it. A written script is an absolute must and without a written script a radio presenter must never enter the studio. When writing for radio another important thing to remember is to write for listeners as opposed to readers. Your listener is listening to what you say on radio while he or she is engaged in other tasks. This is unlike a reader reading a newspaper or a book where the reading is the only task being done. The radio listener's attention is therefore divided and this is one thing to remember while writing the script for presenting on radio. The other thing to remember is that unlike a reader, your listener cannot go back to what he or she missed or what they may not have understood. A radio listener has only one opportunity to clearly understand what you are saying and make sense of it. As a presenter as well you have only one opportunity to ensure that your listener understands what you are saying. Here are a few simple rules that participants can adopt when writing a presentation script:

- Grammar is less important than clarity: Sometimes shorter crisper sentences may serve a presentation script more than accurate grammar.
- Spoken NOT read: The presentation script is a spoken script meant to be listened to, so it is essential to read it aloud once you have written it to ensure that it is making sense.
- Talk to your listener: When writing the presentation script imagine that you are talking to a listener.
- Simple is successful: Keep the writing and the sentence construction as simple as you can. Make sure that there is only one key idea in one sentence. If your sentences are long winding and complex it will make for more difficult listening and poor comprehension on the part of the listener.

Structure

A structure is important for any presentation as it decides how the ideas in a script will flow: how will the story begin, what facts and information will be provided and in what order, what approach will be taken to the points being expressed, whether the style will be formal or informal etc. Here are a few things to remember when structuring a presentation script:

Contd...

Create an imaginary friend and talk to him through the script. Imagine the kind of questions this friend of your will have about the issue or the idea you are talking about and try to answer all those questions one by one.

Draft a rough outline based on the "talking to a friend" exercise above. Decide whether to tell the story chronologically or with the most important facts first or some other way.

Learn to start with a hook: A hook is an interesting, attractive and arresting way to begin any presentation by capturing the attention of the listener.

Recap at the end: It is important to end the story by revisiting the entire structure and helping the listener feel satisfied that all important aspects of the idea have been dealt with.

Tone

It is important to remember that the presentation tone must be warm and friendly. At a Community Radio Station you are a peer to all your community members. Treat them as such. Do not let the microphone and the studio take away from the fact that you belong to the community. Often after trainings, Community Radio producers and reporters gain a sense of importance that distances them from their community. It is critical that this does not happen and that your presentation tone remains that of respect. A patronising tone on radio makes the listener switch off.

Bring enthusiasm and energy to your voice. Many of your listeners may be involved in hard unpleasant work and may depend on your voice to make them feel better. Ensure that your tone makes them want to keep the radio on and not switch it off!

It is important that when you make a presentation you are talking to your listeners and not lecturing them. One of the pitfalls of developing and producing development and social change programmes on Community Radio Stations is that often the presenters put themselves on a pedestal and talk as if they 'know' and their listeners 'don't know'. This attitude brings a lecturing tone to their voice. This needs to be avoided at all costs. While Community Radio Station reporters may be bringing new information to the community, the tone of their presentation still needs to be that of a friendly colleague or co-worker. Be honest about things that you yourself did not know. Share your own faults and foibles, worries and aspirations. Make your presentation personal for the listener to want to listen on. Develop your own style on your radio station. Your voice becomes your identity for the listeners and many radio stations become popular because their presenters have endeared themselves to the listeners.

A Few Tips

Round off complicated numbers: Difficult and long numbers and statistics make for difficult listening on radio. So if you have a number like the population of village X is 5909, in your script make it simpler – "Village X with a population of nearly six thousand people".

Humanise facts: Even when trying to talk about difficult issues try and create an experience, paint a picture or make the discussion personal to the people you are talking to. The human interest element of any story is the most important element especially when making non-news programmes. So for example in a programme on child labour instead of populating your presentation script with

Contd...

just facts and figures on child labour if you took the listener on a journey with you to experience a day in the life of a ten-year-old working in a *beedi* factory, it may make a bigger impact on your listener. This is not to say that you do not include facts and figures in your presentation of course!

Use verbal signposts: Words like 'And', 'But' and 'So' are known as sign post words. They help break up sentences into more easily comprehensible chunks. Use **and** to link ideas which follow on from each other, **but** to indicate a different aspect of the issue and **so** to draw a conclusion.

Use contractions like Can't or We'll: These constructions help make the presentation less formal and more conversational.

Talk to one person: When presenting on radio create the image of one person in your mind and talk only to that person and not to a general mass of people. Creating this imaginary listener will bring a more immediate and intimate tonality to your voice and helps to create a one to one connection with your listeners.

All good writing springs from creativity so do not be afraid of doing things differently. Bring more specificity, detail. Do not decide for the listener whether something is beautiful or exciting – describe it and let the listener decide for himself or herself whether it is beautiful or exciting!

Refer to *Resource CD Module V Session II ppt 3 Writing Presentation Scripts for Radio.*

B. Discussion and Activities

ACTIVITY I

Theme: Writing and making a presentation on radio

Materials Required:

Paper and pens for all participants

Methodology:

Using the information above help participants structure a script for a brief two minute presentation for any one of the shows that they may have written the format and concept structure for in previous activities. Give all participants 20 minutes to write the presentation script. Once everyone has written their scripts undertake the following activity with two volunteers:

Volunteer 1: Ask the volunteer to become extremely tense about going into the studio. Do not allow him/her to read the presentation script aloud even once for practice. Make them sit in an uncomfortable position in the studio. Tell them to frown all throughout when making the presentation. Record the presentation made by volunteer 1.

Volunteer 2: Ask volunteer 2 to take a short walk around the station and loosen their body and relax. Tell them to read their presentation aloud two or three times, and imagine that they were talking to another person. Help them find a comfortable stress free sitting position in the studio. Ask them to smile to themselves as they make the presentation. Record the presentation made by Volunteer 2.

Play back both recordings to all participants.

Discussion Points:

Ask participants to listen to the recordings carefully and notice the difference between the two presentations. See if they come up with the following observations: Presentation made by volunteer 2 was more friendly and made for better listening while presentation made by volunteer 1 felt like the presenter did not really want to be making the presentation. Ask the participants why they think this was so? Using the information and concepts given in the box in Section A above help participants develop their own presentation styles.

ACTIVITY II

Theme: Quiz

Materials Required:

White board and markers

Methodology:

Divide participants into two teams, read out the following questions asking them to say if the statements are true or false. Give points to each team on the white board depending on whether they give the right or wrong answers.

1. There is no problem if presentation is complex because listeners can always call the station and ask a radio announcer to repeat messages.
2. Listeners are always paying full attention to the radio programme.
3. The ear can process a picture of the words better than the eye can.
4. Listeners have only one chance to make sense of what they hear on radio.
5. When writing a presentation for radio, grammar should always be perfect.
6. Use long words rather than simple ones.
7. Always address all your listeners when making a presentation.
8. Try to fit as many ideas into one sentence as possible.
9. Never write a presentation script.
10. Never practice reading your presentation script aloud.
11. You must get tense about making a perfect presentation before entering the studio.

12. Wear uncomfortable shoes and clothing and sit absolutely erect when making the presentation.
13. Do not repeat anything in your presentation script.
14. Use lots of adjectives that make your programme look grand like “This is the greatest music show”.
15. Listeners do not know so make sure you give a good lecture in your presentation.

Discussion Points:

Use the quiz as an opportunity to go over the concepts learnt during the session. At each false statement above, encourage participants to elaborate on the desirable way to write and present on radio.

Notes

Presentation:

Presentation for Radio

Writing a Presentation Script

UNICEF Training Manual
Resource Materials

1

The Script

- The script is the written material that the announcer or a radio performer reads.
- Having a written script:
  - Ensures smooth continuity of the programme
  - Helps in proper programme timing;
  - Ensures accuracy of information;
  - Helps to present information in an organised manner;
  - Helps lessen the tension.

2

Some Tips On Writing a Presentation Script

- Decide your style – Write, as you would speak. Be conversational.
- Don't generalise. Be concrete. Give examples.
- Provide a bold beginning, it keeps the listeners tuned.
- Make a strong impressive ending.
- Use simple words, ideas and sentences. Don't use too many adjectives, difficult words or tongue twisters.
- Repeat the important things you want the listener to remember.
- Be personal and informal. Use "I," "You," "Your." Talk to a friend.

3

Some Tips On Writing a Presentation Script

- Don't shy from talking about relevant personal experiences.
- Avoid technical terms foreign to the listener's ear.
- Avoid too many figures and statistics.
- Be timely. Choose topics that are relevant to the needs and interest of the times. Write about events.
- Do not sermonise. Listeners are looking for entertainment.
- Say more in less words.
- Build your vocabulary.

4

Session III Interview

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain the interview as a radio format and help participants understand how to conduct good interviews for radio.

As discussed in Session I above, an interview is a question and answer session between two people where one person asks the questions and is the interviewer and the other persons provides answers to those questions and is the interviewee.

An interview is a very common and often used format for radio programmes. Most of the time, interviews form a part of longer magazine programmes but there can be good programmes that consist of only one interview as well. A good interview is one that explores the topic of discussion completely and as fully as time would permit. The interview questions should be well thought out and enable the conversation between the interviewer and the interviewee to move forward without struggle. It is important to learn good interview skills and be able to write effective interview questions. One of the basic tenets of a good interview is good research. Research about the topic under discussion and research about the person being interviewed. The interview questions must flow from the basic concept of the programme and what it wants to achieve.

(Refer *Resource CD Module V Session III ppt 4 Interviewing Skills.)*

Interviewing another person as part of a radio broadcast can be an intimidating assignment for somebody without experience in interviews or in radio broadcasting. To get the most out of your interview, enter an interview situation fully prepared with knowledge on the subject of your interview and what you hope to get the interviewee to discuss.

Research: As discussed above, going into any interview fully prepared with background notes and twice as many questions as you think you'll need so you're prepared for any eventuality. If you do not know who your interviewee is or why he or she is important, you won't know what to ask them. If you do not know his or her past statements and actions, you are more likely to be caught off-guard by an answer given, which can lead to hesitation and awkward pauses in an interview and can make planning the path of your interview difficult. Find past interviews, and attempt to glean new information from the interviewee. You should try to ask questions and explore areas that have not been covered in other recent interviews.

Preparation: Thinking ahead of the conversation, so you know where to go next and you can pre-empt the interviewee's responses, serves you in good stead in an interview situation. Preparing a desired path for your interview enables you to keep the interview on course. The level of detail you use is up to you and can change from interview to interview based on whether

Contd...

your interview is flexible, with a general goal for an entertaining segment in a radio programme, or you are specifically focusing on addressing a set of issues. You can list the questions you wish to ask the individual if you are looking to remain regimented, or you can simply write notes of the key areas you wish to cover like a semi-structured interview guide and formulate the exact question at the time of the interview. Pay careful attention to the amount of time you will have to conduct your interview. Unlike an interview for a written article, you will likely have a set segment length that you must fill, and must have enough questions to do so. However, you also do not want to run out of time without getting to important questions. It might be wise to ask some of your most important questions at the beginning. This is specifically essential if you are doing a live interview as opposed to a post produced one.

Practice: As the interviewer it is important that you go over your interview guide questions or practice your questions and imagine their answers. This is particularly useful for individuals who are inexperienced with interviews, as it enables them to grow comfortable phrasing questions in easy-to-understand ways and determining the flow of the interview. Practicing your questions beforehand, based on the notes you have prepared will prevent you from potentially forgetting what your notes mean during the interview, which can be disastrous. If possible, practice using the equipment that will be used during your interview as well. Entering an interview without having used the headphones or being comfortable with the recorder can leave you ill-prepared for your interview. If the interview is live and you are likely to get instructions over your headphones from your team mates while you are in the studio – you need to practice holding the conversation of the interview and asking the questions, while also listening to and following your teammates instructions over the headphones.

Stay flexible: While a set goal for an interview is important, unless you are working under a very strict time constraint for which your allotted questions just barely fit, do not hold yourself to completely following your plans. If an interviewee provides an intriguing response to a question, follow through on it and attempt to gain further information. If they tell the start of an interesting piece of information, encourage them to go on. You can always return to your planned questions; however, it can be difficult to return to an avenue opened by an interviewee once it is closed.

You may even request your interviewee to answer in full sentences to allow you to cut out your questions and create a montage.

Interview questions: Most interviews seek to either obtain the interviewee's opinion and/or feelings about the topic or feature the interviewee as the subject – or both.

- It is important that you know exactly why you are conducting an interview and which goal(s) you are aiming for. Stay focused on questions and techniques which will achieve them.
- Have a list of questions or design an interview (with plenty of options for unexpected changes of tack). While you should be prepared to improvise and adapt, it makes sense to have a firm list of questions which need to be asked.
- Some interviewees will ask for the list of questions before hand, or you might decide to provide one to help them prepare. Whether or not this is a good idea depends on the situation.

Contd...

For example, if you will be asking technical questions which might need a researched answer, then it helps to give the subject some warning. On the other hand, if you are looking for spontaneous answers then it is best to wait until the interview.

- Try to avoid being pinned down to a preset list of questions by the interviewee as this could inhibit the interview. However, if you do agree to such a list before the interview, stick to it.
- Ask the subject if there are any particular questions they would like you to ask.
- Back-cut questions may be recorded at the end of pre-recorded interview. Make sure you ask the back-cut questions with the same wording as the interview – even varying the wording slightly can sometimes make the edit unworkable. You might want to make notes of any unscripted questions as the interview progresses, so you remember them when you come to edit.

Listen: A common mistake is to be thinking about the next question while the interviewee is answering the previous one, to the point that the interviewer misses some important information. This can lead to all sorts of embarrassing outcomes. Listening to the responses the interviewee is giving is the absolute key to a good interview.

The ability to ask **open-ended questions** is very important. An open-ended question is designed to encourage a full, meaningful answer using the interviewee's own knowledge and/or feelings. It is the opposite of a *closed-ended question*, which encourages a short or single-word answer. Open-ended questions also tend to be more objective and less leading than closed-ended questions.

Open-ended questions typically begin with words such as "Why" and "How", or phrases such as "Tell me about...". Often they are not technically a question, but a statement which implicitly asks for a response.

Perhaps the most famous (or infamous) open-ended question is "How does this make you feel?" or some variation thereof. Radio and radio stories are all about people and how they are affected by events. Audiences want to experience the emotion. As an interviewer, you must always keep this in mind.

A **leading question** is a question which subtly prompts the respondent to answer in a particular way. Leading questions are generally undesirable as they result in false or slanted information.

For example: *Do you get on with your boss?* – Suggests they might not.

Instead *Tell me about your relationship with your boss* – the question does not imply anything is wrong.

On radio, leading questions can be used to get an answer to be edited alongside some other content. This can be misleading and a Community Radio Station's ethical practice should be to avoid using leading questions to mislead but if the result is not misleading, then leading questions are often a handy tool.

Contd...

Things to Remember

Before the interview:

- Have a clear topic and articulate and write out the programme concept.
- Be clear why the interview format is best suited for the programme.
- Think of who the interviewee would be.
- Undertake research to understand the issue and to know more about the person you are about to interview.
- Prepare interview questions: Make sure these are open-ended and not close-ended. Read them several times so you know the general flow of the discussion you are planning.
- Get an appointment with the interviewee and finalise a location where you will be conducting the interview.
- Ensure that your equipment is working and you have charged batteries.

During the interview:

- Be relaxed and comfortable and ensure that your location is such that you are unlikely to be disturbed during the course of the interview.
- Talk generally to the interviewee to make him comfortable. Do not start the interview till you feel that a sense of comfort has been established.
- Take consent and let the interviewee know that you will be broadcasting the interview on your Community Radio Station and explain the programme that the interview is part of. Also assure him/her that you would be willing to interrupt or stop the interview at any point if he or she so desired.
- Do not worry about your next question. Listen to what he or she is saying and understand it so that you can modify your questions accordingly.

After the interview:

- Thank the interviewee. If required let him/her listen to the recording.
- Get permission to talk to him again or come for a follow up recording in case after the edit you feel the interview needs some additional information.
- Get complete details of the interviewee so you can prepare a good and comprehensive introduction to him/her in your programme.

B. Discussion and Activities

ACTIVITY I

Theme: Learning to prepare interview questions

Materials Required:

Pen and paper

Methodology:

Divide the participants into groups of three. Each group must decide who the interviewee amongst them will be and who the interviewer will be. Give them the following topics to choose from:

- Volunteering at a Community Radio Station
- Employment opportunities for semi-literate young people
- Migration and displacement
- My dreams
- My family

Ask the group to write out the interview questions and present an interview to the rest of the participants. Each group will record the interview.

Discussion Points:

After the mock interviews are over ask each group to:

- Describe what kind of research they undertook to prepare for the interview.
- Discuss if the interviews recorded by the groups who undertook more comprehensive research were better and if so how.
- Discuss if the interviews recorded by the groups who had a clear programme concept were better and if so how.
- Ask observing participants to comment on: How the interview was conducted? Was the interviewer respectful and listening to the interviewee? Were the questions open-ended and eliciting detailed responses or were they close-ended leading to short one or two word answers?

Notes

Presentation:

Interviewing Skills

Interviewing Skills

UNICEF Training Manual
Resource Materials

1

What is a Good Interview?

- The purpose is clear: Questions are focused on the objectives. They are direct and short, simple and intelligible as well as stimulating.
- Preparation and research is well done.
- The discussion develops logically from beginning to end.
- Subject matter is relevant to the needs of the listeners. Questions elicit what the average person likes to listen to.
- The interviewer conducts the interview impartially. He/she does not make judgments.
- The interviewer controls the pace, topic development, duration and the mood of the interview.
- The interview sounds spontaneous and conversational.

2

Research

- The only way to do a good interview is if you research the subject well. It is the only way your questions will be relevant and well informed. You must know about the audience interest in the subject and all the details about the issue/ subject matter.
- You must also know about the Interviewee and his/her background.

3

Know Your Facts!

- There is nothing more embarrassing or more likely to undermine the broadcasters reputation, and that of his or her station, than an ignorant and ill-informed line of questioning.

Example:

Reporter: Director Sharma, how do you deal with the cholera epidemic that has broken out here in Nandee Gaon?

Interviewee: Well, it's actually typhoid and two cases hardly constitute an epidemic. By the way, I am actually the assistant director and my name is Dr. Prasad. Dr. Sharma has been reassigned elsewhere.

4

Points to Remember During an Interview

Personal Presentation

- How you look and conduct yourself and how you introduce yourself to a first time interviewee is important. His/her first impression of you will affect the whole interview. Be relaxed and it will help your interviewee relax as well.

The Pre-Interview Chat

- The short conversation before the interview establishes the rapport between the participants. Here the interviewer sounds out the course he/she proposes for the interview. This first interaction is important so do not launch straight into the interview.

5

Points to Remember During an Interview

Rehearsing

- Avoid rehearsing an interview, if necessary simply discuss it generally with your subject.

Using Notes

- The preparation and writing of questions is useful in planning the interview. The problems when using them during the interview are:
  - Eye contact is lost: When the interviewer is concentrating on the questions, he/she is unable to listen to the interviewee.
  - Fixed questions make for an inflexible interview.
  - If you intend to use notes, use them sparingly.

6

Points to Remember During an Interview

Ask Questions that Will Get Answers

Questions should be carefully structured to produce good, useful responses rather than one-word comments or monosyllabic grunts.

- *Who* – calls for a name in response
- *What* – asks for a description
- *When* – pins down the timing of event
- *Where* – locates it
- *Why* – seeks an interpretation or explanation
- *How* – solicits an opinion or an interpretation

Avoid Questions That Yield Yes/No!

7

Points to Remember During an Interview

Avoid Questions That Call for Monologues

- *"Will you tell me what the position is regarding environmental problems in this country?"*
  (In order to answer this the person could talk for half an hour!) You must pin your question to one clearly defined point.

Do Not Repeat What the Interviewee Has Just Said

- You might have to summarise the findings of the interview at the end but do not repeat partially or completely what your interviewee is telling you.

8

Points to Remember During an Interview

Progress from Point to Point

To achieve logical flow each question should relate to the previous point. Each question should naturally arise from the previous answer.

SO LISTEN TO WHAT IS BEING SAID

Avoid Double Questions

One question should be asked at a time otherwise the interviewee might ignore one question and choose to answer the other. Even the most willing of subjects may forget half of the questions.

9

Probing

- Sometimes the interviewee needs to be probed in order to elicit the responses you need for your programme. Be clear about what you are looking for in the interview and ask follow up questions to get the desired responses.
- This will not happen if you stick to the questions you wrote while preparing for the interview.
- Probe questions come from listening to the responses of your interviewee and asking appropriate follow up questions.

10

A Few More Tips…

- **Try to be unique.** So it's not just another interview rehashing the same questions the subject has answered many times before.
- **Be honest.** Sometimes it's tempting to lie or omit important information when securing an interview. This isn't just unethical, it will damage your career in the long run.
- **Don't have an attitude** if you want a quality interview. A confrontational approach is less likely to get good information.
- **Stay neutral. Try not to be biased.** Don't appear to be persuaded by the subject's opinions. Don't judge or directly criticize the subject.
- **Don't interrupt.** This can upset the subject's train of thought.

11

… A few more.

- **When you finish the interview,** put your notebook or recorder away and have an informal chat. As well as being polite and leaving a good impression, you might be surprised at what additional information flows when the subject thinks it's all over and is more relaxed.
- **If you missed a question** from the interview, you might be able to call the subject back later and get the answer. You get one shot at this – call them back twice and it is unlikely to happen.

12

Session IV Radio Drama

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain radio drama and its various elements.

Writing for a radio drama is an art that can be learnt. While drama can be one of the most popular and powerful formats, it is also amongst the most challenging to produce in terms of the elements that need to be brought together to create a good radio drama. As part of this session, discuss the following drama elements with your participants.

Drama has three important elements: (a) **The Plot** (b) **The Characters** (c) **The Dialogue.**

The plot is the essential storyline. In order for a plot to develop in an interesting manner it should have a beginning, middle and an end. There should be a conflict and a climax, which is a point in the storyline or plot where the dramatic excitement peaks. All drama must also have a resolution or a *dénouement. The beginning need not necessarily always be at the beginning of the story but the story must have a recognisable beginning.* Conflict is created by pitching two opposing priorities against each other. The conflict can be brought about by pitching one character against another, a character against fate, a character caught in moral dilemmas etc.

The characters: A good drama must have well etched characters. Developing a character sketch is an essential part of writing a drama. Characters should be defined in every way possible: describe their physical appearance, their mannerisms, their ideas and beliefs, their life stories and where they come from, their ambitions, what they care for and do not care for etc. Another important thing about a good drama character is that they must *Grow* or *Change* through the course of the story (i.e. they must not remain static but experience something that changes what they believe, how they think or live etc.) This growth need not always be positive, however the character must go through some kind of significant change through the course of the drama for that character to appeal to the audience. Another important technique is to have characters that are different from each other so that their engagement with each other or their engagement with the primary plot/situation of the drama creates a conflict. The creation of a conflict is an essential part of good drama writing.

The dialogues: The dialogues are what make listening to a drama interesting and it is the dialogue that makes characters and moments memorable. Dialogues must be written in spoken language, using characterisation as a cue. Try and make the writing humorous and full of puns and sharp repartee. Most importantly dialogues must feel like it is spoken language and not 'written' language. Dialogues must also evoke an emotional response from the audience.

Contd...

Pacing: The pace of the drama decides the mood of the story. Do not be afraid of pauses and allow for actors to speak their dialogues with a rhythm that is informed by the character and the situation. Drama can have long moments of silences where sound effects and music can define the moment – so it is not necessary for a radio drama to have continuous spoken dialogue all through.

Genres: There are several genres in which drama can be developed. These genres have emerged over the years. Some of these genres include: Musical, Comedy, Thriller, Horror, Romance, Fantasy, Reality. You could also have combination of genres like Romantic Comedy or Horror Mystery etc.

Use of music and sound effects: These are extremely important elements in a drama. Music and sound effects in drama are almost as important as the characters as they contribute to the mood of the drama. While you can record sound effects from the natural environment, you can also create sound effects in the studio.

(Refer *Resource CD Module V Session IV ppt 5 Scripting a Radio Drama).*

Some Tips for Producing a Radio Drama:

- Prepare complete character sketches of all characters in the drama and write the full dialogues script.
- Prepare copies of the script for everyone involved.
- Select voices/actors that suit your characters. By disguising the voice, one actor can take on various roles, however you will have to look for actors that have this talent.
- Practice, practice, practice! Once you have your script and actors in place, it is time to start rehearsing. Always play out the radio drama like you would on a stage in order to get the pacing.
- Start recording when you are happy with a complete run through.
- For a first attempt, the radio drama should be kept under 5 minutes; even 2 to 3 minutes works great. The complexity of a play will vary with the age of the participants and listeners.
- Instrumental music works best for transitions between scenes.
- Sounds create motion. A sound effect makes it feel like something is happening (e.g., a door opens and closes and footsteps approach). If the sound effect you need to create isn't so easily achieved, look about you to see what might work instead. Close your eyes and see if the sound is believable.
- Mistakes are part of the process. Do not get frustrated if it takes many tries before everyone gets it right. Just keep recording and eventually you'll get a great performance from everyone.

B. Discussion and Activities

ACTIVITY I

Theme: Genres and what works

Materials Required:

White board, markers

Methodology:

Have an open discussion with participants on the films they have seen which they liked a lot. Write down the names of the films they give you. Then ask them to classify these in the known Genres.

Further, ask participants to identify why they liked the films. Probe till participants are able to articulate either one or all the key elements of good drama: characters, plot line, dialogue, genre, pacing, heightened conflict and satisfying resolution etc.

Discussion Points:

Use the above details to discuss all elements of drama and what works. Use the examples of the films that participants have seen to explore and discuss all the elements given in the information Section A above.

ACTIVITY II

Theme: Creating a storyline

Materials Required:

Pencil, paper

Methodology:

Request all participants to sit in a circle. One of them will start a story by saying aloud one line. The participant sitting next to him/her will speak a sentence that takes the story forward. Ask the participants to pay attention if a plot is getting built, if characters are getting defined and that they must create a conflict. Once a complete story has emerged in the circle, divide participants into groups of four and ask them to pick from any of the ideas that came out in the circle exercise and develop a story or a radio drama. Have each group narrate their story to everyone. If one person in the group narrates the story ask other members of the group to provide sound effects etc.

Discussion Points:

Use the information and concepts provided in the box Section A above to discuss if the drama stories that emerged from the exercise had all the critical elements of a good drama and if not how these could be improved.

ACTIVITY III

Theme: Voice modulation

Materials Required:

White board and board markers

Methodology:

Write the following phrases on the white board:

- What is this you are doing?
- Where are you going?
- Who is this?
- What?

Now ask participants to take turns in saying the same phrase in different ways to show different emotions: Amusement, surprise, anger, horror, query etc.

Discussion Points:

Once participants complete the exercise discuss the necessity to modulate voice in order to create the appropriate emotions on radio. Use the information given in concept box above to link voice modulation to characterisation as well as to dramatic situations.

ACTIVITY IV

Theme: Creating drama characters

Materials Required:

Chart paper and pens, white board and markers

Methodology:

Write the following one-line story ideas on the board. Divide the participants into groups of four and ask each group to select one story idea and think of the characters who would be in the story. Each group then must develop one full character sketch of any one of the characters in the story. A character sketch example is given below:

Story ideas:

- Rubina gets a new bicycle
- The night three people died in our village
- Mohan Rao and the iron trunk
- Sharda refuses to marry
- Jeevan finds Rs. 100 on the dusty road back home

Example character sketch of Sharda: Slim and tall, has long hair that she wears in a single plait. She is 14 years old, goes to government school in a village in Bihar, her parents have made her discontinue school although she was very good in her studies as the school in their village is till class eight and the secondary school is 30 kilometers away. Sharda wants to be a pilot. Her grandmother told her stories of foreign countries where she had been with her grandfather who worked as a cook on a ship. Many of Sharda's own ideas have come from her grandmother's stories. Sharda dreams of travelling the world. She wants to complete her education. She is a quiet shy girl. She has a strong will and once she decides to do something it is hard to change her mind. She does not argue or throw tantrums but has a quiet determination. She loves sweets and mangoes and would do anything for them. She has two younger brothers and an older sister who got married and then died during childbirth.

Discussion Points:

Using the information and concepts provided in box Section A above discuss the character sketches that the participant groups come up with and explore possibilities for creating conflict. If no possibilities emerge, then the character sketches do not have enough detail. Encourage participants to put as much details into the character sketch as possible.

Notes

Presentation:

Scripting a Radio Drama

Scripting a Radio Drama

UNICEF Training Manual
Resource Materials

1

Some Things to Remember

- The beginning
- The moment to join the story
- Structure: The story ARK
- The plot: Twists and turns
- The element of surprise

2

Components of Drama

- Character
- Conflict
- Climax
- Dialogue
- Creating an emotional response
- Every line must have a purpose

3

What Must You Do?

- Create the ambience: Sound Effects
- Locate the situation: Specify place and time
- Create the mood: Music
- Create the empathy: Dialogue

4

Session V Storytelling

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain storytelling as a format and a few basic principles to follow when using this for making a radio programme in this format.

Storytelling is a format that allows for a lot of community participation. Since most people have a story to tell, this format enables a Community Radio Station to involve community members in sharing experiences. The storytelling format can be flexible in that you can include stories within longer magazine programmes or make shorter programmes with the storytelling being the primary element of the entire radio programme.

This session is about learning a few basic ideas about storytelling as a radio format as well as learning to use the storytelling format as a way to engage community members in content production by enabling a non-judgemental and open space for a sharing of experiences and telling personal stories.

The process involved in creating programme content in the storytelling format is similar to that in other formats. As a first step, you need to research the kinds of stories that exist in your community, understand what people want to share and in what circumstances they are comfortable sharing these stories. However, since this is a more personal format, it may be useful to engage with community members for a longer period of time before considering recording their stories. Spend informal time with community members and get to know them and let them get to know you before expecting them to open up to you with their life experiences.

An important aspect of the storytelling format is that it is full of emotions and details and allows the listener to identify with the storyteller and his or her reality. It is therefore important to record stories in a manner that they have all the details of a good narrative.

Stories could be told in first person, second person or third person and are not always entirely factual as people tend to embellish their stories with a little bit of fiction as they tell it. However this does not make these stories untrue.

You could create a short mini drama to heighten the impact of a particular section of the story or add sound effects. However if the storyteller is able to hold attention then it may also be useful to leave the story without any sound effects or dramatic emphasis.

Simple techniques for developing stories:

- Research: Find the stories your community wants to tell.
- Go with your recording equipment only after confirming a date, time and place for the recording.

Contd...

- Go after thinking about the discussions you have had with the community member during your research and with clarity on the story you want to record.
- Explain to your storyteller why you want to record his or her story and how it will be broadcast on the Community Radio Station.
- Obtain consent in written or recorded form by explaining the purpose of your recording and your intentions and always respect your storytellers wishes.
- During recording, do not interrupt, ask too many questions or try and interject. Stay involved and listen carefully to the story being told and keep in mind how it fits in with your show. If the story has not been appropriately told ask probing questions that will help your storyteller give details or talk about their feelings.
- The important questions to ask when recording a story would be: What happened? How did it happen? How did you feel about it?
- Do not expect the same story to be retold in exactly the same way as you heard the last time. If you are not happy with the rendering, request the storyteller to tell it to you again. Be honest and be willing to share your own thoughts, ideas, fears and apprehensions with your community storytellers as well.

B. Discussion and Activities

ACTIVITY I

Theme: Telling stories

Materials Required:

Field recorder with SD card and batteries and microphone

Methodology:

Divide the participants into groups of three. Each group must come up with three stories on any of the topics below. Essentially all team members need to talk about themselves to their teammates and then once they know what story each person wants to tell, they should record the same.

Story ideas:

- Your most memorable moment
- Your happiest memory
- One thing you wished had never happened in your life
- Your biggest challenge

Discussion Points:

After the stories have been recorded, discuss each recording. Comment on whether the storyteller had the space to talk about their experience in detail. Were they interrupted too often? Were the questions limiting or supporting expansion of the story? Was there space for emotions to be shared? Use the concepts and information provided in the Box Section A above to guide the discussions.

ACTIVITY II

Theme: Advantages and disadvantages of storytelling as a format

Materials Required:

White board and markers

Methodology:

Undertake an open discussion with participants on the advantages that the storytelling format offers and some of the disadvantages. Put this on the board and help participants to come up with a plan to use this format in their work.

Some of the **advantages** of the storytelling format may include: participatory, helps audience members identify with the characters and story, feels real as other community members are participating.

Some **disadvantages** may be: could easily veer off topic, people may not share complete experiences or may distort facts; there may be complex issues around consent and people may not want their personal stories to be broadcast.

Discussion Points:

Discuss strategies the participants can use to overcome the disadvantages like providing details of the programmes and the benefits of sharing these stories with the community, offering confidentiality and anonymity through changing name or not giving out any name etc. Discuss with participants if they would like to use the storytelling format in their next programme and help them come up with plans for the same.

Session VI Radio Programme Series

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to explain serialised radio programme design and production and the challenges involved in producing a radio programme series.

A radio programme series offers the radio station an opportunity to hold its audience over a long period of time and explore a subject or an issue in detail. A Community Radio Station can create an interesting mix of programming through designing a variety of radio programme series. The essential concept behind developing a programme series is to divide and structure the content across a period of time. For example, if you had to make a programme on girl child education there are several issues that need to be discussed under this overarching subject e.g. reasons why families prevent higher education of their girl children, overall impact of a poorly educated women population on the community and on the country, impact of illiteracy and lack of education on the girls' own life, strategies that can be adapted to promote and support girls higher education, ongoing efforts being made by the government and schemes that people can avail if they want to send their girls for higher studies, various ways in which girls can try and overcome challenges of bias and restrictions within their communities etc. For an effective radio programme series these ideas will need to be structured by creating a message/issue matrix and a storyboard (these are discussed later in the session).

There is a difference between a 'regular' programme – one that is a daily feature on the Community Radio Station's broadcast schedule and a series approach. As an example, if a Community Radio Station decides to do a early morning prayer show that brings together different meditational music and songs for half an hour play-out every morning – this would be a 'regular' show but not a programme series. A radio programme series is tied together by its overall theme and format but where every episode is designed with a slightly different thematic focus and all the episodes together are designed to fulfil a certain objective or goal.

All the elements discussed in the previous modules on research and content production come into play while making a radio programme series. Here are the steps that ideally must be followed:

Research: Undertake a research to identify the issue that should be addressed through the radio programme series. Through discussions with key informants in the community and focus group discussions (refer to Module II for specific tools that can be used for needs assessment and participatory research), it could emerge that a children's health and hygiene programme is desperately needed in the community as children often fall ill to simple ailments which could be avoided if appropriate home and school care was taken.

Contd...

Once the issue has been decided a second phase of research must be undertaken to deepen your understanding of the issue and how it plays out in the community, the existing knowledge and practice as related to the issue in your community and what change the community desires. At this time you can also look for other community collaborators, for example, schools in your community who may be interested in collaborating or a local NGO working on children's issues, the local *Anganwadi* centre etc.

Designing the programme series concept: Once the research is completed and you have a basic theme identified, a series concept must be designed. The series concept is similar to the programme concept (refer *Module IV Session I*). However for developing a radio programme series concept you need to think of what the overall series is trying to say, to whom and to what effect. Here is a sample series concept for the example cited here:

Sample Series Concept	
Series Working Title:	Happy and Healthy Children's World.
Who is the programme for?	Young children in the age group of 4-8 years and their parents.
What is the programme trying to say?	Health and hygiene are important for young children; learn about and adopt simple daily routines to help children stay healthy.
What the programme aims to do?	Help children develop healthy and hygienic daily habits and routines. **Provide** information to parents on how to create a healthy living environment for their children. **Forum:** Allow community to share experiences and techniques they use to ensure children's health. **Learning:** Provide information and understanding about children's health.
Point of view or perspective	Healthy practices adopted early in life stay with you for a lifetime and contribute to long-term health outcomes.
Who will participate and how?	Community members, parents and children will call in to share personal stories or ask questions, school teachers and local community health worker/*anganwadi* worker will be invited as special guest, the local NGO will participate by creating a simultaneous community monthly health camp during the broadcast of the show.

Contd...

Designing the format, message matrix and storyboard: Once the series concept is ready, a format for the show needs to be prepared and then it is important to create a message matrix and storyboard for the series. The message matrix helps plan the key messages that each episode of the series must address. The storyboard design helps in isolating all the components of an episode.

The message matrix should be based on the research conducted for the series. Here is a template the team can use to create the message matrix and storyboard.

Series working title: *Happy and Healthy Children's World.*

Format: *Magazine* (Refer to *Sample Magazine Format Module V Session I*).

Focus audience: Children in the age group of 4-8 years and their parents.

Episode Number	Issue focus	Current understanding and practice around the issue in the community	Key message	Details of the programme elements[1]	Episode outcome
1	Sleeping patterns	Community members do not consider children's sleep patterns as important indicators of health.	Young children need a minimum of 9-11 hours of sleep for their bodies to grow. Make sure that you follow routines that enable the child to get the required rest.	**Drama:** Naresh is five years old and stays up late watching television with his parents. School timings and other activities deprive him of sleep and he has started doing badly in school. His parents wonder what the causes could be for a smart child to perform poorly. **Interview** with child specialist on minimum sleep needs of a five year old. **Children's poems and songs** recorded from community on how much they love their sleep. **Vox Pop** with parents. **In the kitchen for my children:** Section with healthy food recipes with a mother.	Community members learn the different techniques they can use to enable young children to get adequate rest.

[1] This is just indicative. Help participants to develop their own format and work on the different elements of the format.

B. Discussion and Activities

ACTIVITY I

Theme: Creating a radio programme series

Materials Required:

All production materials, recording equipment and access to studio space

Methodology:

This is an extended activity that all Community Radio Station participants must undertake over a period of six weeks. This activity will help the Community Radio team practice the entire range of research and content production processes that they have learnt over the last six modules. It will help them develop a programme series that they can start broadcasting at the station. The way this activity should be undertaken is through a series of assignments, hand holding, feedback and discussions – within the Community Radio team, with the facilitator and with the community – as outlined below:

Assignment I: Week I

Research phase I: Deciding on an issue for the radio programme series

This research is focused on gaining an understanding of the community and the situation in the villages and what issues are of utmost priority to community members. The phase I research is important if the Community Radio Station undertook the community needs assessment more than two years ago. If the community needs assessment as discussed in Module II of this manual was undertaken recently, the team will already have found priority areas that the community wants to focus on and the phase I research will not be necessary.

If however, the community needs assessment was done two to three years ago, encourage the volunteers to undertake this research to identify key issues that the community would like the Community Radio Station to focus its content on.

Divide the Community Radio Station teams into groups of two. Each group undertakes one research activity. In discussion with the teams decide how much of the geographical area under broadcast range will be covered as part of the research. Depending on the number of volunteers this could be as small as one village or as large as five villages. Divide the following three research activities amongst the team:

Conducting focus group discussions: The group undertaking the focus group discussions will develop a focus group discussion guide/outline of questions. These questions should be shared and discussed and refined before the team steps into the field to undertake the FGDs. At least four FGDs should be conducted with different community groups.

Conducting in depth interviews: Participants must identify people in the village/s most informed about the village/s dynamics and activities. These could be the local school teacher or headmistress, the *Sarpanch* or *Panchayat* members, a local shopkeeper, the local ASHA worker or *Anganwadi* worker, the local *dai*, the hair saloon guy who sets shop at the local cross roads – basically people who can tell you about the situation in the village. Make sure that the people you identify cut across class, caste, economic and education profiles.

Undertaking observation exercises: The team assigned to undertake observations, needs to go around the village to make note of the public areas and places in the village where key activities take place. Identify places where people routinely congregate, areas where information can be posted, accessible walls etc. Identify if there are any regular events like a weekly or monthly market or any other local stakeholders who are active who can become your ally during the programme broadcasts.

Assignment II: Week II

Research phase II

The first phase of research would throw up certain key issues. Select one issue from these that has emerged as a priority and decide who the programmes should be made for based on the importance of the issue for the selected community member i.e. decide the focus audience for your show. Once this has been decided, participants should undertake Phase II of the research and conduct field work focused on gaining more in depth understanding on the issue identified and how it plays out in the community, people's level of knowledge and understanding of the issue and existing practices. The teams should undertake at least three to four focus group discussions around the issue and at least four to five in-depth interviews. At the end of the research the team should have a list of themes within the given issue that need to be addressed and what areas specifically the community wants to focus on, discuss or gain information on.

At the end of the second week the teams should be ready with the following:

- A working title for the programme series
- Its key audience definition and description
- A list of key themes and messages that the series will address

Assignment III: Week III

In week III, ask participants to develop the programme format and the message matrix and storyboard for the entire series. Use the information provided in concepts and information Section A above, to help participants with this. While participants could use the template given in this session, the design of the series should be based on the research they have undertaken. This is where they decide the elements they will include in the series, the duration of each element and the overall length of the episode. They will also decide the number of episodes there will be in the series depending on the list of themes that have emerged through the research.

Once the programme concept, format, message matrix storyboard are designed it is time for the Community Radio Station to share the same with the community again and get feedback.

Assignment IV: Week IV

In this week's assignments the Community Radio teams must hold meetings and short workshops with community members to discuss their research and their plan to produce and broadcast the radio programme series with possible partners and community stakeholders. They should try and develop partnerships with the local school, or the women's self help groups or local NGOs as may be applicable, depending on the issue and the key audience of their programme series. At this time the teams should also identify whom they may bring on as experts to be interviewed during the programme series. Ensure that the teams make appointments for the next week, which will be the production week.

Assignment V: Week V

Week V is production week. Teams will undertake script writing for the presentation and the drama if there is a drama in the episode. They will also undertake recordings for interviews, vox pop and story recordings depending on the elements they have selected for the series.

Encourage the team to try and record all the content needed for the first two episodes of the programme series. The way this can be done is to record more than one story when you go to the field or record a story and vox pop and interview during one field visit. An efficient production depends on good planning, so guide the teams to make a production schedule for the week, the time they will spend on writing the scripts, making appointments and going out for recordings in the field. The team will also need time to review their recordings so that in case they need to re-record any particular elements for the programme they are able to do so before the week is out.

Assignment VI: Week VI

This week ask the teams to edit and finalise two episodes. Editing and finalising would also require creating a title theme or theme music for the series. If the team decides that it should be a song they could work together on creating the lyrics of the song. The team must edit the first two episodes of the radio programme series, mix down and master the final programmes.

At the end of week VI is time to congratulate the team! The Community Radio team is now on its way to making a well-researched radio programme series that is responsive to its community needs.

Discussion Points:

At the end of the six-week assignment and activities discuss the challenges faced by the participants during the process. Different participants may identify different processes of programme production as challenging depending on their learning. Spend time to address these challenges by revisiting any of the previous modules and sessions as required.

Module VI

Vision, Mission and Community Radio Ethics

Learning Objectives:

This module is designed so that participants working in Community Radio Stations can design a vision and a mission for their Community Radio Station. The module is also designed to help facilitators undertake a discussion on difficult and complex issues that a Community Radio Station is likely to face during its broadcast so as to define a set of ethical principles for itself.

Key Themes in the Module:

- Understanding Your Community
- Developing a Vision and a Mission
- Developing an Ethical Charter

Session I Understanding Your Community

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material on the first steps required towards creating a mission and vision for the Community Radio Station.

Once the Community Radio Station starts to broadcast it is easy for the Community Radio team to lose sight of what the Community Radio Station stands for and what its goals and objectives are. In the daily challenges of ensuring that the radio station goes on air on time, managing volunteer teams and maintaining equipment maintenance etc, it is often easy to forget the community that the station is working for and is supposed to be working with. Since broadcasting can become an all consuming activity leaving little time for reflection, it is important that the Community Radio Station articulates and holds up to itself some of the critical ethical guides that it must adhere to. This session should be an attempt to get Community Radio reporters and team members as well as staff of the NGO supporting the Community Radio Station, community volunteers and any others who are actively engaged in the functioning of the Community Radio Station to collaboratively write up a definition of their community as well as write their goals and objectives. Articulating and writing these tenets up helps new members joining the team as well as volunteers understand and follow the philosophies that the Community Radio Station is upholding.

This is important so that a year down the line when the Community Radio Station goes to its community for an audit on its activities and the kinds of programming that it has done, the community members will have some parameters to go by. The station's articulated goals and objectives would be the only parameter against which any one including the Community Radio Station team themselves should measure what they have achieved and how they need to improve. All the research that has been discussed in Module II and in Module V and the field activities that the Community Radio team has undertaken during these modules will help them come up with their objectives. Ensure that you have the community needs assessment undertaken by the Community Radio Station readily at hand before you start this session.

Defining your community: As per the Community Radio policy guidelines, the geographical reach of a Community Radio Station defines the community. All people living in the broadcast range of the Community Radio Station are, according to the Community Radio Policy Guidelines 2006, effectively the community that the Community Radio Station must serve. However the policy also states that Community Radio Stations, by principle, are to serve marginalised communities. By inference therefore, if the Community Radio Station is located in an urban area and is surrounded by rich people who already have several media like blogs and Facebook and twitter, commercial FM stations etc. where they can have a voice, the Community Radio Station, if it so chooses, could decide to focus on the slums in its geographical coverage area.

Contd...

Additionally it is important for members of the Community Radio Stations to know their community well. It would not be enough to give geographical coordinates when defining your community. A Community Radio Station must have a well-researched understanding of who lives in that geographical area and what their socio, cultural, economic, educational, and linguistic realities and contexts are. And to further understand their interests and their priorities. This is all quite hard to do as we are a diverse nation and it may have been easier if the policy allowed Community Radio Stations to address communities of interest. However, spectrum is seen as a scarce resource and therefore approaching community through geographical settings enables the best use of the resource.

Even while individual members working at the Community Radio Station may come directly from the community, as is desirable, they are unlikely, without undertaking a process of research and everyday engagement with other community members, for them and meaningfully engage with members of the other classes, castes or dialect groups.

With this background in mind, and through the activities suggested below, assist the Community Radio Station to describe their community, assess the gaps in their own understanding of their community and plan on reducing this knowledge gap.

B. Discussion and Activities

ACTIVITY I

Theme: Defining your community

Materials Required:

White board, marker, map of broadcasting area

Methodology:

For this activity ensure that along with Community Radio Station reporters, NGO staff are also present. Before the activity starts, using a map of the broadcast range of the Community Radio Station, create a list of the villages that the Community Radio Station is likely to cover when it begins to broadcast.

Start an open discussion about what participants know about their community. You could undertake the discussion using the following points:

1. Which of the villages has the NGO already worked in? What work has been done and how?
2. What are the different communities living in these villages? Probe for specific tribes, castes, and occupations.

3. Is there anything of cultural, religious, tourist interest in the area?
4. What languages do the people speak?
5. What are the popular folk forms or dances?
6. Are there any well-known festivals that happen? When do they happen and where do the festivities take place?
7. Where is the local government administrative headquarters at the block level?
8. Are there any development challenges faced by the communities in the area? What are these?
9. Are there any social practices that require community discussion, engagement and change?
10. Is population demographic data available for the area – can it be readily accessed? If not can it be procured from the local government department? If not should the NGO and Community Radio Station invest in generating this data about their community?

Discussion Points:

Help the participants pull out the requisite information from the needs assessment if the station has conducted one. If no such work has happened and the activity shows low level of understanding among Community Radio team members and NGOs staff, regarding the local community, discuss how they would change that and create a better understanding for themselves about the community they serve.

Notes

Session II Developing a Vision and a Mission

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material on guiding the Community Radio team to develop a mission and a vision.

Once the Community Radio team has worked on an exercise to understand its community, the team needs to think about the long-term vision of the Community Radio Station and articulate their Mission, Goals and Objectives. Through the activities below help the Community Radio and team develop its Vision, Mission Goals and Objectives. These should be written up and pasted in the Community Radio Station as well as circulated to all team members.

Here are some definitions to assist with the activities as well as some sample Community Radio Station Vision and Mission statements:

Goals: A goal is the end result or achievement towards which effort is directed. It is possible to try and chart a roadmap to achieving a goal by setting objectives.

Objectives: Objectives are defined in a manner so they can be specific, measurable, attainable, realistic and time-bound. Help the Community Radio team articulate SMART objectives.

The basic difference between goals and objectives is that while a goal is more a long term desire or ambition and need not necessarily be time bound or measurable, an objective should be. A goal can be an articulation of what is desirable and will need specific efforts to achieve. Sometimes goals may also appear to be unrealistic and the steps to reach the goal will need to be stated separately as a set of objectives.

A Community Radio Station can set two to three goals for itself across a period to one to two years and within each goal define more specifically the objectives.

Sample Community Radio Station goal and objectives:

Goal:

To provide a voice to the marginalised communities in XYZ place.

Objective:

During the next one year:

- Ensure that the Community Radio Station involves at least ten new volunteers belonging to the lower caste and provides them appropriate training so that they become active participants in the work of the Community Radio Station.
- Develop and broadcast a regular weekly radio programme series that addresses issues faced by dalits in the region and ensure that the series is produced with extensive participation of dalits.

Contd...

- Ensure that regular monthly narrow casts and community engagement events are held in the dalit *bastis*.

While goals and objectives may change over years as the realities of the local community changes and the Community Radio Station achieves its stated objectives, the vision and mission could be more long-standing statements that help the station look far into the future and visualise its role in the community.

Sample vision and mission statements: *Vision Statement Radio Dhemsa, Koraput, Orissa, India:* Radio Dhemsa envisions that a day will come when all villagers in its coverage area will be empowered with the ability to produce radio content and broadcast their opinions, and views on Radio Dhemsa.

Mission statement, Radio Dhemsa, Koraput, Orissa, India: Our mission is to work towards protecting and reinvigorating our culture and our cultural practices and enabling villagers to share their talent and their stories. Further we will work towards informing our listening audiences about their rights, assist in their participation in planning for their own development through accurate information about Government schemes and plans and by providing a platform for interaction with local authorities.

B. Discussion and Activities

ACTIVITY I

Theme: Creating a vision statement

Materials Required:

White board and marker, chart paper and colour pens

Methodology:

Ask all participants to close their eyes and visualise the Community Radio Station twenty years from now. Ask them to think of what the Community Radio Station space would look like? What is the work they would be doing? Who would be working at the station? What kinds of programmes would it be broadcasting? What kinds of community response or engagement would there be?

Guide their thoughts gently and slowly across all these ideas and ask participants to let their imagination free and not think in boxes. Allow participants ten to fifteen minutes for this exercise. Encourage them to experience their thoughts and imagine themselves in that situation. Then ask them to open their eyes and tell everyone what they visualised.

Use the white board to write the key words that emerge: e.g. Big building, many staff, everyone in the community knows of the Community Radio Station and visits it regularly, 24 hour broadcast, well known name in the community, seen as the first place for community to discuss on any local issue of relevance etc – these are the likely words and phrases that could emerge.

Now divide participants into teams of four and give each a chart paper. Their task is to write a vision statement for their Community Radio Station that describes everything they visualise the Community Radio Station to stand for or become. The vision should be the statement of their ideal.

Once they have written the vision statement, ask them to write in not more than two or three bullet points their mission statements. This statement reflects the work they will need to do in order to actualise their vision and make it come true.

Once the groups have written the Vision and Mission statement discuss these with everyone. Take the best elements out of each group work and help the Community Radio team write out their vision and mission statement on one chart paper and put it up in the Community Radio Station.

Discussion Points:

Undertake an open discussion on how the Community Radio team feels now that they have a vision and mission statement. Discuss the importance of the visioning exercise using the information provided in Section A above.

ACTIVITY II

Theme: Articulating goals and objectives

Materials Required:

Chits of coloured paper, white board, chart paper and markers

Methodology:

Being able to spell out goals and objectives can be hard. This is a fun activity to help participants understand the difference between a goal and an objective. The activity uses daily work and home based tasks that participants do as part of their lives but do not analyse.

On chits of paper write out the following situations:

- Your distant relative calls you and informs that he is coming to your house next week with his family of ten people and will stay with you for two days. You want to make sure that their stay is comfortable.
- You hear on the weather forecast that rains will come in early this year and that farmers must plan their crops. You want to make sure that your rice crop does not suffer on account of this.

- A special government scheme is announced to support girls who want to study beyond class ten and your daughter has just given the class X exam. You want to make sure that she benefits.
- All adults in your house are illiterate. An adult literacy class starts in your village. You decide to change the situation in your family.
- Your son is not fairing well in studies but he is an excellent runner. You want to make sure that he does well in his life.

Divide participants into groups of three and give one situation to each group. Ask participants what their goal would be and what the objectives would be to achieve that goal.

Discussion Points:

Once the activity is complete and each team has written its goals and objectives, have a discussion and decide which team has been able to articulate the goals and objectives properly. Use the definitions given in Section A above to help with the decisions.

ACTIVITY III

Theme: To write out the goals and objectives of the Community Radio Station

Materials Required:

Chart paper, pens

Methodology:

Based on the insights about goals and objectives gained through the previous exercise, ask participants to develop one or two goals for the Community Radio Station. Allow participants to remain in the same groups as they were for the previous exercise.

Discussion Points:

Once all groups have written out the goals for the Community Radio Station and the objectives that go with each goal have an open discussion and select the best wording to compile and put together two goals and three to four objectives for the Community Radio Station.

Ensure that goals and objectives have distinct timelines. Ensure that all objectives are SMART (Specific, Measurable, Achievable, Realistic, Time bound).

Session III Developing an Ethical Charter

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to guide Community Radio teams to come up with an ethical charter.

The Community Radio Policy Guidelines that were issued in 2006 and which have been discussed in detail in Module I are binding on all Community Radio Station and provide the minimum standards for compliance. Other than that there are a few other policies and guidelines that govern activities and broadcast of Community Radio Stations which the Community Radio Station staff as well as the NGO supporting the Community Radio Station must be familiar with. These include:

- The Community Radio Policy Guidelines 2006
- The All India Radio Broadcast Code
- Code for Commercial Advertising Over All India Radio

(Refer *Resource CD Module VI Session III: Annexure to Community Radio Ethics)*

Additionally it is important for Community Radio Station teams to be familiar with Article 19(1) and Article 19(2) of the Indian Constitution that grant all citizens of India freedom of speech and give restrictive guidelines on that freedom! As citizens of India, all Community Radio broadcasters are bound by the laws of the country as written under the Indian Penal Code and the Indian Criminal Code.

However as community broadcasters engaged in a participatory process of change enabling marginalised voices, all Community Radio Station reporters, staff and volunteers need to spend some time to reflect on the ethical principles they would like to govern their local station by. It is important to understand some of the non-negotiable tenets as discussed in Module I of this manual as well as to engage in a dialogue within the Community Radio Station team and the community on the ethical principles that the station will follow.

Ethics are a difficult concept because they are neither based on law, nor are they based on what society accepts. They cannot be guided by feelings or religious sentiments. They embody a system of moral principles that affect and govern how people live or how organisations take decisions and conduct their work. So while a Community Radio Station may follow all the tenets that are legally binding on them as per the above stated guidelines and codes, they may like to construct for themselves certain other more nuanced and contextualised code of ethics. This session has been designed to assist Community Radio Stations to develop such an internal Ethical Guide.

Ethics cannot provide an answer to what is right or wrong, however having ethical guidelines gives those trying to make decisions, some clear choices. It is important to acknowledge that

Contd...

often there is no one right answer. In fact, more often than not, there may be several right answers or sometimes just some less wrong answers. Essentially ethics can help us clarify "What is at stake?" and then appropriately decide.

While the challenges and opportunities facing each station may differ as per the modalities and structures, they have adopted for their operations, it is essential that stations discuss and adopt certain key non-negotiable ethical tenets by which to conduct their broadcast and content creation activities so as to build upon and adhere to the principles of freedom and equity of media – moving towards community structures of ownership, in keeping with the foundation of the Community Radio movement and its vision of empowering communities with a voice. This is particularly critical at a time when most operational stations are beginning to think about sustainability options, and advertisements and other sponsorship opportunities are being made available.

Publicly available vision and mission statements, goals and objectives that are clearly displayed to community members can be a first step towards developing an ethical guide. Additionally it is important for Community Radio Stations to have transparent management systems and other internal policies that are either accessible to the community or can be shared on request. This will help the station evolve an unambiguous policy with regard to most of its operations and assist in decision-making, especially in difficult situations.

(Management and Internal Policies will be discussed in the next Module)

Here are a few key ethical questions that Community Radio Station teams can discuss with their communities and their management to come up with tenets that they then decide to adopt:

1. Community participation: Stations may be practicing different degrees of community participation given the number of years they have been in operation and the effort at community involvement they have put in during those years. However in keeping with the core principle of empowering community voice, it is essential that stations design their content production and community engagement strategies in a manner in which over a period of time community members alone are producers and editors of the content. It is important that this strategy/policy for community participation is articulated and written up as part of the Community Radio Stations own policy.

2. Locally relevant and of community interest: It is essential to define what locally relevant means. In a continuously shrinking world, Community Radio Stations may discuss how to make global or national events available for local discussions and make the local available to a larger audience. This means strategies for adapting content to make it accessible for local communities to discuss and debate. This process is complex and will need clear strategies, which are ethical while respecting copyright and or using creative commons and other related and appropriate content sharing processes.

3. Community interest: It is important to clarify what 'in the interest of the community' actually means. For example if the community practices *purdah* for women and disallows women from participating in social events, should the station respect local contexts and norms and continue to perpetuate subordination of women – or should it create and broadcast content that will contribute to social change?

Contd...

This process is also complex and will need clear strategies, which are ethical and clearly define the interests of the local communities.

Local community: Arrive at a clear understanding of the local community/communities, some of who may be marginalised and may therefore require greater support and a sustained enabling environment to encourage their participation in the Community Radio Station and its content production activities. It will be important that the content line up of the Community Radio Station adequately represents the diversity of the local communities that it is established to serve. Some activities in the previous session may have helped ideate on this issue a little.

Revenue Generation and Advertising

The Community Radio Stations are run by volunteers who often get a basic stipend for their services at the station. Along with this, the Community Radio Stations also have to incur the expenditure of paying an annual spectrum fees of Rs. 19,700/- to the Wireless Planning Committee (WPC) after their frequency is allotted to them. While initially these expenses may be borne by the partner organisation, the long-term goal is for the partner organisations to assist Community Radio Stations in becoming independent, autonomously functioning, self-reliant, community-led and community-owned initiatives. Advertising thus becomes important to enable stations gain resources for sustainability. However, advertising must also conform to ethical norms so as to be in the best interest of the community the Community Radio Station is serving. Additionally Community Radio Stations need to seek multiple sources of funding so as to reduce the opportunities for compromise on the key principles by virtue of financial dependence.

Once again an in-depth discussion is required for stations to clarify their own guidelines with regard to their sponsorship policy. It is important that Community Radio Stations develop a written sponsorship policy that reflect the Community Radio policy guidelines and include some of the following:

- Sponsorship will not be a factor in deciding who can access broadcasting time. (Perhaps by limiting the proportion of broadcast time that can be dedicated to sponsored programming.)
- Ensure editorial decisions affecting the content and style of individual programmes are not influenced by programme or station sponsors.
- It is important that every Community Radio Station articulates its advertising and sponsorship policy and makes it publicly available. This should include some of the principles already stated in the National Community Radio policy and the AIR advertising code as well as certain local imperatives that will need the Community Radio Station to decide the type and quantities of advertising it will accept.

In keeping with the mission and vision of the station, it is important that the station discuss their definition of what the best interests of its community constitutes, especially the marginalised community members, and also discuss these with the community. This may entail identifying resource-rich agencies in the coverage area, with the understanding that the agencies' interest will not necessarily synergise with the interests of the local community.

Given below are some situations that may help in creating a discussion with the Community Radio Station teams and evolving an ethical guide.

B. Discussion and Activities

ACTIVITY I

Theme: Creating an ethical charter

Materials Required:

Paper and pen

Methodology:

Divide the participants into four groups. Write out each of the following situations on a sheet of paper and fold it. Ask each group to pick one situation and ask them to discuss the situation and what action their Community Radio Station would take if such a situation arose. Ask each group to come up with one or two ethical guidelines that they can think of as a result of the discussion.

Situation I: You are making a programme on domestic violence and go into the community to find women who will share their experiences. You find that women are unwilling to talk about the issue or share their experiences. Just then the husband of the woman you were trying to convince to give you an interview arrives, drives you away and while you can still hear, begins to abuse and beat the wife. You have been trying for a week to get material for your programme. This seems like a good opportunity to record the abuse and show and talk about what is happening in the community. What will you do?

Situation II: You are doing a programme on violence and a woman reveals details of how her mother-in-law and husband regularly beat her. She tells you she has tried to bring this to the notice of the village elders and even the *panchayat* but no one is doing anything. You have recorded the woman's interview with her name and other details. She has cried on tape and you think it is a really emotional story. What do you think the risks are if you broadcast the interview? What should you do?

Situation III: There is a factory in your area that employs most of the men in the community. Most families have some way of earning an income from this factory. You are running advertisements of the factory, which gives you nearly 20% of your revenue. The factory's waste management process breaks down and the waste starts to flow into agricultural land. Now your community has started complaining to you about what is happening to the farms because of the factory and urging you to start a campaign against the factory. What will you do?

Situation IV: Your station's vision and mission is to include the marginalised classes in your production team, however new volunteers from the lower class seem to leave very soon after joining. You find out that two members in your team are not very comfortable working and eating together with people from lower caste and have therefore in their daily interactions with the new volunteers been discriminating against them in subtle ways and this made the new volunteers feel unwelcome. What do you do?

Discussion Points:

Once the groups make their presentations, collate all the ethical guidelines that have emerged on a white board. Discuss with participants if they think something is missing in the guide and what they can do to add to it.

ACTIVITY II

Theme: Developing an ethical guide

Materials Required:

White board and markers

Methodology:

Undertake an open discussion on the following issues and try and see if the group can decide if they would like to edit out or not broadcast any of the following and in so discussing add to the guidelines already on the white board:

- In your "Know Your Candidates" programme during local elections, one representative talks poorly of another candidate. Will you edit out and censor? What will you do?
- Community members speak of corruption at the local ration shop during a field recording. What do you do?
- You have a programme on women's technical education and a young man from the community calls and talks about how he thinks women cannot handle technical responsibilities and should not be encouraged to take up technical jobs …what does your RJ do?
- In your regular sports programme series, during the broadcast of an episode on cricket some members of the community abuse a neighbouring country and their players.
- Some people talk poorly of members of a community that subscribe to the minority religion in the area and blame them for some local problems.
- Somebody calls into the station to report a communal riot and starts to talk in detail about the atrocities of one religious community against the other.
- Your station is in the middle of your regular children's programme when an adult calls in and talks using bad language about how modern mother's do not look after their children.
- A community member calls into your regular listeners feedback show to complain about a particular staff member of your radio station and their behaviour when they visited the community.

Discussion Points:

Each of the above situations represents a real time problem in a broadcasting Community Radio Station. If a station has a clear ethical guide then taking decisions in such situations will be simpler. Discuss with participants what clear guidelines they can draw or themselves through a discussion on the above situations.

If the Community Radio Station members are happy with what has emerged through the above two exercises, get them to adopt the guides as a formal ethical charter and put it up at the station.

The Ethical Charter Developed during Ideosync Training by Community Radio Henval Vaani, Chamba, Uttarakhand, India

1. We will follow our vision and mission in every aspect of programme production and broadcasting.
2. We will follow the content guidelines, broadcast and commercial codes as stipulated by Government of India in its various policies.
3. We will not promote any religion through our programming or through any of our internal HR or other policies.
4. We will not broadcast anyone's name or voice without their explicit permission and consent.
5. All content and Community Radio Station policies will promote equality, including gender equality.
6. All members of the station will be subject to similar rules and regulations and no discrimination will be tolerated.
7. The station will uphold the community's right to voice and especially support voices from marginalised communities.
8. Care will be taken that all on air talk/content/programme use respectful language and no humour or any other remarks are broadcast that are likely to insult or hurt the feelings of any member of the community.
9. No racial, cultural or caste based discriminatory remarks will go on air.
10. We will not take support from any individual/organisation associated with unlawful activities.
11. We will not misuse the power of media for any kinds of personal gain.
12. We will not do anything at a personal level that will compromise the image of our Community Radio Station or its principles in the community.
13. We will give preference to community interest than monetary or any other kind of interest of the Community Radio Station itself and will take opinion from all members on sensitive issues.
14. We will ensure that our broadcast and content is impartial and does not take sides with any one particular community group, class, caste etc.
15. We will take special care in developing and broadcasting content for children and dealing with sensitive issues such as domestic violence etc. so as to cause no harm to anyone in the community and ensure confidentiality where required.

Module VII

Station Management and Internal Policies

Learning Objectives:

This module is designed so that participants are able to understand the different structures that a Community Radio Station could put in place to ensure smooth operations. The module also helps the participants think about systems and structures and how these assist day-to-day activities. Some of the sessions in the module also discuss internal policies that a Community Radio Station can put in place. The trainers should undertake this module with NGO staff members working with the Community Radio teams so that the NGO can assist the Community Radio team and volunteers in this regard.

Key Themes in the Module:

- Evolving HR Management Structures
- Technology and Production Management
- Financial Management
- Creating Internal Policies and Rules

Session I Evolving HR Management Structures

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to train the Community Radio teams in understanding the need for managing their human resources and the structures they can put in place to do so.

While there are several known structures that Community Radio Stations adopt across the world to manage their daily operations, it is important for every station to think about the activities that it undertakes and find out what areas could improve if certain structures were put in place. The lighter the station keeps its management structures the more flexible and adaptable it will be to community demands. However a station with no management structures will also struggle, as it will have to reinvent the wheel each time decisions need to be taken.

Here are some of the areas that require structuring and systems for management:

- HR management
- Financial management
- Technology and production management
- Internal policies and rules

The activities given below will help take the participants through all these areas. You may also like to use the PowerPoint provided in the *Resources CD Module VII Session I ppt 1 Managing a Community Radio Station* that provides an overview of the various management structures for the Community Radio.

This module should be undertaken with NGO management staff and other NGO programme team members supporting the Community Radio Station as well as the Community Radio teams.

This first session discusses the HR policy that a station can put together and lay out a few rules and regulations for staff members that could help the station maintain discipline. The HR policy can include some details on processes that will be followed for staff and volunteer hire and promotions and a minimum wage structure along with leave policies. Having such policies in place will help create transparency and a better respect within the community on how the Community Radio Station works. During the implementation of this module, help the NGO and the Community Radio teams develop and write out these policies through activities and discussions given below.

Human Resources

Everyone working or contributing time at the Community Radio Station constitutes the station's human resource. The station must be aware of the kinds of people contributing their time and

Contd...

energy to the station and must have a structure to manage them. Refer to the two depictions of the structure of the different teams in a Community Radio Station in *Resource CD: Module VII Session I ppt 1 Managing a Community Radio Station*. One is a hierarchical structure and the other is a circular structure. In the first structure, the teams at the bottom are answerable to the teams on the top where as in the second structure there is no hierarchy and the structure shows closeness to community with volunteers being closest to community realities and therefore need to be listened to most by teams in the centre who are furthest away from daily interactions with the community. This way the decisions taken by the teams at the centre can be more responsive to community needs.

Part of the discussions around management structures in this training should involve discussions that help the station design structures in keeping with the principles of participation, community ownership and transparency.

Typically a Community Radio Station would have the following HR management structure:

- Management Committee: This is a group of well-respected individuals from the community who have an insight into local cultural, social, political and economic contexts. The management committee members can perform a guiding role for the Community Radio Station and as well as maintain oversight on the operations of the Community Radio Station. Since the Management Committee members are well known in the community, they could also help the station network and raise resources. The Management Committee could be constituted by nominating individuals or the Community Radio Station could choose to have local elections. The committee positions should be fixed for a certain period of time after which new members should be appointed so that the committee is not static and the station has the opportunity to learn from many people's wisdom. The station can decide on the regularity of the Management Committee meetings and the issues it discusses. For example, a station may decide that its Management Committee meeting should be held at least once every three months with a clear agenda and that the committee will review the Community Radio Station's yearly budgets, plans and balance sheets and provide their inputs for improving the functioning of the station.
- Staff and Volunteer Teams: A Community Radio Station needs some people from the community who are well trained to run the station on a daily basis. Their training, as has been shown through the modules in this manual, needs to include training on station management. Further, the station needs community volunteers who work part time or work a few hours a week. The team at the Community Radio Station should develop a structure that governs their engagement with the station, roles and responsibilities, their work schedules and the kinds of remuneration they will be provided and the leave they will be entitled to. This can be done in a participatory manner if there is overall transparency about the Community Radio Station budgets. Roles may be decided based on aptitudes and interest or could be kept as rotational responsibilities so that everyone in the team is able to develop the skills needed to fulfil those roles. Another essential part of managing teams is regular meetings to discuss the work at hand and deadlines to be achieved etc. Using the activities suggested for this session, work with the Community Radio Station team to evolve an agreed

Contd...

structure for regular meetings for all team members including volunteers. This could be on a monthly basis or a fortnightly basis depending on what is convenient for all.

Here is a list of HR systems and internal policies the Community Radio Station can strive to put in place:

- Management Committee: List of members displayed at station, roles and responsibilities, meeting schedules and agenda
- Structure for staff and volunteers, roles and responsibilities
- Monthly action plans

B. Discussion and Activities

ACTIVITY I (This activity can be completed over a month)

Theme: Establishing a Management Committee

Materials Required:

Pen, paper, computer, printer

Methodology:

Step I: Have an open discussion with the team on the roles and responsibilities of a Management Committee and what the Community Radio Station would expect of its Management Committee members. On a white board list out the roles envisaged. These could include oversight of annual budget and expenditure, connecting the Community Radio Station with Government department, mobilising community members to be active participants of the station, reviewing Community Radio Station annual plans, ethical guides and vision and mission, playing an honorary role in the grievance committee etc.

Step II: In groups of four ask the Community Radio reporters and NGO team members to come up with names of at least four people from their community that they think should be part of the Management Committee. Ask the teams to look at the vision and mission and include women and people from lower caste or class background in the names they suggest or nominate. Once all teams have put forward the names, have an open discussion and finalise a list of 6-8 people as the first choice and have some people as a second list of choice.

Step III: Undertake community meetings in at least four to five villages in the broadcast range of the Community Radio Station to ratify these names nominated for the Management Committee. The Community Radio Station teams could also put the names on charts and put the charts up at the community/public places to request community to ratify by putting stars against the names that they approve.

Step IV: Write letters to all finalised nominated Management Committee members and invite them on the Community Radio Station's Management Committee. Once they all agree convene a Management Committee meeting. Draw up an agenda of the first Management Committee, which should include finalisation of the Management Committee's roles and responsibilities as well as a schedule for meetings of the committee through the year.

Step V: Make a formal list of the Management Committee members and put it out on the Community Radio Station bulletin board. The list should give a short description of the person and their contact details.

Discussion Points:

Undertake a discussion with the participants on why establishing a Management Committee process is important and how they can support an active committee for their Community Radio Station.

ACTIVITY II

Theme: Designing an HR Policy

Materials Required:

Coloured cards, sketch pens, chart paper

Methodology:

Divide the team in groups of two and give each team five cards of different colours. On a white board write what colour card needs to be used for what purpose as below:

Blue:	Roles and responsibilities of team members
Yellow:	New volunteer induction process
Pink:	Staff salary and minimum wage policy
Green:	Growth and training for team members
Brown:	Leave and other allowances
Orange:	Conditions under which team members will be asked to leave

On the blue card first ask each team to write down people working in the radio stations. These could be the station manager, radio reporters, and village volunteers. Once they identify all who are working at the station, all teams should write the roles and responsibilities of each member of the team on the blue card.

The responsibility sheet could look like this:

Station Manager	Reporters and Producers	Village Volunteers
In charge of overall production scheduling including issue of equipment	Undertake programme recordings in field and in studio as per programme assignments	Facilitate narrow cast sessions in the village
Ensure that community members and other stakeholders are regularly informed of station activities	Undertake programme editing and scheduling of programmes in consultation with station manager	Keep the reporters informed about the latest news and updates at the village
Write project proposals for supporting new programming or core funding support for Community Radio activities	Present live programmes as per radio broadcast schedule	Assist with field recordings when required
Work with reporter and producer teams to develop and maintain duty rosters, responsibilities and schedules	Tag calls and maintain register of feedback received from listeners	Assist with village events when required
Review programmes and suggest changes before broadcast	Undertake narrow cast sessions in the community	Come for regular monthly meetings at the station

Next all team members should write at least three rules/guidelines on each coloured card for the topic in question. Once the exercise is done collate all rules suggested by team members and create an overall HR policy for the Community Radio Station. Together with the team review if any aspect of Community Radio reporter, volunteer management has been left out and include it in the policy. The HR policy could have the following points[2]:

1. At all times the Community Radio reporter teams will have an equal representation of women as well as lower caste and class members.
2. Education will not be a barrier to taking on new reporters and volunteers. New volunteers will be encouraged to talk about local issues and develop a perspective on these so that they can contribute to the station.
3. The Community Radio Station will create a weekly/monthly process for enhancing skills of new volunteers or reporters by creating time and space for the more experienced reporters to mentor and train new members of the team, both in technical and non-technical ways.
4. The Community Radio Station will follow the minimum wage policy for any reporters working full time and giving five to six days a week to the station.
5. The Community Radio manager position will be rotational and for a period of three years. Any reporter having worked at the station for more than three years will be eligible to apply for the position and according to his or her skills can be selected to serve as station manager.

[2] Please note that these are suggestions and each Community Radio Station must evolve its own HR policy and guide.

6. Village volunteers will be welcomed to join the Community Radio Station and special efforts will be made to publicise volunteering opportunities at the station. The Community Radio Station will make regular announcements during broadcast or announcements at public events in villages etc. Volunteers will be given no salaries but will be compensated for their travel.
7. All reporters and staff will be entitled to casual leave including maternity leave. This may be with or without pay depending on budgets and funds of the Community Radio Station. Leave applications and processes will be in place so that activities of the station are not affected.
8. If any reporters violate the ethical guidelines or explicitly breaks rules of the Community Radio Station and/or acts against the interest of the community, the situation will be brought to the attention of the Management Committee and the reporter will be made to understand the gravity of the issue. Similar actions repeated over several times may result in reporter being asked to leave the Community Radio team.
9. The Community Radio Station will institute a process whereby volunteers or reporters wanting to report any kind of internal grievance may do so to the Management Committee. A system of response to every grievance will be instituted.

Once the document has been formalised, the same can be shared with the Community Radio Management Committee for their comments.

Notes

Presentation:

Managing a Community Radio Station

Managing a Community Radio Station

UNICEF Training Manual
Resource Materials

1

Developing Pathways for Community Radio Organisational Strengthening

- Vision, Mission and ethical guideline
- Management Structure
- Human Resource Plan + HR Management Policy and Procedures
- Maintaining Transparency
- Resource Mobilisation
- Collaboration with stakeholders
- Ongoing capacity building and documentation
- Production Management
- Financial Management
- Maintenance of Equipment
- Marketing Management

2

Community Radio Vision, Mission and Ethical Guideline

Vision
Is the articulation of the goal of the station that is arrived at after discussions and participation of all stakeholders of the Community Radio Station and the community it serves.

Mission
Is the roadmap to arrive at the vision. It includes the actions and engagement that the Community Radio Station will undertake to reach its goal.

Ethical Guidelines
These are guidelines based on fundamental principles that the Community Radio Station will adhere to. These guides help determine course of actions, decisions and the approach that will be taken in any circumstance. These guides help define station policies and resolve conflicts.

3

Management

Is the act of getting people together to accomplish desired goals and objectives using available resources efficiently and effectively.

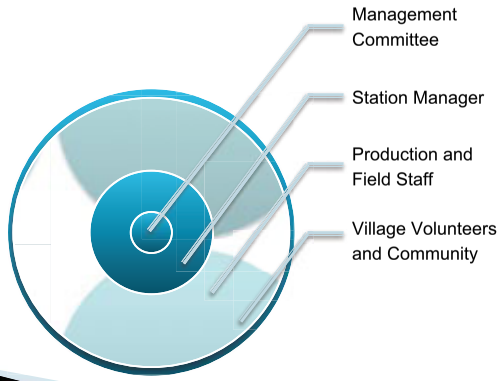
4

Key Management Functions

- Planning
- Organising
- Directing
- Supporting

5

Possible Community Radio Structure



6

Management Committee

Every voluntary organisation and community group must have a body of people who are responsible for ensuring that the organisation is properly managed and that decisions are taken in a timely manner. Their role should be well defined and in a Community Radio a Management committee can play the role of a mentor.

7

Who Could Be Members?

- Members – minimum 6-8 individuals
  (both male & female and sexual minorities where relevant)
- Should be respected community members.
- Can include one or two local functionaries.
- Meet at least once in every two months.
- Meeting records should be maintained in a systematic manner.

8

Role of Management Committee

The management committee could be tasked with suggesting

- Rules for staff and volunteer.
- Support fundraising and advertising.
- Maintain liaison with the local administration.
- Policy for programme production.
- Review Annual financial statement.
- Attend important meetings with anyone who supports the station.
- Undertake regular meetings with the Community Radio teams to guide and encourage their work.

9

Station Management

4 Different aspects of Community Radio Station management

- HR Management
- Production Management
- Financial Management
- Marketing Management

10

The Station Manager

Captain of the team/will need all round skills

Key Area

- Station Work Distribution/Duty Chart.
- Production Planning & Broadcast Scheduling.
- Support research and content creation activities.
- Support license related and resource management tasks.
- Support and organise capacity building for the Community Radio teams.

11

Human Resource Management

The people at the Community Radio Station are its key resource.

Working with them by creating a supportive environment is a key task within HR management.

12

Key Functions of HR

- Planning/Regular team meeting (Monthly and fortnightly).
- Team Selection/Volunteer Orientation/Training.
- Managing workloads of team members.
- Providing opportunities for new learning.
- Creating methods and processes for self evaluation.
- Managing compensation and benefits.

13

A Plan for Good Human Resource Management

- Self-managed teams
- Decentralised decision making
- Training programmes to develop knowledge, skills, and abilities
- Flexible job assignments
- Open communication

14

How to Sustain Your Teams

- Second line volunteer training plan
- Each one teach one
- Offering internship participation programme
- Collaborating with local educational and other institutions

15

Reporting

A regular process of taking stock of activities, events and progress of work, usually to someone with the responsibility of managing the process in question.

All the meetings should be documented for future references

16

Production Management

An area of management concerned with overseeing, designing, and controlling the process of programme production

- Scheduling of research and concept design.
- Scheduling studio time.
- Assigning field recording and issue of equipment.
- Post production scheduling.
- Archiving.

17

Broadcast Schedule

- Depends upon the audience choice/timing.
- Is there any survey to design the timing slots?
- If you are broadcasting since 6 months, do you know what is your prime time?

18

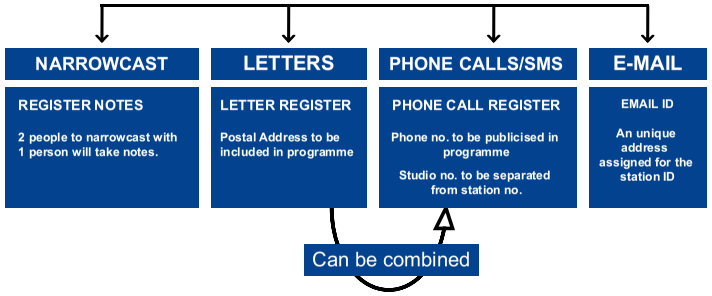
Feedback Processes

A process of getting responses to improve content, processes and community participation.

- Interpersonal
- Village meeting
- Narrowcasting
- Letters
- Phone calls/sms
- Email
- Community audit

19

Ways of Getting Feedback



20

Equipment Maintenance

Setting rules and regulations in the studio

- **Cleanliness:** Dust and dirt should not be allowed into the studio areas – that means no shoes, or food or drink in the studio areas.
- **Use equipment carefully:** All too often damage occurs because someone is just fiddling with the equipment without really knowing how to use it. So plan out consistent capacity building for reporters on how to use the new equipments.
- **Report problems as they happen:** Instruct teams and volunteers to report any problem, however small, as soon as they experience it.

21

Planning for Maintenance

- Scheduling a system of equipment checks, and designating the people to carry them out.
- Maintaining a log of equipment trouble faced and repairs carried out.
- Maintaining a filing and documentation system where original equipment warranties and manuals are stored for reference.
- Keeping a database of repair facilities and tech support persons accessible for ready reference.
- Incorporating a maintenance budget into the yearly or monthly operational budget for the station.
- Scheduling a regular training process that teaches station teams how to work on the equipment.

22

Maintaining Inventories of Equipment

1. Name and model of the equipment
2. Serial number or unique ID
3. Function
4. Date of manufacture
5. Date of purchase
6. Name and contact address of the dealer
7. Warranty period
8. Situation (where is it located/installed)
9. Comments (a column where you can record remarks regarding the equipment, including complaints and repairs).

23

Archiving

Why? How? Where?

Archiving Programme

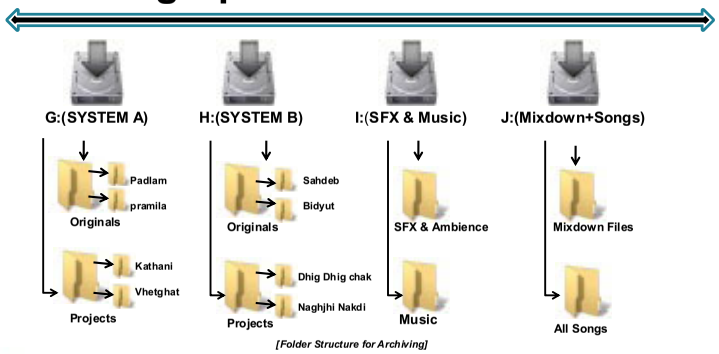
- Simple system: Should be understand by everyone
- Should be consistent
- Should be regular

Maintaining Broadcast Logs

- Play out list
- Recording play out

24

Backing Up: External Hard Disc



[Folder Structure for Archiving]

25

Financial Management

Plan, direct, and coordinate accounting, banking, insurance, securities, and other financial activities...

- The management of funds required by the Community Radio.
- Important to keep track of expenditures and income.

Managed by → someone fully in charge of finances and accounts.

Expenses

Revenue

26

Expenses

An outflow of money to another person or group to pay for an item or service, or for a category of costs.

EXAMPLE:

1. INFRASTRUCTURAL COST
   Office rent, Electrical (Generator), Phone, Internet (monthly rent/domain charges/web hosting), administrative cost, maintenance, utilities etc.
2. HUMAN RESOURCE COSTS
   Reporters honorariums, volunteers stipends, any honorariums of travel costs to experts of community artistes.
3. PRODUCTION COSTS
   Programme related travel, consumables, studio materials.

27

Revenue Generation for Community Radio Station

1. From production related sources (Sponsored programmes, advertising, classifieds, selling spots)
   (COMMUNITY RADIO STATION RATE CARD)
2. Grants and aid support (from donor agencies, donations from individuals)
   (PROPOSAL WRITING)
3. Production charge
   (COMMUNITY RADIO STATION PRODUCTION RATE CARD)
4. DAVP Empanelment

28

Revenue Generation for Community Radio Station - 2

- Participate in local events.
- Collaboration with local/national partners.
- From sale of related materials, ancillary products.
- Membership drive.
- Trainer charges.
- Nominal fee from Community Radio Station researcher.

29

Session II Technology and Production Management

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to train the Community Radio teams in understanding the need for managing their equipment and technology and the structures they can put in place to do so.

Technology Management

There is a considerable amount of equipment that is required for the smooth functioning of the Community Radio Station. Managing technology would include ideating and documenting the process of new equipment acquisition and the choices made; maintenance of the equipment inventories and records along with warranty period notations. Additionally it is necessary that the station create an equipment issue register to record which team member the equipment is issued to, for what and for how many days. This will help in production management as well. A very useful list for Community Radio Stations to have and maintain is a list of service providers and technical support providers, whether professional or voluntary, that station team members can call when support is needed to fix any equipment.

Production Management

Depending on the number of hours that a Community Radio Station is broadcasting, production management becomes a critical management function. Assigning equipment for field recording, maintaining studio bookings, ensuring timely production of programmes so that on air schedules are met, is crucial for any Community Radio Station to maintain its credibility with its audiences. It is important that the station begins broadcast on time as that is the only way that listenership is built. An essential part of managing productions are regular meetings and team conversations. During the activities and discussions suggested below, help the Community Radio team develop some of the required management systems like:

- Equipment Inventory Register
- Equipment Issue Roster
- Broadcast Schedule

B. Discussion and Activities

ACTIVITY I

Theme: Creating important rosters for managing the production process

Materials Required:

Refer *Resource CD Module VII Session II Annexure I: Sample Broadcast Sheet Template* and, coloured chart papers, sketch pens

Methodology:

Divide the team in groups of two and give each a chart paper and sketch pens. Ask each team to review all the content the station is producing and create a broadcast schedule that gives a regular time of broadcast and repeat broadcast for the programmes as well as names of the producer in charge of the programme.

Once all teams have worked on a broadcast schedule work on a timeline with producers and reporters working on each of the programmes to enable them to set deadlines so that their programmes are ready before the broadcast date and time.

ACTIVITY II

Theme: Creating an Equipment Register

Materials Required:

Sample Equipment Register (*Resource CD Module VII Session II Annexure II: Sample Equipment Register*), white board and marker pens

Methodology:

Open discussion: Work with the Community Radio team to create an inventory of all the equipment that the Community Radio Station has along with detailed model numbers and warranty information.

Next design an Equipment Issue Register that tracks issue date of the equipment, details of the equipment and who has checked and issued the equipment. The register must also mention proposed return date of the equipment. Ask the team to think of ways to incorporate request for issue to be noted in the equipment register as well so that once a piece of equipment has been issued, other requisitions may also be tracked for the same.

Discussion Points:

Using the points detailed in the concepts and key information above, help participants understand the importance of regularly maintaining these registers and how it will help streamline the daily production work at the Community Radio Station. It may also be useful to discuss what may happen if there was no tracking of the equipment being issued to reporters. Note down some of the challenges that would occur on the white board (such as "no one will know who broke an equipment while using if there was no tracking, it will be difficult to assign production timelines, there will be no way of tracking loss of equipment" etc.) End the session by placing the responsibility for assisting with these systems on everyone at the Community Radio Station and not the station manager alone.

Notes

Session III Financial Management

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to train the Community Radio teams in understanding the need for managing the Community Radio Station finances and the structures they can put in place to do so.

Financial Management

Financial management is essentially managing the income and the expenditure for the Community Radio Station just as it is done for the home. Keeping track of overall monthly or annual expenses of the station by creating a monthly budget for the station and monitoring and recording expense statements is part of the financial management. *(Resource CD Module VII Session III Annexure III: Sample Budget for Community Radio)*.

These records must be kept well and submitted annually to the I and B ministry as well as to the management committee. The financial records of the Community Radio Stations must also be available to any community member who so requests.

It is important for all members of the Community Radio Station to understand that one of the keys to long term sustainability of the station is to keep costs low and to spend on things that are essential. While most community led processes are faced with lack of resources, a Community Radio Station has multiple ways in which to create financial sustainability. The very first step in the direction of creating financial sustainability is to create good financial management processes. While financial sustainability will be discussed in the next module, in this session, enable the Community Radio Station members to think about their current finances and how to manage them. Two of the essential financial management related systems that a Community Radio Station can create are:

- Monthly Budget.
- Annual Income and Expenditure Sheet.

B. Discussion and Activities

ACTIVITY I

Theme: Creating a monthly budget and an annual financial plan

Materials Required:

Chart paper, pens, white board

Methodology:

Open discussion: In an open discussion with all trainees, use the white board to list all expenses that the station incurs in a month. You may use the sample budget here below for the discussion and for reference of line items.

	Line Items	Cost
1	Electricity/water bill	
2	Phone/mobile/Internet bill	
3	Stationery	
4	Tea/snacks	
5	Transport/TA	
6	Stipends and fee (staff/volunteer/local musician)	
7	Prizes for community members	
8	Postal/courier	
9	Accounts/audit	
10	Spectrum fee	
11	Trainings for capacity building	
12	Newspaper	
13	Events/field activities	
14	Repair/maintenance	
15	System upgradation	
	TOTAL	

Encourage participants to calculate the actual spend in a month on the various line items. There may be some areas that currently the Community Radio Station does not have any spending, for example prizes, training and capacity building or community events and activities. Encourage the participants to consider if the Community Radio Station would like to undertake these activities and if so they should budget for these in their monthly budget. Once the total monthly budget has been calculated, multiply the figure by twelve to help the Community Radio Station come up with a consolidated annual budget. Now help participants list out where they currently get money. Funds could be part of grants, donation given by the parent NGO, local advertisements etc. Participants should total the receipts of the last year to see the kind of deficit that the station has and think about what other ways the Community Radio Station could have of generating local resources.

More about financial resources is provided in Module VIII on Sustainability.

Discussion Points:

Discuss with participants how having these financial management systems will assist the Community Radio Station. Using the concepts and information provided in Section A above, revisit the need for the station to have these in place.

Notes

Session IV Creating Internal Policies and Rules

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to train the Community Radio teams in understanding the need for creating clear internal policies and a few simple rules and regulations to be followed by everyone in the Community Radio Station.

Internal Community Radio Policies

For any team to function well, there should be a set of rules that they all agree to follow. A Community Radio Station is often made up of people who may be from the same community but may come from diverse backgrounds. Further they may not be used to working in teams or in an environment that requires timely production and broadcast. Creating simple rules and regulations will help everyone follow an agreed discipline in the Community Radio Station. These rules and regulations work in conjunction with the HR policy, equipment and production management processes detailed above in Sessions I and II of this module.

Other than simple rules and regulations there are two internal policies that can help create an equitable and responsive working environment in the Community Radio Station. These are:

(i) A grievance redressal mechanism that is responsive to the Community Radio internal team as well as any responsive to grievances from the community

(ii) A gender policy for the station that will enable community women to feel welcome

Here are some salient ideas for each of these two policies that you can use in your discussions with the team:

Grievance redressal: There are two parts to a grievance redressal system: one is addressing grievances of the listening community and the other is addressing grievances of those working at the Community Radio Station.

One of the first principles for a Community Radio Station, as has been discussed in Module VI, is to make sure that no programme or broadcast does any harm to the community it serves. However, despite a Community Radio Station's best efforts at being participatory as well as careful in following policy guidelines, there could be an error in a programme or announcement. It may also happen that a community member or group takes offence to a particular broadcast. It is therefore important that a Community Radio Station has a stated and publicised policy on how any grievances from the community will be addressed and what redress mechanism will be in place. This however is a slightly tricky area and the Community Radio Station has to be clear about its goals and objectives and have a strong commitment and understanding of its own mission

Contd...

and vision in order to be able to counter grievances that may originate from certain sections of the community that are not necessarily 'in the interest of the community'. For example, if a Community Radio Station is striving to reduce caste-based discrimination in a community, it is possible that the upper caste raises objections and come to the station with grievances. It will be essential for the Community Radio Station team to be clear on how the station needs to respond to these. In cases where there has been a factual error in the broadcast, the Community Radio Station could follow up with corrective announcements. If a particular community's sentiments have been hurt, a formal apology may be rendered on air. The Community Radio Station could create a grievance register, where all such public complaints whether made over telephone or personally, are noted. The Community Radio Station may also need to deploy one of its senior members in the position of a grievance redress officer, who is in-charge of making these notations. Grievances can then be discussed with the entire team on monthly meeting days and the decisions taken can be announced on the radio or conveyed back to the aggrieved community member.

The Community Radio Station needs to create a system of responding to internal team grievances as well. Ideally the Community Radio team should set aside a space and time regularly, say once every quarter, to discuss any such grievances openly. But it is possible that some team members are not articulate or do not feel empowered to voice their grievances openly. In that case it may be useful to have a system whereby the management can hear grievances from team members and a response system from management is in place. A station could develop a simple grievance form that Community Radio team members can use to submit their grievance to the Management Committee and create a process of response from Management Committee when such a grievance is received. (Refer *Resource CD Module VII Session IV Annexure IV: Sample Internal Grievance Form*.)

Gender policy: In much of the world, and in South Asia and India, in particular, patriarchal social norms limit the opportunities available to women thereby creating inequitable situations. Thinking about and articulating a gender policy will enable the Community Radio Station to support women's equal participation in its work. There is a gender policy that has been drafted for Community Radio Stations to adopt (Refer *Resources CD Module VII Session IV Annexure V: Gender Policy*). The basic principle behind the policy is that if women are to have a strong voice in Community Radio, then work conditions at the station need to be supportive of their everyday requirements and assist them in making those contributions. Some of these supportive actions could include creating toilet facilities, child friendly work environment, flexible work timings etc. so that women can attend to their work at home while contributing to the station. Additionally stations could institute extra technical training and support to help women take on technical roles at the Community Radio Station. Use the gender policy provided in the Resource CD to initiate discussion with the team and help the Community Radio Station to adapt the same.

Work with the Community Radio Station team using the activities below to draft some of the following internal policies:

- Rules and regulations for staff and volunteers
- Grievance redress mechanisms
- Equal opportunity and gender policy

B. Discussion and Activities

ACTIVITY I

Theme: Creating rules and regulations for Community Radio teams

Materials Required:

White board, marker, and chart paper

Methodology:

Undertake an open discussion with the Community Radio team on what they think should be some of the simple rules and regulations that they should all agree to work by. Equate the creation of a rulebook to what you have previously done in workshop setting during the trainings thus far. Before any training begins, all participants are encouraged to agree to switch off their cell phones, articulate their view points, respect other people's point of view etc. Similarly establishing agreed rules would make for a smoother working environment. Now encourage everyone to think about what rules should be applicable in a Community Radio Station. Write these down on the white board and when the exercise is done, get the teams to copy the rulebook on a chart paper and hang it up in the station.

The rules and regulation list could look like this:

1. Always remember the vision, mission and objectives of the Community Radio Station
2. No shoes to be worn inside the Community Radio Station/recording studio
3. No food or drinks to be taken inside the recording studio
4. Respect the points of view of other colleagues and do not be disrespectful during disagreements
5. No equipment to be taken out of the Community Radio Station unless properly issued
6. All team members must requisition equipment at least three days in advance
7. Agree to abide by decisions taken in monthly meetings and cooperate with the station manager
8. Always be willing to learn what you do not know and teach what you do
9. Always be in the studio half hour before broadcast time
10. Everyone in the team will eat together and ensure that there is no discrimination or hierarchy of any kind practiced in the Community Radio Station

Discussion Points:

Once the rulebook has been established and all rules written and hung up on the wall discuss once again, using the concepts and key information provided above, the reasons why establishing rules are important. Also discuss that this rulebook should be a work in progress and that team members can add to the rules by mutual consensus.

Lastly undertake a discussion on what happens if team members consistently flout the rules that have been agreed to. Always support the idea of open discussions rather than punitive action when ideating on dealing with such situations.

ACTIVITY II

Theme: Mechanism for internal and community grievance redress

Materials Required:

Coloured cards, sketch pens, chart paper, white board, white board marker

Methodology:

Divide the Community Radio Station team into two groups. Ask one group to develop a redress policy for grievances from community members and the other group to develop a policy for addressing internal grievance. Provide them the following questions on coloured cards appropriately worded for each group to help them think through their ideas:

1. What kinds of grievances could happen from the community/reporter teams?
2. How should the community reporter teams be supported in communicating their grievance to the Community Radio Station/management?
3. What should be the process of response to the grievance?
4. How should the grievances be documented so that they can be revisited in the future for planning and learning?

Discussion Points:

Taking forward some of the concepts and ideas noted in Section A of this session, help the teams arrive at a list of possible scenarios that they should be prepared for in terms of grievances. You may also like the team to discuss what actions will be undertaken in critical situations, for example, in case there has been a grievous factual error in reporting and is brought to the notice of the Community Radio Station, what action will be taken. For internal grievance redress, you may discuss the sample grievance form provided in the resource CD and work with the team to make modifications and adopt the same if the team agrees to do so.

Ensure that at the end of this exercise the Community Radio Station has some of the following tools to work with:

1. A public grievance register with a member of the Community Radio team responsible for notations
2. A schedule for announcing the presence of the public grievance mechanism and the course for redress
3. A simple internal grievance redress form (*Refer Module VII Session IV Annexure IV: Sample Internal Grievance Form.*)

ACTIVITY III

Theme: Gender policy

Materials Required:

A copy of the AMARC gender policy (refer *Resources CD Module VII Session IV Annexure IV: Gender policy*, chits of paper, sketch pens, chart paper, white board, white board marker

Methodology:

Write the following scenarios on chits of paper and ask every member of the team to pick one. Ask them to read the scenario out loud to everyone. Ask the team if such a scenario exists in their station. Then start a discussion with the whole team on why this should be so?

1. There are few women reporters in the Community Radio team
2. Most women reporters' part of the team are unmarried
3. Most women take on scriptwriting or RJ tasks and do not undertake editing and other technical tasks like repair of equipment
4. Women are slower on the technical tasks and are therefore often told to relinquish them in the interest of time or meeting programme broadcast deadlines
5. Women tend to keep away from the station or take leave during their menstrual cycle
6. Women do not want to take on tasks that may need them to stay after dark
7. Members of the team deride or tease women if they ask for leave or talk about the burden of household tasks
8. More responsibilities at home prevent women from staying at the Community Radio Station for long hours and therefore they tend not to learn new skills
9. Women are unable to travel far into the field and therefore are seen as not fulfilling their responsibilities as field reporters
10. Women at the station almost never take on tasks of generating financial resources or bringing local advertisements

Discussion Points:

Once the team has listed the various reasons for the above scenarios, discuss how the situation can be changed and what policies the Community Radio Station can adopt to help make the Community Radio Station a welcome place for community girls and women to work in. Look at each scenario and come up with at least one action or policy that the Community Radio Station can put in place to change the above.

Discuss the AMARC Gender Policy with the team and assist all team members to recognise the need for a Community Radio Station to adopt the gender policy and to pick and chose from the suggestions provided to create a gender sensitive environment in the Community Radio Station. Work with the team if they feel they need to modify the policy in any way and adopt the gender policy.

Notes

Module VIII

Sustainability

Learning Objectives:

This module is designed so that participants are able to understand what sustainability means and are able to undertake processes within their Community Radio Station to make it more sustainable.

Key Themes in the Module:

- Understanding Sustainability
- Sustaining Human and Content Resources
- Financial Sustainability

Session I Understanding Sustainability

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to train the Community Radio teams in understanding sustainability and how Community Radio Stations can progress to becoming self-sustaining.

Sustainability in the context of a Community Radio Station means continuing good quality broadcasting relevant to its local community over a long period of time. This would require creating processes and structures that would help the station continue all its activities with resources drawn primarily from the community, keeping external funding and support low. Sustainability does not mean the ability to continuously access donor funds to cover different Community Radio activities. While funds are important it is equally essential to have a large palette of different sources of funds and other support available so that the foundations of the Community Radio Station are strong and continued broadcast is possible.

When thinking about the sustainability of a Community Radio Station, it is important to think in terms of three interrelated processes that overlap in the working of a Community Radio Station: social processes, institutional processes and financial processes. These include:

- A growing resource of trained people and a quality content bank of locally relevant content
- Continued engagement with and responsiveness to the communities and other stakeholders
- Financial resources to cover ongoing costs

Often when thinking of sustainability, people think only of finances. However adequate financial resources alone do not make a station sustainable. The Community Radio Station needs to invest in building capacities of the local community members to become partners in content creation and broadcast so that the station can depend on its local community for its human resource needs. The station also needs to network with stakeholders and partners and access locally relevant content. It is essential that the Community Radio team understand the importance of these foundation pillars that support sustainability. Use the following activities to help the team fully understand the importance of all the processes that contribute to sustainability.

B. Discussion and Activities

ACTIVITY I

Theme: Understanding sustainability

Materials Required:

Two packs of playing cards, sketch pens, chart paper, white board

Methodology:

Divide the teams into four groups and distribute 20 playing cards to each group. Ask the groups to use colour sketch pens to label the cards with processes that form the foundations and then the other parts of a Community Radio Station. Ask the groups to create card pyramids or card houses with the labelled cards. Here is a list you can use to assist participants if they are unable to list items:

1. Community needs assessment
2. Community volunteers system
3. Regular technical trainings and skill building for Community Radio Reporters
4. Support fund for establishing Community Radio Station
5. Training for teams to maintain equipment
6. Networking with technical experts for new equipment acquisition and repair
7. Fully functional Management Committee
8. Regular and timely broadcasts
9. Engagement with local District Authorities
10. Advertisements from local businesses
11. Community Radio Rules and Regulations
12. Community ownership and transparency
13. Membership fee from community members
14. Donations to the station
15. High production-value development content from UNICEF and Sesame and other partners
16. Community Radio Ethical guidelines
17. DAVP empanelment and government advertising
18. Community narrowcasts and events
19. Networking for content sharing and co-creation
20. Participation of local talent from community

Discussion Points:

Once the card pyramids are ready, ask participants to try and remove any one of the cards and see what happens to the pyramid. Discuss where the team has placed what and why? If the teams have placed only financial resources at the foundation, use the information provided in the section on concept and key information above to discuss importance of the other elements.

Now ask the teams to collect all their cards and create three card groupings: social, institutional and financial. If needed the teams can remake the pyramids by redistributing elements that fall in all three categories equally to strengthen the structure.

Notes

Session II Sustaining Human and Content Resources

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background materials to help Community Radio teams ideate on human and content sustainability for their Community Radio Station.

Sustaining human and content resources is basically about creating institutional processes for networking and community engagement on a continued basis. Here are some of the processes that a Community Radio Station can try and adopt:

Enhancing community participation: One of the first steps to enhancing community participation is to undertake conversations at the community level. These conversations can happen during focus group discussions that are undertaken as part of research before a new programme series is begun, during narrowcasts when the Community Radio Station teams take their completed programmes to the community for feedback or through engagement with the community via mobile phones. Essentially, the Community Radio Station team must constantly find ways to encourage feedback from the community members and must try to be responsive to the feedback in order for the community to feel that the Community Radio Station is theirs. Secondly the station must broadcast and work in the local language and dialect to enable more and more people to participate. Some of the methods adopted at different Community Radio Stations in India and across the world for enhancing participation by the community include:

- Weekly narrowcast sessions
- Monthly village meetings by volunteers
- Questions and quizzes at the end of every programme to generate mobile response traffic
- Prizes, awards or announcements of winners
- Local musicians and singers encouraged to give their music for broadcasts
- Public events and other local street activity like marches or street plays
- Use of other local media to talk about the Community Radio Station and its activities, for example, putting up banners and posters and inviting participation of the community via small advertisements on the local cable channels.

The reason the above activities contribute to sustainability is because the more the community knows about the Community Radio Station and its activities and is an active participant in the making of those programmes by volunteering for the Community Radio Station, the more it is likely to ensure that the Community Radio Station activities sustain.

Continuous training for reporters at the Community Radio Station: The Community Radio Station is run by the community so an essential corollary for an effectively managed Community Radio

Contd...

Station is that it has a large and continuously growing pool of community members who are trained in the craft of content creation and/or handling other tasks related to production. This helps the Community Radio Station create a larger volunteer base. There are several ways that a station can establish a skill building process and it need not necessarily be fund intensive. Here are some of the things that a station can do:

- Locate other radio stations close to yours to exchange senior reporters and team members as trainers
- Create a training time every week for new volunteers to learn from older trained staff
- Locate local expertise in computers: there may be local computer shops, training schools etc that can become training partners for new volunteers
- Create partnerships with Community Media Training Organisations to send their staff for pro bono trainings once a year
- Establish a yearly training calendar to achieve a basic minimum of training activity at the Community Radio Station
- Start a Community Radio volunteer programme at the local high school or college: young people can be an asset to any community programme and a volunteer programme at the local school or college will give young people an internship opportunity as well as provide the Community Radio Station with a stream of new talent willing to be trained and work for a given amount of time

Networking with local administration and other NGOs: Working in isolation is detrimental to any community organisation. It is critical for a Community Radio Station to network with other local NGOs that support change and local development. It is also essential to network and establish connections with local schools, the local Primary Health Centre and health staff, local police station, the District Collector's Office, other departments at the Block or District level. This networking may not show immediate results but in the long run when any of these organisations and stakeholders needs to reach the community with information and/or content they will see the Community Radio Station as a natural ally and partner. This will ensure that the Community Radio Station will have sustained support in terms of small funds for content development as well as local experts and spokespeople to call on when designing programmes.

Content sharing and co-creation: An aspect that is not understood very well as yet nor explored in the Community Media Sector in India is the concept of creative commons and sharing of content. It is in the interest of gaining access to more relevant and usable content that Community Radio Stations should aspire to build content sharing and co-creation partnerships with other Community Radio Stations. There are two existing platforms that support this in India: Community Media Manch *www.manch.net.in* and Ek Duniya Ek Awaaz *http://edaa.in/* Encourage stations to get membership on these platforms and network with other operational Community Radio Stations in order to expand learning on processes and share content. By allowing others to use your content, a Community Radio Station is not just expanding its reach but is also contributing to the growth of knowledge in the sector.

B. Discussion and Activities

ACTIVITY I

Theme: Landscaping partners and stakeholders

Materials Required:

Chart paper, sketch pens, white board

Methodology:

Divide the participants in two teams and give each a chart paper. The teams should list out the partners and stakeholders in their local area that the Community Radio Station can network with. Along with a list of possible stakeholders the team should also think of collaboration activities that can be proposed and the outcomes of each such engagement. Once the teams have prepared the chart, work on the white board to finalise the suggested collaborations.

Discussion Points:

Undertake a discussion with the team to set some deadlines and write a few introduction letters to the organisations/stakeholders listed in the chart asking for meetings to discuss possible collaborations. At the end of the activity and discussions a chart like the one given below may emerge. The chart below is indicative and not exhaustive or prescriptive. Please work with the station teams to come up with a similar chart that is relevant for their context and in their community.

Organisation	Suggested Collaboration	Sustainability Indicator
Local NGOs	Production and/or broadcast of development content relevant to NGO at nominal cost Involvement of beneficiaries of the NGO in Community Radio technical trainings at no cost	Small funds for production New volunteers who can be trained as reporters
District Collector's Office	Community Radio Station to put out public announcements from the Collector's office for free Collector or senior functionary available for a monthly radio show to engage with listeners and respond to questions on local development	Community Radio Station has a regular flow of useful information for its listeners Community Radio Station provides a regular platforms for community to reach the local administration

Contd...

Organisation	Suggested Collaboration	Sustainability Indicator
Local College	Initiate training programme at minimal or no costs	Recruit trained college students as interns and volunteers at the station
Primary Health Centre/ local hospital and staff like ANM and ASHA	Invite the ANM or Asha for a call in show on health where he/she gets a platform PHC/local hospital informs the station about absence or presence of senior doctors on a daily basis and of any health camps	Community Radio Station gets a reliable expert for a health programme Community Radio Station provides reliable and useful information to its listeners on a daily basis

ACTIVITY II

Theme: Acquiring membership of networking platforms and becoming active participants

Materials Required:

Computer, Internet connection

Methodology:

Introduce the teams to the two platforms online Community Media Manch (*www.manch.net.in*) and EDAA. Let participants explore the platforms and create a membership for their Community Radio Station. Encourage sharing of content.

Discussion Points:

Using the concept and information provided in Section A above discuss with the participants the advantages of being on networking platforms and sharing their processes, content and points of view and learning from other Community Radio practitioners.

Session III Financial Sustainability

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background materials to help Community Radio teams ideate on financial sustainability of their Community Radio Station.

Creating financial sustainability is essentially about two key ideas:

- Creating diverse fund inflow streams
- Keeping in check the deficit between incoming funds and expenditures

The Community Radio policy currently permits 5 minutes (300 seconds) of advertising for every hour of broadcast. The Community Radio Station can expect advertising to be the mainstay of its revenue generation plans, along with commissioned programme production.

Additionally the I&B Ministry has supported the empanelment of Community Radio Stations by DAVP, thereby opening a stream of funding through Government advertising about the various Government run schemes and missions. (Refer to *Resource CD Module VIII Session III Annexure I: Provisional DAVP Empanelment* and *Module VIII Session III Annexure II: Guidelines for Sponsored Programmes DAVP.)*

Other than DAVP below are some of the local revenue options that Community Radio Stations can explore.

Possible sources of revenue for the Community Radio Station: The following could constitute the palette of revenue options for Community Radio Station:

1. Collaboration and partnerships with other NGOs in the area

- Through programmes commissioned by a collaborating local NGO
- Through charges for broadcasting programmes produced by other local NGOs

2. Local advertising

- Local shops and trading associations
- Local schools/training institutes/coaching classes
- Local businesses and industry
- Villages (advertising facilities available and information about villages)
- Self help groups (SHGs), unions, federations and community based organisations
- Other projects or initiatives in the area
- Local announcements and classifieds

Contd...

3. Contributions from villagers and listeners

- Radio club membership (chargeable at a regular interval to members)

4. Equipment rental and studio hire

- Hire of studio to non-radio parties for production (with/without personnel)

5. Production and Advertisement costs from Government

- Pre-produced advertising on government schemes etc. (at DAVP rates)
- Production and broadcast charges (as per established rates/pre-agreed rates) for programming or advertising commissioned by local or state administration

6. Training fees for programmes for schools, other NGOs, and interested individuals

- Radio or Community Radio related training (recording and production training)
- Computer training

7. Charges for providing low cost Internet access and computer facilities

- Printouts
- Computer typing
- E-mail and Internet access

8. Other revenue options available from the parent NGO

- Advertising/programming for other projects (from IEC budgets of those projects)

9. Other contributions

- Philanthropic contributions by visitors and well-wishers
- Philanthropic contributions by villager and community

Further it is important for the Community Radio Station to undertake the following:

- Conduct a listenership and reach survey: This survey will enable a Community Radio Station to position itself as a favourable option for advertiser to reach the local community
- Undertake a landscaping of rates being charged by other local media and prepare a competitive advertisement rate list and a membership policy which the Community Radio Station can publicise and invite advertisers
- Draw up a production and broadcast rate list for organisations and local departments that would like to broadcast their programmes and announcements on Community Radio or would like the Community Radio Station to produce content for them

You may use the PowerPoint provided in the *Resource CD Module VIII Session III ppt 1 Sustainability of Community Radio.*

Contd...

At the end of all the activities and discussions in this session, the Community Radio Station should have a revenue generation path and projected revenue for the year that it can compare to the Community Radio Station budget the teams prepared as part of Module VII Session III on Financial Management to understand if there was a budget deficit and how to fill the gap either by increasing projected revenues or by decreasing projected costs for the year.

B. Discussion and Activities

Note: *The activities given below will require fieldwork by Community Radio reporters and other Community Radio team members. Adequate time may therefore be allocated to undertake the activities.*

ACTIVITY I

Theme: Landscaping local media and possible advertisers

Materials Required:

Notebooks and pens for all reporters

Methodology:

Divide the participants into groups of two and ask them to go to the local markets and collect the following information:

- What are the other media in the area? (Local newspapers, local cable, any other radio station)
- What are the advertisement charges on these media?
- Who are advertising on these media?
- Who in the local market would be interested to advertise on the Community Radio Station?

The above information can be collected by interviewing the local merchants and shopkeepers, collecting and analysing content of media like local papers, cable broadcasts etc. as well as meeting editors/publishers or owners of the local media.

The above activity may take from a week to ten days for the reporters and Community Radio team members to complete.

Discussion Points:

Once all the data has been collected discuss with the team why this activity was important and what they have gained from it. Use the information provided in the concept note A above to emphasise the importance of knowing details about the other media, the rates they charge for advertising and the potential advertising base in the local area of broadcast in order to develop an informed rate card for supporting advertising on the Community Radio Station.

ACTIVITY II

Theme: Developing Rate Cards

Materials Required:

White board, board pens, chart paper, sketch pen, data collected through Activity I of this session

Methodology:

Based on the information collected by participants in the previous activity, work on the white board with the participants to come up with rates for different types of advertising and services. There are three things to be remembered in the process:

- The rates must not be lower than the prescribed DAVP rates i.e. Rs. 4 per second
- They should be lower and competitive as compared to advertisement rates of other media

Here is a sample rate card that may be followed:

The Community Radio Station proposes the following length based rates for production of advertisements:

- Rs. 500 production one time cost for 15 sec adverts
- Rs. 1000 one time production cost for 30 sec adverts
- Rs. 1500 one time production cost for 1 min adverts
- Rs. 50/- announcement for other local advertisements (personal announcements e.g. marriage, death, birthdays, lost and found etc.)

Broadcast fees for the advertisement to be charged on a separate rate as follows (for 15 sec advertisements):

- Rs. 14400 per month for broadcasting the advertisement 8 times a day for 30 days
- Rs. 7200 for broadcasting the advertisement 8 times a day for 15 days
- Rs. 4800 for broadcasting the advertisement 8 times a day for 10 days
- Rs. 3360 for broadcasting the advertisement 8 times a day for 7 days
- Rs. 1440 for broadcasting the advertisement 8 times a day for 3 days
- Rs. 480 for broadcasting the advertisement 8 times for 1 day

Other packages will be offered on a case-by-case basis, and will include the following case scenarios:

- Regular advertiser with more than 5 separate advertising runs in a year
- Regular advertiser (1–4 runs) in a year
- Production + broadcast packages (variable, as per case)

Discussion Points:

Using the concepts given in Section A above of the session, discuss with participants the advantages of having a standard rate that can be offered to the community. This will help all new and old volunteers to mobilise advertising funds for the station without fumbling for the kinds of costs to quote.

ACTIVITY III

Theme: Developing a membership programme

Materials Required:

Chits of paper, white board, white board markers

Methodology:

Ask all participants to think of a membership programme for the Community Radio Station and write on chits of paper the possible benefits a community member could get if they became a Community Radio member. Give everyone up to 25 minutes to think up the benefits and write their ideas on chits of paper and put in a collection basket.

Open the chits and write the suggestions on the white board, giving additional points to suggestions that appear more than once. Collate these into a membership policy for the Community Radio Station as below:

Sample membership plan for Community Radio

The Community Radio Station invites the community to become its member. As a member of the Community Radio Station you get the following benefits:

1. Free personal announcements for up to 25 announcements in a year
2. 25% discount on all advertising
3. Free Internet browsing for up to an hour a week
4. Preferential audience treatment for call out programmes
5. Membership card/badge

Membership fees can be as follows:

Basic* members: Rs. 500 per annum (Benefit: Membership badge and preferential call out)

Silver* members: Rs. 1000 per annum (Membership badge, free personal announcements and preferential call out)

Gold* members: Rs. 1500 per annum (All benefits)

*(***Note:** Basic, Gold and Silver are indicative, and can be revised to be more culturally contextual)*

Discussion Points:

Based on the principles and concepts given in Section A above of this session, discuss with the Community Radio team on how to announce and publicise the membership plan. The team could announce the membership drive through daily announcements as part of the Community Radio Station broadcasts, prepare posters and banners and put them up at key locations in the community as well as make the membership announcement at narrowcast sessions in the villages. The Community Radio Station should print simple membership receipts to be given to all members when they pay their membership fee. The Community Radio Station will also need to get membership badges made with the help of local artisans. Encourage the Community Radio team to think within their own context – the membership badge could be a locally painted T-shirt, or a locally made *odhani*/scarf with the Community Radio Stations name/logo etc.

Notes

Presentation:

Sustainability for Community Radio

Sustainability for Community Radio

UNICEF Training Manual
Resource Materials

1

Key Issues for Sustainability

- Community involvement in research.
- Moving from participation to ownership.
- Sources for revenue and continued funding.
- Useful, meaningful and entertaining content.
- Overcoming infrastructure challenges.
- Equipment maintenance.

2

Sustainability Challenges – Research

What we did – initial participatory needs assessment Initiating Ethnographic Action Research within Community Radio.

Challenges:

- Continuing EAR beyond the initial needs assessment.
- Ongoing documentation of findings.
- Taking the research findings back to the community.
- Feeding the research findings into content production.

3

Sustainability Challenges – Community Involvement

What we did:

- Trained a group of volunteers.
- Trying to expand the initial group by involving more volunteers.

Challenges:

- Creating training cascade.
- Involving women.
- Moving beyond young people to other community members.

4

Challenges – Resources

- Funding cycles and sustaining in between.
- Finding local revenue before broadcast!
- Membership fee; equipment upkeep and maintenance (batteries, cassettes), training charges for new volunteers, offering other services (various official forms, typing and print outs).
- Post license and broadcast possibilities: Local advertisements and announcements, sponsored programmes.

5

Challenges: Content

- Need to create an identity: *'Radio Wale'* or 'ragini waala station' that results from a clear focus and visioning for the work.
- Content based on needs and interests: Livelihood, migration, agriculture, local governance and infrastructure, and entertainment. Based on in depth research of local contexts.
- Regularity of content.

6

Module IX

Issue Based Primer

Learning Objectives:

This module is designed so that participants are able to gain more understanding around a few key thematic areas where Community Radio Stations can design and develop content. These areas include, Governance, Gender and Life Skills for young people. In the session on Governance, participants will understand the principles of democracy and the different structures in Indian Government. The participants will understand the provisions under the *Panchayati Raj* system in India, and develop an understanding of the kinds of programmes that can be developed to enable and encourage community participation in local governance. Sessions II and III in the module discuss Gender and life skills as issues that a Community Radio Station can create locally relevant content on.

Key Themes in the Module:

- Governance
- Gender
- Life Skills for Young People

Session I Governance

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to train the Community Radio teams in understanding the concept of democracy and the local governance structures.

Community Radio can play an active role in ensuring that local government structures are responsive to people's needs and that community members are inspired to become active citizens. However, it is important for Community Radio team members to first understand the basic aspects of democracy and governance before they can start making meaningful content on the issue. While governance is a vast area to explore in terms of all the issues that can be addressed through radio programmes, this module covers only a few basic ideas on which Community Radio team members can start designing their programmes. These include:

- Principles of Democracy and structure of the Indian Government
- Local Governance and Panchayati Raj
- Right to Information

Democracy and Structure of Indian Government

There are various forms of governance in the world and different countries have different ways in which they are governed. A Government is a system by which a state or a community is governed. Free and fair elections are one of the key defining characteristic of a democracy. In a democracy, people vote and decide who will form the government and administer the affairs of the country. Governments can be defined based on the Economic System (Capitalism, Socialism, Communism); System of politics in that how the Government is run (Dictatorship, Totalitarian, Theocracy, Monarchy, parliamentary, republic, monarchy); and Authority in terms of who picks the Government (Revolutionary, Totalitarian, Oligarchy, Democracy). Most countries have a combination of these forms of Governance. (You may use *Resource CD Module IX Session I Annexure I: Types of Governance* to help with explaining these details about different types of governance.

India is considered to have a vibrant democracy with a multi-party system where people vote for candidates from their local constituencies to represent them in the governance bodies. India is a union of 30 states and seven Union territories. The constitution of India was adopted on the 26th of January 1950 and the constitution provided single citizenship to all people in the country with universal adult franchise and a right to vote for every citizen. India follows a parliamentary form of government where the Executive authority is responsible to the elected representatives. There are two houses: The Rajya Sabha which has a total of 250 members who are indirectly elected

Contd...

and nominated and the Lok Sabha which has a total of 545 members who are directly elected from all the states and Union territories. The Lok Sabha has five year tenure. The Vice President presides over the Rajya Sabha and the Lok Sabha elects a speaker to preside over its day to day functioning. The States also have their separate legislative assemblies and councils akin to the Rajya Sabha and the Lok Sabha. In 1952 the Balwant Rai commission promulgated the idea of Panchayat but the strengthening of the third tier of governance happened with the 73rd and 74th constitutional amendments that happened in 1992 that mandated the constitution of the Gram Sabha as the key local body at the village level to ratify all development decisions. The Panchayat raj Act thus enabled local self governance for the people of India. There are several programmes that are currently extant in the country to strengthen Panchayati Raj and to enable locally driven development agendas. All states are mandated to hold Panchayat elections every five years and all decisions of the Panchayat must be ratified by the Gram Sabha which comprises all adult members of the village. There are three tiers to the Panchayat: At the village level, at the block level and at the district level and all Panchayat's have primarily three sources of income:

(i) Local body grants

(ii) Funds for implementation of centrally sponsored schemes

(iii) Funds released by the state Governments on the recommendations of the State Finance commissions

Panchayats may also raise local funds through local tax collection with approval of the Gram Sabha.

The various subjects that need governance like defence, health, education etc have been listed in the Union and state lists depending on the primary jurisdiction for decision making on the issue. There is also a list of approximately 29 subjects that have been devolved to the Panchayats. Detailed information on Panchayati Raj is available on *http://www.panchayat.gov.in/home*

To strengthen democracy the Right to Information Act was promulgated in 2005. The act empowers citizens to seek information from the Government thus increasing accountability and strengthening democracy. A process has been institutionalised by which all citizens can exercise their Right to Information. Information is considered to be any materials including records, documents, data, samples, models, reports etc that is in the custody of any public authority including information relating to any private authority which can be accessed by the public authority by law. All citizens are entitled to contact the Central Public Information Officer (CPIO) of the designated authority and submit an application. The RTI application can also be filed online. The CPIO is bound by the act to assist in filing the RTI and providing the information within the stipulated time of thirty days and if this is not done then information is deemed to have been refused. There is a first appeal and second appeal process in place in case information is not received. Fee for information is minimal at Rs. 10 and there are special provisions for people living below the poverty line. The application for information can also be made on a plain paper with name and postal address of the applicant. Refer to *Resource CD Module IX Session I ppt I Democracy and RTI.*

B. Discussion and Activities

Note: *The activities given below may require fieldwork by CR reporters and other CR team members. Adequate time may therefore be allocated to undertake the activities.*

ACTIVITY I

Theme: Understanding Governance

Materials Required:

Scenarios as given below written out on small sheets of paper

Scenario I: A country is taken over by a military general and he declares himself as the dictator. How will the governance of the country function?

Scenario II: Local elections are over but people did not participate. The results show that the most influential and rich people from certain sections of social classes are in power. Will this be a democratically elected government? How will the governance function?

Scenario III: Panchayat elections have been declared in the state of Tamil Nadu. What would be the three most important things that should be done to ensure a democratically elected Panchayat comes to power in the villages and districts of Tamil Nadu.

Scenario IV: A religious political party is in power and only a single ideology is allowed to be practiced in the country. What would be the challenges that people face?

Methodology:

Fold the scenario chits. Divide the participants into four groups of four each and ask them to select one scenario each. Then ask each group to present five challenges to good governance that are likely to happen in their scenario. Based on the challenges that emerge ask each group to come up with two non negotiable parameters of good governance.

Discussion Points:

Allow the groups to debate the issue till all groups can together agree on three to four parameters of good governance. Encourage participants to relate their discussions to their local context.

ACTIVITY II

Theme: Understanding Relevance of RTI

Materials Required:

Small chits of paper put in a box with the following details:

1. Land Records
2. Widow Pension details
3. Budget allocation for infrastructure development
4. Responsibilities of a public health officer like ANM
5. List of beneficiaries in a particular government scheme

Methodology:

Divide the CR teams into groups of three. Ask them to discuss issues in their community where there is no transparency from the local Government departments. They may have faced these issues in their own personal lives as well. Ask the teams to pick up one chit from those above. The teams must go into the field and research the specific need for information by community members. Using the note provided as Resource *CD Module IX Session I Annexure III: How to Apply for RTI*, team members should file RTI applications. This activity would give them an insight into the process.

Discussion Points:

Once all teams have completed the process undertake a discussion with the group on how challenging or easy the process was. Ensure that participants are able to understand the advantages of the provisions under RTI and how these contribute to strengthening democracy.

ACTIVITY III

Theme: Designing a programme concept for a radio programme series on governance

Materials Required:

Reference the Module IV and Module V of this manual

Methodology:

Divide the participants into groups of four. Based on the discussion undertaken in Activity I of this session and the experience of the participants in during Activity II of this session discuss the kind of programme series participants would like to produce. Go over

the programme concept design questions given in Module IV Session I as well as the information on Formats in Module V Session I. Encourage teams to come up with a complete concept for the kind of radio programme they would like to produce on governance. This activity will strengthen the understanding that participants have gained during Modules IV and V. Encourage teams to develop the following:

- Radio programme series concept for a programme series on Governance
- Research design
- Format
- Programme series storyboard

Discussion Points:

Undertake a brief discussion activity at the end of every step and allow the groups to constructively critique and provide suggestions for improving the programme concept, research tools and questions, programme format and the storyboard of other groups.

Note: *Depending on the participants, this activity may be undertaken over a period of three weeks if participants want to fully design a radio programme series on local governance or RTI related issues. In that case encourage participants to undertake all the tasks outlined in Modules IV and V to develop a full radio programme series. If however, participants are not ready yet to undertake field research, you could move on to the next session after participants have developed a concept sheet for a proposed programme on governance.*

Notes

Presentation:

Democracy and RTI

Democracy and Its Principles

UNICEF Training Manual
Resource Materials

1

Democracy

What do we understand by democracy?

Critical Attributes:

- Participation in voting.
- Free speech demonstrations.
- Multiple parties and candidates.
- Everyone is entitled to vote and to stand for elections.

Are there any other characteristics?

2

Obstacles to Democracy

- Political activity that interferes with free and fair practice.
- Illiteracy.
- Social divisions.
- Lack of knowledge and information about candidates.

Are there any other characteristics?

3

Advantages of Democracy

- The Government is responsible to the people.
- The Government has to defend its actions to the people.
- Systems have to be in place for people to question the Government.

4

Problems with Other Forms

- No free speech
- No citizen rights
- No participation in governance
- Very little accountability

5

Session II Gender

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to train the Community Radio teams in understanding the concept of Gender. The session needs to work at two levels with the Community Radio Stations teams:

- To help them mainstream gender sensitive ideas in all their programming
- To think of specific women related issues they could create content on

Sex is the physiological differences that make a human being a male or female. These include biological differences in their bodies such as their particular sexual or reproductive sex organs, the hormones produced in their bodies, the ability to produce an ova or a sperm and the ability or inability to give birth to children. Gender on the other hand is not biological or physiological. Gender is a social and cultural construct. It can change over time and is different across different societies and cultures and constitutes the norms, roles and responsibilities that men and women are expected to fulfil by virtue of being men and women. Refer to *resource CD Module IX Session II ppt I Sex and Gender.*

In many parts of the world there are several gender inequalities that are practiced as a result of which women are deprived of opportunities for education, health and livelihoods. The burden of child rearing and caring is also placed on women. Societies deem particular roles as more acceptable for the two genders for example housework is expected to be done by women whereas outdoor tasks and earnings for the house is expected of men. Particular kinds of work are also differentially valued by society thereby undervaluing the work that women do at home and placing a higher value on work done by men outside of the house. Gender based violence is a result of such gender inequalities. Domestic violence in particular is often condoned by society where physical punishment for women seems to be justified in many cases. Efforts are being made by civil society as well as Government to change social and cultural norms that place women at a disadvantage by undertaking affirmative action as well as appropriate laws against violence and gender based discrimination. Reservation for women in various Government jobs as well as in the political and electoral processes are some of the affirmative actions already undertaken by the government. Laws such as the protection of women from Domestic Violence Act (2005) have also been passed. (Refer *Resource CD Module IX Session II ppt II The Protection of Women from Domestic Violence*).

During this session on Gender, make sure you help participants explore their own gender bias and prejudice and help them recognise that if principles of equality are to be adhered to in our everyday lives.

B. Discussion and Activities

ACTIVITY I

Theme: Understanding Gender through word association

Materials Required:

Chart paper, sketch pens, white board, white board marker

Methodology:

On one chart paper write the word Man. Now ask participants to give words that they associate with the word Man. Participants are allowed to give only words they associate with the concept of being a man. You are likely to get words like – moustache, tall, muscles, strong, independent, short hair, head of household etc. You are unlikely to get words like penis or sperm. Now write the word woman on a chart paper and ask participants to give words that they associate with woman. You are likely to get words like gentle, kind, mother, cooks, cares for children etc. You are unlikely to get words like breasts, vagina, ovaries or ova.

Discussion Points:

Once participants have gone through the complete word association (It may take up to half an hour to encourage participants to throw up associated words – so be patient and encouraging of participants). Discuss how many of the words that emerged during the exercise were gender constructs and how many were related to the physiology or biology of being a man or a woman. List out in two discreet lists what words were clearly gender constructs and what denoted any form of physiological difference. The lists will reveal that most of the words the participants had given were all gender constructs. This would clearly show that these constructs are not God given or natural but are created by man and supported through social norms. Discuss if any of the gender ideas that came up during the word association exercise need to be changed and if so why.

As an example:

If you have a word like ‘strong’ associated with men and ‘kind’ associated with women in your word association exercise – question why it cannot be the other way around. Further ask participants to think if such gender constructs push men and women towards conformity of a particular kind that they may not necessarily want as individuals.

ACTIVITY II

Theme: Unpacking gendered social expectations and resulting control

Materials Required:

20 strips of Black ribbons, white board, and white board marker

Methodology:

Request two volunteers to stand in front of all the participants. Keep the strips of black ribbons ready. Now explain the exercise to everyone. Starting from the head and proceeding down to the feet, participants will think of what society expects of women and what kinds of controls it applies on her. As each control is identified, one participant will walk up and tie that part of the volunteer's body with black ribbons.

Here are some leads for the probes you may like to use during the exercise:

Head: Does society prevent women from thinking? What kinds of thoughts or ideas are frowned upon? Is there control on education? Similarly probe how society controls a woman's eyes, chest, hands, reproductive and sexual organs, legs etc.

At the end of the exercise ask participants to observe how much of the volunteers' bodies are tied with black ribbons. Remove the ribbons from the volunteers.

Discussion Points:

Ask the volunteers how they felt. Ask women in the room if they feel constricted like this in their daily lives? Discuss with the team if there is inequality in the control that society exercises on women as opposed to men. Discuss also if this constricts the opportunities available to women for example if black ribbons were tied on the volunteers head and legs, thus controlling how much education a woman receives or how mobile she is allowed to be. Discuss with the group if these would limit the opportunities for freedom, self expression, development and growth available to women. Discuss also what efforts can be made to bring about change in this regard.

ACTIVITY III

Theme: Understanding forms of violence through the Life Cycle approach

Materials Required:

Multiple copies of Small cards with life situations written on them, blank sheets, pens.

Each card set of Life situations should contain the following seven cards:

- Pre Birth – in the womb
- Birth
- Childhood
- Adolescence
- Youth
- Adulthood – married life
- Old age

Methodology:

Divide all participants into four or five groups of four each. Each group must be given one life cycle set as above, a few sheets of blank paper and pens. Ask the groups to look at the life cycle events in their life cycle set and think about the kinds of violence that women have to face in their cultural and social contexts at each of these stages. The groups must write these down on the blank sheets that they have been given.

Discussion Points:

Once the groups have finished the activity, undertake an open discussion on the different kinds of violence. Emphasise that violence is not necessarily physical and that causing emotional hurt is also part of violence. Many women face harassment and extreme discriminatory practices that are also considered violence. Ask the groups to present the different kinds of violence they have noted at different points in the life cycle of women. Ask participants to think how this violence can be prevented?

ACTIVITY IV

Theme: Mainstreaming Gender concerns in radio programmes

Materials Required:

Paper and pens for all participants

Methodology:

Group work

Divide participants into groups of three or four each. Each group has to think of how gender ideas can be mainstreamed into radio programmes on different issues. Each group must list out the different kinds of programmes that the Community Radio Station could produce and then ideate on how gender inequality can be addressed in that particular programme? Example:

If the radio station is doing a show on agriculture, in what way can gender equality be addressed within that? Could the programme discuss differential wages for women or depending on the context, if women are burdened with agricultural responsibilities, could the programme talk about men sharing the burden?

If the Community Radio Station is developing a programme series on Education, could some of the episodes focus on the differences in the opportunities available for girls to complete education or go for higher education etc?

Group work should result in one sheet of paper from each group that has one column listing the proposed programme or programme series and a second column detailing how the idea of gender equality will be mainstreamed into the programme.

Discussion Points:

Engage participants in an open discussion to list out some of the key concerns in their areas that they would like mainstreamed in most or all the programmes of the Community Radio Station. List these out on a chart paper and have the Community Radio Station put it up so that all content design teams can think of how these can be incorporated into their series of script ideas.

Presentation:

Understanding Sex and Gender

Understanding Sex & Gender

UNICEF Training Manual
Resource Materials

1

What is Sex?

Sex refers to the physiological and biological differences that identify a person as male or female.

- Reproductive organs
- Hormones
- Ability to produce sperm or ova
- Ability to give birth and breastfeed children

SEX does not only mean sexual intercourse!

2

What is Gender?

- Social and cultural construct.
- Learnt and acquired.
- Can change over time and between cultures.
- Defined through ideas, roles, expectations and responsibilities in society.

3

Gender Equality Means…

- Equal opportunity to enjoy socially valued goods, rewards, resources, and opportunities.
- Equality in decision making abilities and roles.
- Empowerment of women means…
  - Redress the power imbalance.
  - Enable women to be autonomous.

GENDER EQUALITY does NOT mean “making men and women the same”!

4

The Protection of Women from Domestic Violence Act, 2005

Passed on 13th September 2005
Implemented on 26th October 2006

UNICEF Training Manual
Resource Materials

1

Highlights of the Law

- It is a rights based law.
- It gives the emergency orders to stop domestic violence.
- It gives legal right to live life free of violence.
- It advocates the right to live with dignity.
- It makes the government accountable to stop domestic violence.
- This is the first law in India that defines domestic violence.
- This is the only law that gives right to reside in shared household.

2

Definition of Domestic Violence

It defines different kinds of violence and protects women and girls from:

- Physical abuse
- Sexual abuse
- Verbal abuse
- Emotional abuse and
- Economic abuse

3

Who Can Use the Act?

Aggrieved person (complainant) can be…

Mother, daughter, sister, wife, ex–wives, single women, women in live-in relationship.

Respondent (Male) can be…

Father, brother, husband, son, live in partner.

Female aggrieved person can take protection (stop violence) orders against any male respondent

4

Coverage of the Law: Domestic Relationship

- Any female who lived or have, at any point of time, lived together in a shared household, when they are related by consanguinity, marriage, or through a relationship in the nature of marriage, adoption or are family members living together as a joint family.

5

Relief under the Act

- Protection orders
- Residence orders
- Custody orders
- Monetary relief – (compensation & maintenance)

6

Procedures for the Implementation of the Law

- Any person in good faith can give the application to the Magistrate and he/she is liable to have first hearing within 3 days of submission of application.
- Magistrate shall endeavor to dispose of every application within 60 days of first hearing.

7

(Contd.)

- On the violation of protection orders/stop violence orders of the court – police along with protection officer will arrest the violator of court orders.
- Law has the provision of one year imprisonment or fine of Rs. 20,000 or both.

(Many women did not want their husband to be put in prison – the act was amended in 2009 to allow constables to issue police safety orders and also detain the person committing domestic violence).

8

Role of Civil Society

- Believe in – women's rights are human rights.
- Prepare ourselves to live life free of violence and with dignity as our right.
- Be ready to speak out against domestic violence.
- Come forward to reduce social acceptance of domestic violence.
- Join collectives and campaigns to make your voice to be heard.
- Make the state accountable to end domestic violence.

9

Session III Life Skills for Young People

A. Concept and Key Information for Facilitators

Use the information provided in the box below as your background material to train the Community Radio teams in understanding the importance of creating programmes on life skills for young people. The session must also demystify the concept of life skills so as to broaden the concerns that it can address.

Young people's concerns are often not addressed in any media. For content design purposes the concerns of this age group are also hard to gauge. They are neither children nor adults and they find it hard to articulate their needs. While they form a very large part of the audience for a Community Radio Station, the overriding concerns of livelihood usurp the agenda and all conversations around youth seem to focus on providing them with information that would help them find appropriate jobs or discuss other kinds of livelihood opportunities. However, in everything that a young person does, a basic set of skills known as life skills play a critical role. These skills inform how successful that young person is likely to be in their personal or professional lives. Life skills are skills that can be acquired by all young people. In simple words, life skills are those skills that help a person negotiate all aspects of their lives in a successful manner. If young people are able to hone life skills it helps them build their self-esteem and increase their confidence. Better life skills also ease the transition from adolescence into adulthood where people must shoulder greater responsibilities.

Life skills fall under three broad categories: Cognitive skills, communication skills and management skills. Refer *Resource CD Module IX Session III ppt III Problem Solving and Decision Making Skills*.

Cognitive Skills Could Include:

- Decision making: Making a decision can often become a very hard thing to do. It is important for young people to develop a process for arriving at decisions that is both well informed and well thought out. This process could include, acquiring all the relevant information about the issue, isolating the choices and options available, creating a list of pros and cons for each option to arrive at the most beneficial decision.
- Critical and analytical thinking/problem solving: Young people are often in a hurry and do not spend enough time mulling over a problem to give it the critical analysis required to come up with creative solutions. Thinking critically and analytically is like placing an object (in this case the problem) at the centre of the room and going around looking at it from all possible angles and dimensions. Viewing the object from different angles and points of view throws up different dimensions of the object. Similarly analysing a problem in this manner enables a young person to appreciate it in its complete form without ignoring aspects that may be hidden from immediate view. Another aspect of problem solving skills is to have the ability

Contd...

to distance oneself from the immediacy of the problem. This distancing enables clarity of thought and allows for better analysis of the problem or situation at hand.

Communication Skills Could Include

- Conflict resolution: Conflicts are caused when two individuals or groups of people have divergent priorities and are unwilling to either see the other point of view or compromise. Resolving conflicts in principle require a robust understanding of the power dynamics in play and about negotiating despite those dynamics. Successful negotiation is about understanding each other's point of view and about empathy. Young people often face conflicts with parents and with peers; conflicts may also be with peers of the same gender or from the opposite gender and the nature of the conflicts is likely to be different in each case. Negotiation skill is an important skill that helps people not just in their personal lives but also in the professional careers and long term growth. It can also be an important social skill especially in diverse communities where different groups may have divergent priorities. Resolving conflict involves bringing the conflicting parties to a negotiating space which is neutral, articulating the key factors for the conflict as well as possible resolutions such that there are some benefits accruing to both parties while each makes some compromise.
- Team work: This may look like an unimportant skill, however, as young people grow up to become useful members of their communities they will be called upon to work in teams. In rural areas this could be in jointly undertaking tilling of the fields or resolving the water crises in the village and in urban settings this could be in professional or other work place settings. Having appropriate skills that enable collaboration and team work invariably increases outcome potentials and fosters better results. This requires a combination of interpersonal, problem solving, negotiation and conflict resolution skills – all of which come in handy when trying to work as a team or a group. The skills most needed for team work is to be able to appreciate each other's abilities, recognise the team strengths and weaknesses, work together to ensure that you build on strengths and mitigate weaknesses, collaborate to achieve results and own the work jointly so that the outcomes are also owned jointly.

Management Skills Could Include

- Managing emotions: As we live our lives we are faced with several situations that may evoke extreme emotional responses. While having an emotional response is natural and desirable, in social settings managing our emotional responses benefits the way we are able to work with our friends, family and colleagues. This includes managing anger which is one of the most disruptive emotions that could result in a quick breakdown of social relationships if unmanaged. There are several ways in which anger can be managed and young people may try out different ways in which they can try and manage their angry responses such that they do not result in hurtful action or articulations.

Through the activities in this session, participants should begin the value of such life skills for adolescent and young people in their area and think about creating a radio programme series aimed at 13-18 year old young people.

B. Discussion and Activities

ACTIVITY I

Theme: Decision Making

Materials Required:

Several photocopies of the Decision making tool (*Resource CD Module IX Session III Annexure IV: Decision Making Tool*), paper and pens for participants, white board and white board marker

Methodology:

Divide the participants into groups of two and give each group a copy of the decision making tool. Also provide each group with paper and pens. Ask each person in the group to think of any issue, personal or professional, that they have been struggling with and have not managed to take a decision on. Ask them to use the tool to clarify their options and see if the decision making process becomes easier for them. There may not be enough writing space in the tool itself so participants can respond to the questions given in the tool on separate sheets of paper. At the end of the exercise, each group would have two completed tools that they have worked on with the support of their partners.

Discussion Points:

Allow each group to present their tool. Each person must pick out two choices that emerge as strong contenders for the decision. Once all groups have presented their decision making tools, discuss if the tool helped clarify the options to them. Now use any one of the presented tool as an example and the two key choices that emerge through the process to create a list of pros and cons for each of the options available for decision making. Through the discussion, try and arrive at the decision that has more pros going for it and less cons.

Leave the group with the thought that if the ideas that emerged through this activity were to be communicated through a radio programme for young people what kind of a programme how would it be presented. Ask the groups to think about these and be prepared for Activity III of this session.

ACTIVITY II

Theme: Anger Management

Materials Required:

White board and marker

Methodology:

Group discussion and role play: Through an open discussion list out situations that the participants feel make them angry. The situation could be personal family situations or work related situation in the Community Radio Station or in their community – situations related to their interactions with different community members in their village. Create this list of the white board. Next discuss what physical attributes come into play when a person lets anger control the situation rather than manage it. For example you could get attributes like shouting, physical violence like hitting, being verbally mean and saying hurtful things you don't really mean, face going red, body going stiff, crying, frowning, clenching of fists, stomach aching, head pulsing etc. List these out on the white board as well. Confirm that both lists on the white board are realistic and in some way or another have been experienced by all participants.

Now divide the participants into groups of five. Ask them to pick any one situation from the list of situations on the white board and play act it in a manner where all or several of the physical attributes of anger can be seen. Then re-enact their role play in a manner that these anger attributes are controlled by using one strategy or another.

Allow groups fifteen to twenty minutes to prepare their role plays. Have all groups act out both their scenarios: One with a demonstration of anger in action and the other demonstrating anger management.

Discussion Points:

Once the role plays are over discuss with participants what skills were used in the anger management role plays to try and control the situation. List these out on the white board. See if your list reads out like this: Walking away from the argument; staying quiet and not responding with angrier retorts, reasoning by using a calm voice, enlisting someone's help in the situation etc.

Discuss with participants what content creating strategies they would use if they were to create a radio programme to communicate these anger management skills to a young audience.

ACTIVITY III

Note: This activity may require field work and up to two weeks of preparation time by the participants.

Theme: Designing a radio programme of life skills for young people

Materials Required:

Access to Modules II, IV and V to revisit research methodologies, designing concept and radio programme format design sessions

Methodology:

Divide participants into three groups and based on the discussions around life skills ask participants design simple research guides to undertake focus group discussions with young people so as to understand the challenges they face on a daily basis and the kinds of life skills would be useful for them to learn. The research work may take participants up to a week in the field.

Once all groups have finished research, ask them to come up with a programme design and concept based on the programme concept design discussed earlier in this manual. Ask the teams to also decide the kind of radio format such a series programme would have. This may take the teams another week to work on. Reorganise the training session once all teams have drafted their programme concept, format and radio programme series storyboard.

Discussion Points:

Ask all teams to present their programme concepts. Formats and series storyboards to everyone. Encourage participants to provide feedback and let all stations decide which programme concept they would select to produce as a programme series. Try and use the following criteria to help participants select the programme:

- Adequate Research has been undertaken and the issues are clear
- The programme concept includes participation by adolescents and young people
- Other stakeholders that can support skill building like parents, teachers, village elders etc have been involved including any NGOs in the area working with young people
- The programme concept creatively involves the ideas around life skills that have been learnt through the activities of this session.

Presentation:

Problem Solving and Decision Making Skills

LIFE + SKILLS
= LIFE SKILLS

UNICEF Training Manual
Resource Materials

1

What are Life Skills ?

A 14 year old boy starts to take drugs because he breaks up with his girlfriend.

A young girl's dream to become teacher bursts like a bubble when her parents asked her to quit school and marry a stranger a few months later.

An 18 year old boy is in a daze bacause he does not know what to study in college

Life Skills are the skills which enable us to translate **knowledge, attitude and values** into actual abilities to address immediate issues in our lives.

2

Life Skills

Cognitive Skills

Decision Making/ Problem Solving Skills
- Information-gathering skills
- Evaluating future consequences of present actions for self and others-determining alternative solutions to problems
- Analysis of values and of attitudes about self and others on motivation

Critical Thinking
- Analyzing peer and media influences
- Analyzing attitudes, values, social norms, Beliefs, and factors affecting them
- Identifying relevant information and sources of information

Creative Thinking

Communication & Interpersonal Skills

Self Awareness

Empathy
- Ability to listen, understand another's needs and circumstances, and express that understanding

Interpersonal Relationship
- Verbal/nonverbal communication
- Active listening
- Expressing feelings; giving feedback (without blaming) and receiving feedback.

Effective Communication

Management Skills

Coping with Emotions
- Managing anger
- Dealing with grief and anxiety
- Coping with loss, abuse, and trauma

Managing Stress
- Time management
- Positive thinking
- Relaxation techniques

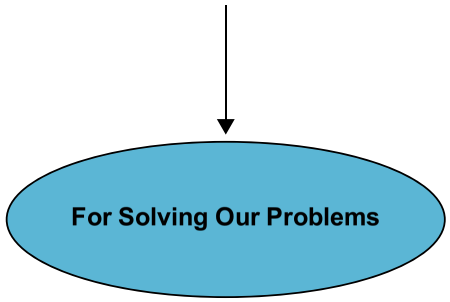
3

Problem Solving & Decision Making

UNICEF Training Manual
Resource Materials

1

Why Do We Need To Make Decisions?



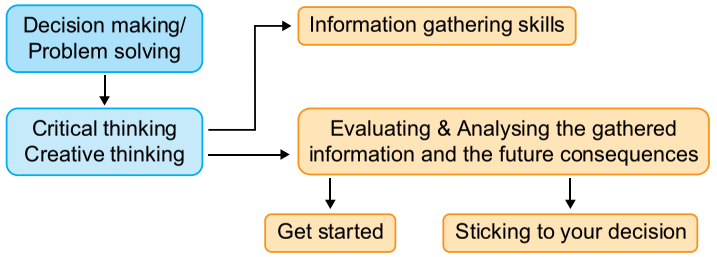
2

Sita, a 16 yrs old girl is going to give Class X board examination. Her best friend Rajani is insisting that she stay over at her place to attend the wedding of her sister.

If you were Sita, what would your decision be?

3

Skills for making Responsible & Effective Decisions



4

Decisions under Pressure

- Pressure from parents
- Pressure from peers
- Pressure from boyfriend/girlfriend

5

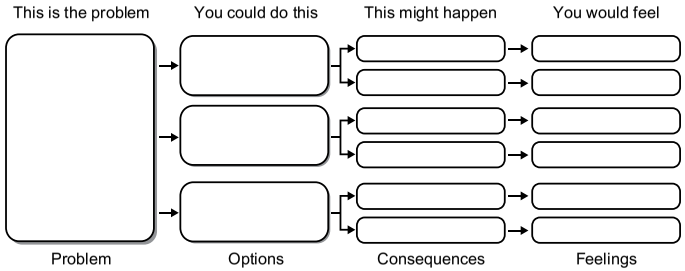
Sabita is 19 yrs old girl. Her parents are always worried that they'll not receive any marriage proposals for her. The anxiety grows as all the other girls in their village are getting married. But what they do not know is that Sabita is in love with Neeraj, who has been seeing her for years. One day, Neeraj comes to Sabita and tells her he wants to have sex. She is hesitant, but Neeraj keeps pushing her.

If you were Sabita, what would your decision be?

6

Decision Making Tool

Work Sheet 3-7



Our preferred decision is: _____

7

Common Decision Making Mistakes

- Relying too much on 'expert' information.
- Over estimating/Underestimating the values of information received from others.
- Only hearing what you want to hear or seeing you want to see.
- Not listening to your feelings or gut reaction.

8

A Few Reminders

- Always remember, not making decision is a decision not to take action.
- Do not make decisions that are not yours to make.
- Avoid snap decisions. Take your time to evaluate and analyse the options and alternatives you have.
- But don't take too long. Choosing the right alternative at the wrong time is worse than choosing the wrong alternative at the right time. So make the decision while you still have time.
- Do your decision making on paper. Make notes and keep your ideas visible so you can consider all the relevant information in making your decision.

9

Module X

Self Evaluation and Community Audits

Learning Objectives:

This module is designed for Community Radio reporters, staff members as well as members of the NGO supporting the Community Radio Station. The module aims to build an understanding of the concept of self evaluation through a regular process of review. The sessions in the modules are designed such that the principles behind self review and evaluation can be clarified and Community Radio Station teams are encouraged to implement a regular review process. The other key learning objective of this module is to demystify the concept of community audit and to lay out a few simple processes that can be undertaken to conduct a community audit of the Community Radio Station's activities. The self review and evaluation process is intricately linked to the community audit process such that a Community Radio Station that has not undertaken a complete review of its own activities is unlikely to open itself up to the community for an audit. Through this module it is hoped that the Community Radio Station and the NGO staff teams will begin the cyclical process of evaluating, re-strategising and improving upon the implementation of a participatory community managed process of local voice and knowledge sharing.

Key Themes in the Module:

- Understanding Self Evaluation and Establishing Indicators
- Community Audit for Community Radio Station

Session I Understanding Self Evaluation and Establishing Indicators

A. Concept and Key Information for Facilitators

Use the information box below as your background material to explain the concept of review and evaluation and why undertaking a review of one's own work is being encouraged for Community Radio Stations.

Why Should Community Radio Stations Review Themselves?

It would be very easy for external evaluators to visit a Community Radio Station and evaluate its work as is the case in many development programmes. However, Community Radio Stations are established on principles of local ownership and local participation that is premised on the fact that contextual realities and knowledge systems must guide the way a Community Radio Station operates. This is not to say that a Community Radio Station has nothing to learn from the outside world or from those who do not necessarily live and belong to the local community but that if a Community Radio Station's work has to be evaluated it would be best done by the members of the community that the Community Radio serves. In order to enable a constructive community audit as is discussed in the next session of this module, it is therefore essential for the Community Radio Station to first look at its own work and review its functioning so that it can put forward this work to its community members to evaluate and audit.

Principles for the Review

Community Radio is the third tier of broadcasting, representing the interests of the community it serves as opposed to the interests of the state or any commercial interests. It embodies the constitutional right to freedom of expression, and prioritises voice, access and inclusion of marginalised members of its community. It supports and facilitates meaningful participation of the community in content design and programme production and is managed and owned by community members. It upholds principles of diversity, transparency and accountability. Therefore when reviewing its functions and operations a Community Radio Station must first and foremost review itself on these core principles and assess how well it has been able to bring them into practice in its everyday functioning.

Parameters for Self Review

As has been discussed in Module VI of this manual, before a Community Radio Station can start a regular process of broadcast it needs to have consulted with its key stakeholders and community members to arrive at a vision and mission for itself. The vision and mission are supposed to be the

Contd...

guide for all its operations for a given period of time in the mid to long term. The vision and mission articulate the Community Radio's aspirations and aims and specify how it intends to serve its community. A self review process is therefore essentially designed to assist the Community Radio teams to understand how well or poorly they are able to move towards achieving their vision and if they are following the mission they had set out for themselves. The review is also extremely helpful in acting as a benchmark for the Community Radio Station to stop and look at its work and strategise if something in the operational modalities needs to change in order to better achieve the mission goals that the Community Radio Station had set out for itself.

Framework for Review: There are several frameworks that can be used for a self evaluation or a self review process. Many of these are available as open source materials and toolkits on different community media sites and these have also been listed in the resources section of this manual. (Refer to *Section III Resource materials for other frameworks that can be used for assisting a self evaluation and review process*). However, for the purposes of this session use the self assessment training tool provided in *Resource CD Module X Session I Self Assessment Guide Ideosync Media Combine training tool.*

The tool details five key areas of operation in a Community Radio Station that the station teams can examine during their self review. It is an open ended tool in that it has been designed so station teams can write detailed responses in each section, measure themselves against their own stated vision and mission and define the improvements they would strive to achieve and the time frames within which they will attempt to bring about these improvements.

If by the time this session is being conducted with the Community Radio Station reporters, the station is broadcasting, the teams could choose to stop its regular broadcasts for a day and involve the listening audiences in the self assessment process by repeating an announcement about the self review being undertaken by the Community Radio Station teams and inviting listeners to call in or write in with their thoughts and comments on how the station has been serving them. This was successfully done by Gurgaon Ki Awaaz Community Radio Station (refer *Resource CD Module X Session I Annexure II: Notes from GKA on Experience of Using Self Assessment Tool*). However if the station is not yet broadcasting, the tool can be undertaken by the trainees and NGO staff to equip them with an understanding of how they could assess their work in the near future as well as get a sense of the yardstick they could use to do the same.

B. Discussion and Activities

ACTIVITY I

(This activity should be undertaken with reporters and volunteers of the Community Radio Station as well as the staff and members of the NGO supporting the Community Radio Station)

Theme: Undertaking the self review and analysis process

Materials Required:

Copies of the tool given in resource CD, paper and pens for all teams

Methodology:

Group work: Divide all participants into small groups of five to six members each. Provide a copy of the self assessment and review tool to all groups. Ask them to discuss each question amongst themselves and respond to all the sections in the tool and all the questions within each section. Before the groups begin ask one volunteer to read out the mission and vision of the Community Radio Station developed earlier during this training when undertaking Module VI. Put the vision and mission statement up on walls where they are clearly visible for all members to see while undertaking the review.

The self review may take a full day at the minimum. Ask each group to share the assessment of the station that they have undertaken and understand the suggestions for improvement that each group is suggesting for the Community Radio Station to undertake. Create a consolidated version of the responses as each group presents on a white board. It may be useful to go one section at a time and have each group present a section, get a consensus on all suggestions for improvement and timelines for that section of the tool before moving to the next section.

Once all sections are completed create a consolidated self review document for the Community Radio Station.

Discussion Points:

Discuss with all participants what it felt like revisiting all the work they have been doing on a daily basis? Did participants feel that the daily practice of broadcast or content creation had taken them away from what were articulated as the mission and vision of the Community Radio Station? Was the process empowering in that it allowed all team members to feel in control of their process once again and create a map to guide their future activities? Discuss if they felt the need for any additional questions or sections under which they wanted to review their activities. Did they feel something was left out or missing? If so, encourage participants to add questions to the tool and modify as per their own requirements. Read out the experience of using the tool shared by Gurgaon ki awaaz Community Radio Station and discuss how the experience was different or similar for them.

Session II Community Audits

A. Concept and Key Information for Facilitators

Use the information box below as your background material to explain the concept of a community audit and why it is important for a Community Radio Station to adopt such a process as part of its own self assessment and review.

'A social or community audit is a way of measuring, understanding, reporting and ultimately improving an organisation's social and ethical performance. A social audit helps to narrow gaps between vision/goal and reality, between efficiency and effectiveness. It is a technique to understand, measure, verify, report on and to improve the social performance of the organisation'.

In the case of a Community Radio Station that has been established in-principle to serve the community in its broadcast radius, it is critical to get feedback from the community and measure performance. A community audit will serve two clear purposes for a Community Radio Station:

1. Bring the station closer to its community and closer to the principles of transparency and accountability that should be its guiding principles.
2. Enhance the quality of management and governance of the Community Radio Station by making it answerable to the community.

When a Community Radio Station undertakes a community audit it demonstrates to its community that it values the voice of its stakeholders, including marginalised/poor groups whose voices it was supposed to facilitate and amplify.

A community audit is one of the critical ways a Community Radio Station can deepen its own assessment. After completing its self assessment and review when the station enables its community to comment on the effectiveness and usefulness of its operations, it may be able to create long term guidelines and make its programming more responsive to community needs.

It is most important for the Community Radio Station to articulate and communicate to its community members the purpose of the community audit that is being undertaken. Here could be possible objectives of the community audit:

1. To explore its audience and listenership patterns
2. To understand if the community is aware of the mission vision and objectives of the Community Radio Station
3. To explore if the programmes being produced and broadcast by the station are useful for the community and if so how?
4. To explore the extent of community participation the station has been able to foster
5. To explore whether the community feels a sense of ownership about the station

Contd...

Advantages of a Community Audit

(i) Trains the community in undertaking bigger steps towards participating in the activities of the Community Radio Station and become stronger, more effective stakeholders

(ii) Encourages diversity of voice and transparency in local media

(iii) Promotes collective decision making and sharing responsibilities

(iv) Develops human resources and social capital

In order to be effective, the community members as auditors of the Community Radio Station must have the right to:

(i) Seek clarifications from the Community Radio Station about any decision or decision making processes, activity, radio programme design/production, advertising or sponsorship etc

(ii) Consider and scrutinise existing broadcast schedules and local activities of the Community Radio Station

(iii) Access registers and documents relating to content creation, management or other relevant areas of work of the Community Radio Station

This requires transparency in the decision-making and other content production related and management related activities of the Community Radio Station. In a way, a community audit can serve as a measure for enhancing transparency by enforcing the right to information in the planning and implementation of the kinds of programming and broadcast content of the Community Radio Station.

Since communities do not enjoy lengthy surveys it may be useful for the Community Radio Station to plan a month for participatory Community Audit activities. This community audit month could become a yearly feature in the Community Radio Station's calendar. The following tools may be used during these activities:

Community Audit Tools

1. Content quality scorecards: Wall paintings are traditional in rural and peri urban settings. A simple score card regarding quality of the Community Radio Stations Programmes can be put up on several walls in the community and community members can be encouraged to score the stations performance based on a five or four point scoring pattern.
2. Call out surveys: There are a few mobile-based survey tools already available. These have been developed by different organisations like *Awaaz De* and *Gram Vaani*. These can be employed for the community to give a Yes or No response to a series of questions regarding the Community Radio Station.
3. Crowd polling: Community events can be organised and an interactive crowd polling session can be organised where voice poll or show of hands polling can be done to assess quality of stations broadcasting and community engagement processes.

B. Discussion and Activities

ACTIVITY I

Theme: Preparing for a community audit

Materials Required:

Flip charts and marker pens

Methodology:

Divide the participants into groups of five to six members. Ask the groups to present short role plays based on their understanding of a community audit of the Community Radio station. The role plays should specifically focus on the kinds of questions the community is likely to pose for the community radio team members. The role play must have three clear sections:

- An announcement of the community audit of the Community Radio Station apprising the community of the activities of the Community Radio Station and requesting the community members' participation in the audit.
- A list of the kinds of questions/engagements that will be created with the community to elicit their response (as an example Do you listen to the Community Radio Station and if so why and if not then why not? etc).
- An articulation of the kinds of responses and counter questions the community members are likely to ask of the Community Radio Station.

Once the role plays are presented, create the lists as were indicated in the role play on the white board.

Discussion Points:

Ask participants to engage with the writing on the white board and discuss how to improve the community audit that was shown as having taken place via the role play. List out a few concrete ways in which the audit process undertaken by each group could be improved.

Further discuss what challenges that teams feel they are likely to face when undertaking a community audit.

Section 3
Resources

Online Links

This section provides online links to sites that contains repository of resources. Some key resources have been downloaded and added under resources in the Resource CD.

I. Policy Related

http://www.mib.nic.in

http://www.uccommedia.in/

http://www.communityradioindia.org

http://ccfcindia.net/

II. UNESCO Resources on Community Radio *http://informationliteracy-asia.blogspot.in/2009/04/unesco-resources-on-community-radio.html*

III. Content sharing and Community Radio news

www.edaa.in

IV. Peer based knowledge sharing and capacity building

www.manch.net.in

V. Support Organisations

Community Radio Forum: *www.crforum.in*

Community Radio Association of India: *www.facebook.com/crassociation*

CEMCA: *www.cemca.org.in*

Ideosync Media Combine: *www.ideosyncmedia.org*

Maraa: *www.maraa.in*

DRISHTI: *www.drishtimedia.org*

One World South Asia: *www.southasiaoneworld.net*

AMARC: *www.asiapacific.amarc.org*

United Nations Children's Fund

UNICEF House,
73 Lodi Estate
New Delhi - 110003
India

www.unicef.in