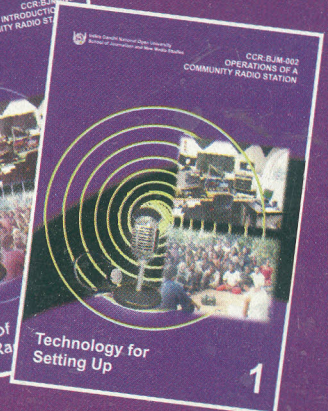




Indira Gandhi National Open University
School of Journalism and New Media Studies

CCR-BJMP:001 INTERNSHIP MANUAL



“शिक्षा मानव को बन्धनों से मुक्त करती है और आज के युग में तो यह लोकतंत्र की भावना का आधार भी है। जन्म तथा अन्य कारणों से उत्पन्न जाति एवं वर्गगत विषमताओं को दूर करते हुए मनुष्य को इन सबसे ऊपर उठाती है।”

— इन्दिरा गांधी



"Education is a liberating force, and in our age it is also a democratising force, cutting across the barriers of caste and class, smoothing out inequalities imposed by birth and other circumstances."

—Indira Gandhi



CERTIFICATE
IN
COMMUNITY RADIO
PRACTICAL

1	Organisation of Internship	5
2	Resource Persons	6
3	Credit Points	8
4	Operations of a Cr Station	10
5	Understanding Volunteers	15
6	Recording Techniques	20
7	Post- Production Techniques	28
8	Transmission	34
9	Finance	40
10	Community Participation	45
11	Learning to Work at a Cr Station	50
12	Final Project	54

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INTERNSHIP MANUAL

The Certificate Programme on Community has three sections –

- Theory Course I consists of basic concepts of Community Radio
- Theory Course II provides you with the technical knowledge for managing a Community Radio Station
- Internship - Hands on Training as intern at a Community Radio Station

Theory Course I has provided you the necessary background and concepts for Community Radio and Course II details of technical equipments and production. The Internship will guide you to learn audio production techniques and offers you the opportunity to observe the running of a community radio station. During the course of the internship, you are expected to become familiar with the equipments, learn the basics of radio production and understand how a station interacts with community. Always remember, the basic radio equipment and production techniques are all same – whether you work in a community radio or in a commercial set up or even in the state run All India Radio. What is then different in Community Radio? As you may have realized while you were reading the theory blocks, Community Radio is different in its attitude towards the target audience and in its total emphasis on community participation.

Before starting this Internship, you should have completed the Home Assignments Sheets sent to you. You are expected to hand over the Sheets to your Counselor at the Community Radio Station for assessment of Credits. The Assignments if properly completed will grant you **2 Credits**.

We have designed this internship to give you an opportunity to apply the knowledge gained through the study of theory courses and learn how a community radio station integrates with the community to become a true mirror of the society it aims to serve. You must read the entire Manual carefully before reaching the Community Radio station for internship so that you know what is expected of you at the station and how you can plan your work-schedule.

You will bear the expenses of travel to reach the community radio station but at the station your accommodation and food will be the responsibility of the station license holder. Food will be vegetarian and accommodation will be on twin-sharing basic - two learners in one room.

You will be working with the community radio staff of the station for the next ten days. You will not only learn the operations in a community radio station but also get an opportunity to interact with the volunteers who are the link between the community and the station. This experience should help you to understand different aspects of a running a radio station, the difficulties and advantages that are faced while working with community members and learn the ways in which community participation are achieved.

The broad objectives of the Internship are to:

- Learn the organizational structure of a community radio station
- Understand the programme policy development procedure

- Meet the community and get a hands-on training on community interaction
- Familiarise with the equipments for studio as well as field recording
- Understand how audience surveys are conducted and used by a community radio station

At the end of this internship you are expected to:

1. Complete the Assignments given in by your Programme Counselor for assessment **(6 Credits)**
2. Complete the Final Project – Design and produce one programme of 20 -25 minutes duration as guided by your Programme Counselor **(2 Credits) – This is compulsory**

A Community Radio, let us again reiterate, is focused on communities living within the transmission zone of the radio station. It reaches out to every section of the society within its transmission zone with special efforts for the communities that are marginalized to ensure that the less-privileged sections of the community also find a voice through the radio. Among all the media, it is the most intimate and it is an accepted tool for social development through communication.

This Internship is mandatory for all learners. At the CR Station, each day's activities have been planned in detail and at the end of each day you are expected to complete one worksheet containing Assignments to evaluate how much you have seen and learnt.

At the CR Station, your Programme Counselor will give you a 20-page booklet containing the daily Assignments which you have to complete. If the space provided is not sufficient then you may add extra sheets to complete the Assignment. Four blank extra sheets have also been provided at the end of the booklet. At the end of the ten days please hand over the Assignment Booklet duly completed by you along with the Final Project (a radio programme: duration 15-20minutes) to your counselor.

You may ask for any clarification about the Assignments from your Programme Counselor at the CR Station.

Learn to work in collaboration with local volunteers and staff of CR Station. This is the first and perhaps the most important step in managing a CR Station.

Now let us understand the working pattern that has been planned for the Internship Programme.

1. ORGANISATION OF INTERNSHIP

This Internship is for ten days. It is a very great privilege to find such an opportunity to study a community radio so closely. Make sure that you are using the time at the station gainfully. The schedule of work day-wise will be as below:

1. Record the basic functions of a community radio station manager and the staff structure of the station
2. Study the time slots of original broadcast, repeat broadcast and understand how these time-slots have been decided
3. Observe one full day's broadcasts and learn to make entries in the Que-sheet of broadcast and log book entries.
4. Find out the different formats used by the programme producers
5. Study the composition of the programme policy committee and management committee of the station and identify
 - i) Members from Community
 - ii) External Members and their status
 - iii) Staff of Educational Institution/NGO/KVK
6. Understand the technical set up of the station:
 - i) How many studios
 - ii) System of Recording & Archiving
 - iii) System of editing and the software used
 - iv) Technical details of transmission equipment
 - v) Location of Antenna and its reach
7. Learn operation of the recording console in studio
8. Learn how the field equipments are used
9. Write a report on the community around the community radio station, their demographic profile, Listening habits and availability of radio sets and nature of participation in the stations activities:
 - a) In programmes
 - b) In management
 - c) Total number of community volunteers and nature of their assignments

In addition you will:

- Write a report on how the community can contribute towards making the station more popular.
- Make one programme (duration 20 - 25mts) using field based / studio based recordings and interaction with community.

The Counselor will be your friend and guide for these ten days. You will be guided at every step in the learning process in the entire set of activities.

2. RESOURCE PERSONS

Radio is an extraordinarily accessible and powerful medium, and community radio is even more so. Community radio is different from other media and journalism. While traditional journalism focuses on representing large sections of society and it is motivated by trends, advertising and profits; community radio has a different goal all together. It serves each member of a particular community and its aim is to create a type of “people’s journalism”. Community radio is for the people by the people—it strives to provide a space for its community to speak up about the issues that matter to it most. Your job, as a future community radio professional, is to ensure that this goal is achieved. It is up to you to maintain and create a community radio station that remains in the hands of the people it serves.

Resource persons are the guides who will help you to learn the different aspects of a community radio station management, programme planning and production, explain the transmission equipments and the studio setup and guide you on how community interaction is achieved. Though this manual is full of tips, skills and technology, never forget that all of these are simply tools to allow you to engage and give voice to your community. Your principal resource person will be the Programme Coordinator assigned to act as your friend and guide during the ten day internship. The following Resource Persons will be available at the Community Radio station for you:

2.1 PROGRAMME COUNSELOR -INTERNSHIP

The Programme Counselor for Internship will be either the Station Manager or a senior person attached to the Community Radio Station. This person is a professional with expertise in running a Community Radio Station. He/She will also act as the link between the Regional Programme Center of IGNOU and the Community Radio Station. The Programme Counselor will be responsible for the following:

- Your accommodation and food at the Community Radio Station
- He/She will receive your Assignment Sheets and evaluate them
- Will assign the day to day work during the ten day internship
- Will organize interactive sessions with community members associated with the radio station
- Help you to choose a suitable subject for Final Project
- Review the daily progress and offer necessary corrections
- Assess the quality of work during the Internship and the Final project

2.2 TECHNICAL SUPERVISOR

Each station will have individuals who are responsible for operation and maintenance of the equipments for transmission, recording in studio and field recordings. In a community radio station usually a Technical Supervisor is appointed as staff member who is in charge of all equipments, maintenance and technical aspects of broadcast operations. The Technical Supervisor is expected to guide you in the right ways of using the technical equipments,

help you to observe recoding sessions and direct broadcast of live programmes and answer your queries on equipment and their usage. From the Technical Supervisor, you will learn:

- Handling of equipments
- The transmission console and phone-in operations
- The operational details of broadcasting
- Technology used for Preserving Recordings and Archiving

2.3 COMMUNITY VOLUNTEERS

Community Volunteers are not regular staff members of the station, but as you may have read in the theory blocks, they are life-line of the station. The Programme Counselor will assign one suitable community volunteer for each learner during the internship period.

From the community volunteer you will learn:

- Details about the target listeners and community
- Community Needs and how the issues have been dealt through radio programmes
- The best ways of interaction with community members
- How to conduct yourself during field visits in community households
- Where to look for interviews with community members for Final Project

3. CREDIT POINTS

Credit is a notional representation of a student's study hours. A Credit calculation covers all aspects of study – from the time devoted to study of the theory courses, writing assignments, activities and field assignments included as part of the theory courses and attending the mandatory Internship at a select community radio station. One Credit is equivalent to 30 hours of study. This Certificate Programme on Community Radio constitutes 16 Credits which have been equally distributed in theory and practical parts of the programme. The Theory portion has 8 Credits and the Internship has 8 Credits including 4 Credits for the Final project.

3.1 THEORY COURSES

There are two Theory Courses in this Certificate Programme. The study of these two courses will give you 8 Credits which is distributed as below:

Course 1: The Concepts of Community Radio: 4 Blocks – 3 Credits (90 Hours)

Course 2: Operating a Community Radio Station: 4 Blocks – 3 Credits (90 Hours)

3.2 HOME ASSIGNMENTS

You will be given one Assignment booklet containing 10 Assignments out of which you will have to complete 8 assignments. All the assignments should be completed in the worksheet attached with the Assignment booklet. You will have to complete the Assignments before you go for the Internship because you have to **hand over the Assignment booklet duly completed to the Programme counselor at the Community Radio (CR) Station.**

Home Assignments: 8 Assignments – 2 Credits (60 Hours)

Make sure that you have filled in the Assignment Booklet the following information:

- Your name
- Enrolment number,
- Programme-Center address,
- Date of submission

3.3 INTERNSHIP

Internship at a CR station is mandatory. You will have to go to a CR station within your state and preferably close to your regional study centre. The choice of the CR station will be decided by IGNOU. You can choose the dates from the time slots given to you but you will have to attend the internship to qualify for the final assessment/examination. The daily work schedule has been planned in great detail. As you turn the pages of this manual you will find that for each day of internship, observation reports as well as practical work has been given. You are also expected to attend the programme meetings of the Station Manager/

Production In-Charge. This will help you to understand the working of the station and the problems faced in day-to-day operations.

Make sure that you complete the Internship Assignments and hand them over to your Programme Counselor. You are expected to put in at least 12 hours daily for during the internship. You are expected to put in at least 12 hours of presence at the CR Station daily and work for another few hours to complete the Assignments and the Final Project.

There are 8 Assignments included in the Internship which each student will have to complete during the 10 day-stay at the CR Station. No specific work has been assigned on the 9th and 10th days of internship. The time has been given to you to complete any residual work left over from the earlier assignments and also devote yourself entirely to the completion of the Final Project.

Internship (Mandatory): 10 Days at a CR Station – 6 Credits (180 Hours)

Final Project: One Community Interactive Programme – 2 Credits (120 Hours)

- Your daily schedule at the CR Station will be at least for twelve hours in a day.
- In addition you will spend time interacting with the community and understanding the target audience for ideas on how to plan the Final project.
- Based on your own observations & interactions and suggestion from your Programme Counselor, you will plan your Final Project.
- The Final project must be completed at the CR station and handed over to the Programme counselor. The Programme counselor will assess the work done during the internship as per the activities planned in this manual and also assess the Final project and send to IGNOU School for Journalism & New Media Studies his/her comments and Credit granted to each student. For background research and study needed to prepare the Final Project no special time has been allocated. You will be given 2 days during your internship to collect material and complete production of the programme. **You can start consultations for the Final Project from Day 1 of your internship but it must be decided according to the advice of your Programme Counselor at the CR Station.**

Important Advise: Always keep a notepad and pencil/pen with you during the ten days of Internship. You never know when some important information or observation may be found. Don't depend upon your memory because you will be exposed to so many new ideas, systems and operations that it may be difficult to remember everything.

4. DAY 1: OPERATIONS OF A CR STATION

Structure

- 4.0 Introduction
- 4.1 Objectives
- 4.2 Familiarisation Process
 - 4.2.1 Staff Composition
 - 4.2.2 Layout of the Station Premises
 - 4.2.3 Organisational Structure
- 4.3 Programme Committee Composition
 - 4.3.1 Community Members
 - 4.3.2 Members from Organization holding the license
 - 4.3.3 External members
 - 4.3.4 Frequency of Meetings
- 4.4 Operation Details
 - 4.4.1 Date of starting Transmission
 - 4.4.2 Time of Transmission
 - 4.4.3 Broadcast Schedule
- 4.5 Frequency & Reach
 - 4.5.1 Frequency of Broadcast
 - 4.5.2 Reach of the Transmission in kilometers
 - 4.5.3 Interference

4.0 INTRODUCTION

This is the first day of your internship at the Community Radio Station. Start your day meeting the staff and volunteers in the station. Familiarise yourself with the area, the station premises and meet everyone around to understand some basics about the main target community for the station.

Remember, community radio is radio that is owned and operated by a specific community or for a community. It is not a large government owned body, such as, All India Radio. Nor is it part of a media conglomerate like Radio Mirchi. Community Radio is people's radio, a small setup with just the minimum number of people on the staff and a large body of volunteers.

It is often funded by grants, fund-drives, and the people of the community. In India, community radio is just shaping up and most of the community radio stations are owned by educational institutions.

4.1 OBJECTIVES

After working through this unit and doing the exercise, you should be able to:

- Comprehend the various spaces in a CR station
- Understand the various people working at a CR station
- Identify the functions and tasks CR professionals undertake
- Grasp the Programme Committee composition, programme policy and broadcast schedule in a CR station

4.2 FAMILIARISATION PROCESS

A CR station is run by a mix of full-time staff and community volunteers, sometimes as many as 100. In fact, the strength of a station is judged by how active the community is in its station. Volunteers do many tasks and take-on different roles at the station, rotating amongst themselves depending on their schedules to fulfil the various functions of the station. Big CR stations will have a host of full-time positions and small ones will have one or two full time staff who serve as “Station Managers”, overseeing the general running of the CR station, and coordinating volunteer schedules and programming. Regardless of how many people you have working at a station, there are certain key responsibilities and roles that volunteers and staff fulfil. Your first task at the CR station will be to find out the following:

4.2.1 Staff Composition

The administrative staff of the CR Station is in charge of the general running of the station. The types of roles you may find here are:

- Station Manager who is overall in-charge of all departments of running – Accounts, administration, production and general management
- Accounts Department Staff: In-charge of expenses like salaries, employee and volunteer benefits, fees to participants and experts, travel, tour and stationary
- Programme Producers: In-charge of programmes planning and production and are responsible for the accuracy, legality, suitability and style of the reports
- Technical Staff: In-charge of programme editing, transmission, maintenance and also act as support staff for recording and broadcast whenever necessary

In case of a large Community Radio Station there could a separate department for

- Business Development (fundraising, subscriptions, money management)

4.2.2 Layout of the Station Premises

A CR Station Layout is usually compact with a separate area for the Station manager where guests meet and a technical area where the studio is set up with an adjoining control panel for transmission and an editing area.

In large CR Stations there is often more than one studio, a separate area for library and Archive and a Committee Room for participants to discuss, Programme Policy Members to meet and for any other joint discussion activity.

4.2.3 Organisational Structure

Every CR Station should have the following:

- A Mission Statement explaining the idealism and the aims of the CR Station
- A Programme Policy Committee comprising of Community Members, Staff from the Organisation holding the CR License and Experts available locally whose advice is important for developing the station's programmes.
- A Management Committee to oversee the recruitment policy for volunteers, salary structure and payment for volunteers and experts, smooth running of the station and policy for interaction with communities

4.3 PROGRAMME COMMITTEE COMPOSITION

According to the Ministry of Information & Broadcasting Guidelines the Programme Committee of a CR Station must have at least 50% of the members from the communities living within the transmission zone. It is important to understand the composition of the Programme Policy Committee in a CR Station because this committee decides the nature of community interaction and reflect the aspirations and needs of the community through programmes. To study the composition of the Programme Policy Committee, you need to know:

4.3.1 Community Members

- a) Who are the Community Members and their background
- b) Their role in the Community as opinion makers
- c) How well they represent all sections of the community

If the Community Members in the Committee are not proper representative of the community then they will not be able to guide the producers on the programme content.

4.3.2 Members from Organisation holding the license

These members are expected to ensure that

- Programmes reflect the mission statement of the station,
- Offer guidance on fund-raising and
- Help to identify external experts who can be invited to participate in programme
- Help to locate information sources for content development

4.3.3 External members

Who are the external members?

These members are experts with whom the community needs to interact for information, local developmental issues and to know where grievances need to be directed for solutions.

4.3.4 Frequency of Meeting

How often does the Programme Policy Committee meet?

A Programme Committee should ideally meet every month, review the station's programme content, offer guideline for programme in the next few weeks and provide community feedback about the station's performance. A check on the frequency of the Programme Policy Meetings will show what kind of importance the Station gives to the Committee and the role it plays in shaping the Programmes.

Note down all the above details as part of your first days activity at the station.

4.4 OPERATIONAL DETAILS

To understand the basic operation details you will need to study the Stations Log book Records. Some of basic information that the Log Book will show are:

4.4.1 Date of starting Transmission

This is the date on which the CR Station start broadcast

4.4.2 Time of Transmission

Every Log Book will have complete data on:

- At what time the transmission begins?
- When does it end?
- Is there a second and third transmission Schedule?

In addition you need to find out:

- a) Was there a Pre-broadcast Survey to decide the suitable hours of listening by the community
- b) Advice of the Programme Policy Committee on the listening pattern within the community
- c) Feedback received from community members and volunteers on broadcast timings

Every CR Station broadcasts a set of original programmes and usually repeats the entire transmission at least once within the day. This a very good practice because repeat broadcast offers listeners to hear a programme which some of them may have missed or cross-check the information provided in a programme or even join family members to hear a popular broadcast. Check from the Log book the details of original broadcast timings.

4.4.3 Broadcast Schedule

This refers to the details of programmes in a transmission. Broadcast. Some of the programmes you will find appear daily while some only once a week and some others perhaps only once in a month. You need to understand how broadcast schedule has been prepared.

4.5 FREQUENCY & REACH

Each CR Station has been given a frequency for operation by the government (WPC) and the CR Station can only broadcast in that frequency. As you have already learnt in the theory text, government has reserved the frequency 90.4 MHz for community radio. But in some cases this particular frequency can not be given or is difficult to operate. Under those circumstances the government allots another frequency in the range of 90.4 – 107.8 MHz. You have to learn at the CR Station the following details about the frequency allotted to the license holder:

4.5.1 Frequency of Broadcast

What is the frequency Allotted to the CR Station? If it is not 90.4MHz then you need to know why a different frequency was allotted.

4.5.2 Reach of the Transmission in kilometers

The next information that you will search is:

- Range upto which the transmission can be heard
- How far is the location where the community lives from the Antenna
- Does the broadcast actually reaches the community homes clearly

4.5.3 Interference

CR Transmitters are low power and the Antenna is mounted on a tower not more that 30mtrs in height. The transmission is vulnerable to interference from other broadcasts, high rise buildings or other obstructions. In urban areas especially, such kind of interference or obstruction can become a serious problem. Does the CR Station have any data on

- Quality of transmission
- Interference to the broadcast if any and
- What they have done to overcome the problem of interference

4.6 LET US SUM UP

At the end of the first day at the CR Station you have taken a tour of the premises and understand the station's layout, learnt about the staff composition, volunteer structure and the organization details. You have then studied the operational details like frequency allocation, duration of broadcast, the programme Schedule and repeat broadcast system. You have also studied the composition of the Programme Policy Committee and the pre-broadcast listener surveys that may have been conducted and understood the overall operational style of the station.

5. DAY 2: UNDERSTANDING VOLUNTEERS

Structure

- 5.0 Introduction
- 5.1 Objectives
- 5.2 Meeting with Volunteers
 - 5.2.1 Background of Volunteers
 - 5.2.2 Duty Hours & Frequency
 - 5.2.3 Training Programme
- 5.3 Nature of Participation
 - 5.3.1 Management of the Station
 - 5.3.2 Providing Community Feedback
 - 5.3.3 Programme Production
- 5.4 Finance
 - 5.4.1 Is there any kind of free service to the station?
 - 5.4.2 Total Expense on volunteers
 - 5.4.3 Other Incentives
- 5.5 Composition
 - 5.5.1 No of Male/Female Volunteers
 - 5.5.2 Predominant Age-group
 - 5.5.3 Average Educational Background
- 5.6 Let Us Sum Up

5.0 INTRODUCTION

On the second day you are expected to become familiar with the community volunteers working at the CR Station. Interact need to with them to find out how they plan the programmes, how the community is involved in the activities of the CR Station and how popular is the radio station among the local communities. A community radio station requires different kinds of volunteers. It is essentially sharing of responsibility and taking the idea of community ownership forward so that the community has a role to play in every aspect of functioning of the radio station. Volunteers carry out activities such as awareness raising among other community members about the aims and objectives of the station, its real and potential functions, and alert the station members of issues emerging in the community, which the radio may need to address.

5.1 OBJECTIVES

After going through the following exercises you will be able to:

- Learn how volunteers are selected at a CR Station
- The range of jobs that can be assigned to a volunteer
- How a volunteer provided vital inputs about the community to the station
- Nature of training that need to be given to volunteers

5.2 MEETING WITH VOLUNTEERS

Meeting with volunteers is an important exercise as well as great fun for any newcomer in a CR Station. Volunteers will tell you all about the community, some interesting anecdotes and perceptions about the station and while interacting with them you will understand how much the community is interested in the CR broadcasts. Sometimes a CR station may be serving more than one community. In that case the community volunteers should be coming from those different groups because the volunteers form a representative body of the community at the CR station. When you meet the volunteers find out the following:

- How did the person become a volunteer at the CR Station?
- Did the station offer any training once a volunteer was selected and empanelled?
- What kind of work is assigned to the volunteers?

5.2.1 Background of Volunteers

There are many kinds of people who could become volunteers in a CR Station. In an educational institution run community radio, there will be many student volunteers in addition to community volunteers or volunteers from staff members. In an NGO-run community radio, there will be more community volunteers but there could also be volunteers drawn from other NGOs, local private enterprises or government organizations. You need to find out:

- Total number of volunteers on the panel of the CR Station
- % Composition of different kinds of volunteers
- Minimum educational background if any for selection as a volunteer

5.2.2 Duty Hours & Frequency

A volunteer is someone who works for the CR Station for the love of broadcasting and for the interest the person has in learning the arts and crafts of broadcasting. Many of the volunteers you will find choose to put in long hours at the station, helping out with odd-jobs far beyond their assigned works. However a CR Station normally has some norms about how many hours of work it can take in a day from a volunteer.

How often a volunteer is asked to help out depends on the total number of volunteer available, kind of training given to them and what kind of jobs a volunteer can perform. Keeping these factors in mind the frequency of assignment for a volunteer is decided.

5.2.3 Training Programme

A CR Station usually plans training programme for volunteers at regular intervals for skill development and understanding of equipments especially those used for outdoor recordings. You need to find out:

- What kind of training programmes are conducted for Volunteers
- How often are these training programmes held
- Is there any kind of formal recognition like certificate issued after successful completion of training
- Who trains the volunteers

5.2 NATURE OF PARTICIPATION

As already stated volunteers contribute in many ways towards running of a CR Station. You need to understand the extent of volunteerism because that will give you some idea about the kind of community involvement with the CR Station. Find out how the volunteers are engaged in the following areas:

5.3.1 Management of the Station

Is there any role for the volunteer in the management activities of the station like:

- Preparation of Accounts
- Preparation of Work Schedules
- Contacting Members of Programme and Management Committees for meetings
- Fund-raising Activities

You will be able to access the information from the Station Manager

5.3.2 Providing Community Feedback

The community volunteer is the best source of information about community needs, response to the programmes and expectation of the community vis-à-vis the CR station. Interaction with volunteers will help you understand the vital role a volunteer plays in popularizing the CR Station within the community. Find out from volunteers:

- Their community linkages
- Community perception about their work with the station
- How they get community feedback about the programmes
- How close is the community with the CR Station

5.3.3 Programme Production

A study of the volunteer participation in the radio programme will give you some idea of the different kinds of work that are required in the background for a programme to go on air. The Listener only hears the voice of the radio jockey or the participants talking in front of the microphone. But there are many other aspects of production, which you have already read about in Course II of the theory texts, and now you have opportunity to find out how a volunteer helps to make the programmes community oriented. Note down the following:

- What kind of work in programme production is assigned to volunteers?
- How many of the volunteers work primarily in the production work?
- Do they have to attend programme meetings?
- What kind of background research is required for programme production

5.4 FINANCE

The word 'volunteer' means someone who works voluntarily without expecting any remuneration. But in the case of community radio, we normally refer to volunteer as someone who is not on the staff of CR Station but whose help can be solicited on a regular basis and

some token money is given as an expression of appreciation of the good work the person is going at the CR Station. The volunteer in the station may be a student or staff of the educational institution, a community member, a farmer or agriculture expert working in a Krishi Vighyan Kendra – a volunteer is essentially someone who is interested in broadcasting. A CR Station never makes any commitment to induct a volunteer on the staff but the volunteer may be working in the station to gain on-job experience for a career in broadcasting in the long run.

5.4.1 Is there any kind of free service to the station?

Find out if the station expects a volunteer to work free or whether some volunteers offer free service only to help the station. What kind of service is offered free by the volunteers?

5.4.2 Total Expense on volunteers

A station normally has a small budget for volunteer remuneration. CR Stations take into account criteria like travel cost, refreshment, etc. to decide volunteer remuneration. Find out from the Accounts Section:

- What is the monthly expense earmarked for volunteer remuneration in the station?
- What are the criteria for payment?
- How is the payment given – monthly weekly, per programme?

5.4.3 Other Incentives

Sometime a volunteer is not paid but offered a certificate of performance, internship or even offer of support in education or vocational training. There are many interesting innovations possible for encouraging a volunteer and compensating for the hours of service. Find out the following:

- Is there any practice of non-financial support for the volunteer?
- What additional help can a volunteer get (apart from remuneration) from the CR Station?

5.5 COMPOSITION

This refers to the kind of volunteers working at the station – their social background, age group, educational status, Sex, etc. These are interesting details and will give you insight into the social psyche of the community. Check whether the station has a list of volunteers and how often the list is undated. Also find out how long each volunteer have been working at the CR Station. You may find some volunteers make in the list who don't work at the station. Find out the reason behind discontinuation and whether these is any system of discontinuation.

5.5.1 Male/Female Volunteers

As the title of this sub-section indicates, find out the number of male and female volunteers at the station. Find out in the list of volunteers how many are men/boys and how many women/girls.

5.5.2 Predominant Age-Group

- Find out from the station manager what is the preferred age group for accepting volunteers
- What is the age range of volunteers?
- Why is a particular age-range preferred?

5.5.3 Average Educational Background

The average educational background of the volunteers will help you to understand the education level within the communities. This information is important for programme planning because awareness level in communities is normally directly linked to the education level and also to decide the kind of training the volunteers require for working at a CR Station. Also find out if there are volunteers with vocational training or skills that are useful for running a community radio.

5.6 LET US SUM UP

The second day of Internship is devoted to understanding the quality and nature of volunteers at the CR Station. This exercise will help you to get an insight into the target communities, their involvement with the station and how much the station depends upon its volunteers in the different aspects of running the station. You will also get some idea about the finances required for volunteer work and they are trained and encouraged to participate in the station's activities.

6. DAY 3: RECORDING TECHNIQUES

Structure

- 6.0 Introduction
- 6.1 Objectives
- 6.2 Studio Design
- 6.3 Studio Set Up
 - 6.3.1 Recording Equipments in Studio
 - 6.3.2 Maintenance Schedule
 - 6.3.3 Noise Control Techniques Used
- 6.4 Recording Techniques: Inside Studio
 - 6.4.1 Talk/ Interview
 - 6.4.2 Music
 - 6.4.3 Discussions & Drama
- 6.5 Recording Techniques: Outdoor
 - 6.5.1 Outdoor Recording Equipments
 - 6.5.2 Guide to Microphones Uses
 - 6.5.3 Recording Community Events
- 6.6 Maintenance Schedule for Recording Equipments
 - 6.6.1 Studio Maintenance
 - 6.6.2 Maintenance of Field Equipment
- 6.7 Let Us Sum Up

6.0 INTRODUCTION

The studio is the single most important space in any radio station. Just like the control-tower at an airport coordinates and directs flight patterns, schedules, arrivals and departures, similarly the studio is the “control tower” of a CR station. All the station’s programmes are produced and broadcast from the studio. This is the pulse of the CR station. In here, you’ll often find a buzz of activity as the various CR professionals work together to create radio programmes. In this chapter you will familiarize yourself with the studio’s equipment and operations.

You will also learn about the outdoor recording the different kind of microphones needed for outdoor recording and how special community events are recorded for broadcast. There are two kinds of studio in a radio station:

- i) Recording Studio, and
- ii) Broadcast Studio

In a community radio station often one studio is constructed where both broadcast and recording facilities are combined. The station where you have been sent for internship is most likely to have such kind of facility. Your principal guide on the third day will be the Technical Supervisor.

6.1 OBJECTIVES

The third day has been designed to give you a feel of the technical aspects of a CR Station. Today you will learn:

- Equipments necessary in a studio
- What is acoustics planning in a broadcast
- How the programme are recorded in a studio
- What is outdoor recording and
- How quality of recording is ensured while recording outdoors

6.2 STUDIO DESIGN

Studio design deals with how we arrange equipment, furniture and other elements in the studio, and how these elements affect the usefulness and efficiency level of the studio environment. It is also important in audio production suites to consider how these arrangements affect and are affected by acoustics. Remember, the goal is to have the most accurate acoustic response possible in the critical recording positions. The old architectural anthem “Form follows function” is especially true for audio production environments.

The minimal requirement of a properly designed studio is:

- A multi-directional Microphone & Headphones
- A table with a few chairs for participants to sit
- System for playback of music/spoken word items
- Air-conditioning
- Noise-control devises

A studio should be dust free, uncluttered by too many furniture and comfortable for radio jockey and participants to spend time speaking on air or for recording. Check out -

- Size of the studio accurately – dimensions in ft/meters
- Distance from the transmission control room
- System to play music or a spoken word
- Phone-in/out facility

6.3 STUDIO SET UP

You have learnt about the studio design and equipment in the Course II of the theory section. Now you have to see to what extent the requirements of a studio are fulfilled in a CR Station. Depending on the size of the CR station, a studio can be equipped with high-tech, expensive set up or it can have a very simple setup. Most CR Stations have a mix and match of various equipments of different price range. Listed below is the type of equipment you are likely to find in a studio.

6.3.1 Recording Equipments in Studio

A CR Station will have contracted a recognized equipment provider to set up its studio professionally. You have to see:

- What kind of microphone has been provided : Unidirectional or Multidirectional
- How many microphones are available for use inside the studio
- Headphone facility
- Provisions for recording music
- How is a programme recorded in a studio

6.3.2 Maintenance Schedule

All equipments need regular maintenance. What is the maintenance needed for a microphone?

The other important equipment in the studio is its air-conditioning system. The air-conditioner also needs regular maintenance. Find out the schedules for maintenance and who is entrusted with this work

6.3.3 Noise Control Techniques Used

Inside a studio you will find sound absorbing systems in the wall to reduce the echo effect while talking inside the studio. Noise control systems can be very rudimentary and as simple as covering walls with thick curtains or sophisticated panels fixed on the walls. The quality depends upon the management committee of the CR Station who decide how much the organization can spend.

Noise control while recording outside the studio is difficult but essential part of recording because if there is too much ambience noise or echo while recording the quality of broadcast of the recording will be very poor. There are many ways of reducing atmospheric noise and you have learnt about them in the Course II of the text. At the CR Station you need to check out how quality of recording is maintained and what precaution the producers and volunteers take to ensure that the recording is noise free and clearly audible.

6.4 RECORDING TECHNIQUES: INSIDE STUDIO

In a community radio recording inside studio can be for straight talk, interview, discussion among community members or with an expert or musical performance by community members. Remember, the radio programme format for a community radio is exactly the same as any other broadcast channel. In case of a CR Station majority of the participants come from the listening community and the distance between the listener and the broadcaster is almost blurred. Technically this an important point because many of the community members have never seen a microphone or spoken through one. They need to be guided on how to speak to the microphone.

6.4.1 Talk/Interview

Your microphone is the most important tool for recording; it's what picks up sound. There are many different types and levels of quality in microphones. The most commonly used microphones are the **Cardioid mics** and the **Omni-directional mics**. The *Cardioid mic* is "directional" which means it mostly picks up sound from one direction, often the front of

the microphone. These are good for recording a one person interview because they discard a lot of the background sound or noise that is coming from anywhere that is not directly in front of the microphone. But, when using this type of microphone you really need to know how to position it, so that you get the sound you want clearly.

You will also need a headphone to listen to what is being recorded. Headphones are like the magnifying glass of sound; they enable you to really hear what you're recording. Never forget to wear your headphones because they are the "ears" for your interview. Your microphone may pick up noises that you might not hear (like a cell phone signal or a clock ticking), or that your brain tends to filter out. With your headphones on you'll be able to tell exactly what you will hear on your finished recording.

The sound you record is the raw material with which you will create your programme. The better the recording you make, the easier it is while editing the programme. The most straight-forward type of recording is a studio talk/interview in which you're in a carefully controlled environment and your microphone and recording levels are being taken care of by the producer/technical hand who is controlling the sound board. In case of an interview you will need to ensure that the two voices are properly balanced – that is, one voice is not too loud or too weak in comparison to the other.

Usually we call a recording interview when one person asks questions and another answers. A recording is classified as dialogue when both the speakers contribute equally to the subject asking questions to each other or exchanging views with opinions and memoirs.

6.4.2 Music

Music recording is more complicated. You need to balance the main artist – voice or instrument – with the other accompanying artists. For music recording the best method is to use one separate **Cardioid mic** for the lead artist and an **Omni-directional mic** for the accompanists. The distance of each accompanist has to be adjusted to balance the sound among the accompanists as well as with the lead artist. Music recording is a time consuming process and should not be hurried because the performer must feel comfortable in front of the microphone.

If you are recording a choral song, try to use two **Omni-directional mics** – the choral singers can stand around one microphone while the accompanists sit around the other.

1.4.3 Discussions & Drama

Discussion or radio drama involves many speakers recording together. It is important to ensure that there is no overlap of sound, i.e., only one person should speak at a time and even if it is a heated discussion or a highly emotional sequence in the drama.

Sometimes a drama may need multiple voices speaking all at a time. Such portions should be ideally recorded separately either before or after the main body of the drama has been recorded. These portions are always recorded with **Omni-directional mics**.

6.5 RECORDING TECHNIQUES: OUTDOOR

In many situations, especially in CR Stations, you will need to record at someone's home, or in a market-place – in places outside the studio. In such a situation, your goal should be to get as "clean" a recording as possible, and that's what you are going to learn in this

section. There are basically three types of sound you will be required to record when you go out in the field.

These are:

Interview- This is the conversation or Question and Answer (Q&A) you have with a person or a group of people about topic you're covering.

Ambience or Atmospheric Sound- In any place that you conduct the interview, there will be a "room sound" or "ambience" of the place. After your interview, you want to record at least a minute of this sound in the "clear" ... meaning without any talking over it. This helps to establish the place where the recording was conducted

Documentary Sound- This is the "action" sound. For instance, if you're doing a piece about a lady dancer, the "documentary sound" would be the sound of her payals as she dances, or her interacting with her fans. "Documentary Sound" is the sound you gather when you simply record what is happening as though you are invisible.

6.5.1 Outdoor Recording Equipments

First and foremost, get comfortable with your equipment. Record yourself. Find a friend and do a mock interview. Play around with the microphone so that you get used to holding it comfortably. Listen on the headphone how the sound changes depending on where you place your mic—when you move it farther away, the voice gets distant; move it closer and the voice gets warmer and more intimate. Also, get familiar with the different settings and volume controls on your recorder. Now you're ready to learn the specifics of recording.

For any outdoor recording you will need:

- A **Flash Recorder** with inbuilt microphone, and a headphone or
- A simple recorder with a microphone, cassette for recording, microphone with Chords and a headphone

A flash recorder is small and compact in size, much simpler to operate and produces better results. The old fashioned recorders using cassettes are however cheaper and easier to maintain.

6.5.2 Guide to Microphones Uses

- Hold the microphone about 6-8 inches (roughly a hand's length) from your subject's mouth and slightly off to the side. This is so that you avoid popping "p" and sharp "s" sounds—both distort the recording. If you hear popping 'p's while recording, move your mic farther to the side of your subject's mouth. (To see for yourself, say the word "Pop" with your hand directly in front of your mouth. Feel all that air? That will make a popping sound in the recording. Now move your hand slightly to the side and do the same. See what a difference that makes?)
- Always hold the mic in your hand (don't give it to your subject to hold), and grip it firmly but not too tightly in the middle. If you want to record your questions as well as the subject's answers, gently move the mic between you and your subject like a TV news reporter. At the start of the interview you can ask your subject to wait a moment before responding to each question so that you have time to move the microphone back and forth.

- Make sure you and/or your subject are “on mic”... the voice should sound clear, warm, intimate. If you move the mic too far, you will still be able to hear what is being said, but it will sound distant
- Be careful of mic noise. The low rumbling sound you might hear through your headphones when you move the mic in your hands is known as “mic handling noise”. You can avoid it by using a light touch and by not shifting around too much. Don’t fiddle or let the mic sway while recording either, as this will cause noise too. If you must move the mic, make sure to wait until your subject has finished speaking. Also, be careful of knocking the mic against things while recording, and of any jewellery (bracelets, bangles, watches, rings) knocking against the mic as you record.

Before you start recording

- Find the quietest place possible to record. Avoid, large, empty echo-filled rooms, and stay away from kitchens and bathrooms because these areas are generally noisy with flowing water pipes around. Prefer a corner of the room
- If there are any open windows or doors, close them if possible. If not, then sit your interview subject in such a way that your mic is pointing away from the open window and door, toward the mouth of the person you are interviewing.
- Eliminate as much of “background sound” as possible. Switch off all electrical fittings like the fan, TV or Radio, an air-conditioner. Also, switch-off or put your cell phones on silent mode. Fluorescent lights can cause a buzzing sound just as electronic clocks can produce a humming noise.
- Make sure you and your interview subject are comfortable. You can record your interview sitting, standing or walking (usually sitting is most comfortable if possible). It is best to sit or stand slightly to one side rather than directly opposite, which can feel confrontational. Any movement of the hand, fidgeting or a creaky chair can produce the most annoying noise.
- Test your equipment. Before you begin your interview, record your subject talking for a few seconds to make sure everything is working. Ask warm-up questions like, “Can you describe what this room looks like?” or “Tell me what you had for breakfast?” Take the time you need to adjust your mic placement and levels and to eliminate as much background sound as you can. Then stop, rewind, and listen to the recording you just made to make sure everything is working. Just remember to press “record” again when you start recording for real.

While recording make sure that:

- You are wearing the headphone,
- Start each tape with an ID, have your subject introduce themselves and say their name, age, the location, and date. This way you’ll know who they are when you listen back to your recording later on.
- Don’t make noise when your subject is talking. Don’t say “uh huh” or interrupt them when something interesting or important is being said. Instead use visual cues like nodding your head and making eye contact to let them know they have your undivided attention.
- Periodically, keep checking your recording levels. If your subject suddenly gets louder, move your mic slightly back rather than fiddle with your levels, and then move it back when their voice returns to normal.

- Beware of passing traffic, banging doors, telephones. If there is a noise during a vital part of the interview, or your subject stutters or rambles, don't be afraid to ask the question again or ask your subject to repeat their comment.
- At the end of the interview, thank your subject and then take a moment to record one or two minutes of some "ambient" or "room sound" which will help you with your editing when you get back to the Studio.

While you have learned many techniques and skills for recording in this section, never forget that comfort of the person whom you are interviewing must come first. You definitely want to aim for the best quality sound and interview you can get (and that's what some of these tips are there for), but you can only achieve that when your subject is comfortable and that you are respectful and polite in your approach. Courtesy goes a long way. Remember, as a community radio person it is important to be a good reporter, but even more important is being a good human-being.

6.5.3 Recording Community Events

Any recording that you make outside of the studio is a field recording but in community radio the term 'field recording' usually refers to community events like the *panchayat* meeting, a local fair, some community congregation like a religious festival celebration, a rally by community members or unpleasant events like a road accident or theft. These types of events test all your abilities to the maximum, but they also provide you with some of your proudest, most touching, most memorable moments as a community radio journalist. It's when you're out in the field that you really get to understand and know your community, and vice versa. Whenever you are out in the field take stock of:

- Where you are, and details of the event and its relevance for the community. Get some community members to introduce the event and speak a few words about it
- Try and figure out what the different elements of sound are that make the place what it is. For instance, if you are in a community celebration you will find diverse sound effects as background for all interviews that you are recording. Try to understand the sounds and use them intelligently – they make great additions to a simple straight-forward interview.
- Remember, your aim is to create a vivid listening experience for you listeners, they should feel like they have visited the place or event that you are recording.

6.6 MAINTENANCE SCHEDULE FOR RECORDING EQUIPMENTS

Most CR Stations have a maintenance contract with the company that installs the equipments. Nonetheless some regular maintenance is required. The most important aspect of maintenance is keeping the studio premises dust free. The other important thing to remember is that all equipments be switched off after recording/broadcast. These two simple rules help a long way in maintaining the equipment. Recording equipments are used most frequently and therefore need more frequent maintenance than other equipments in the station.

6.6.1 Studio Maintenance

Usually the installation process includes training to CR Station staff/volunteers basic training in maintenance like learning how to operate the equipments, simple repairs, knowledge of the parts in recording console, edit set-up and emergency operations. Find out:

- What kind of maintenance training was imparted after installation and
- Who is in charge of maintenance and minor repairs
- How often maintenance exercise is taken up in a year

6.6.2 Maintenance of Field Equipment

You will find that field equipments require more frequent maintenance and repair as these are more often exposed to dust and rough use. Anyone who uses field equipment must also know the basic repair as the recorder can give trouble during any recording and has to be attended immediately. Find out what training of equipment handling is organized for volunteers and who are allowed to take outdoor recording units for field recording.

In many CR Stations, you will find staff members have to accompany a volunteer during a field recording. Such precautions are taken to ensure safety and longevity of the equipment and are usually not an indicator of the volunteer's capacity to use the equipment.

6.7 LET US SUM UP

On the third day of Internship you have learnt all about recording – inside studio and on the field. Recording is the basis of all radio production. Recording one speaker is called a talk with two persons talking can be an interview or dialogue. Different kinds of recording require different kinds of microphone and recording equipments like **Cardioid mic, Omni-directional mic, headphones and flash recorders.**

You have learnt how to eliminate outside noise and also why ambience noise need to recorded for creating the atmosphere of the event. You have learnt the techniques of recording – talk, interview, music, drama and outdoor events. You have availed some opportunity to familiarise yourself with the studio set-up and field recorders and understood the importance of maintenance.

Important Advise: For the Third Day's Worksheet you need to observe:

1. One Studio Recording
2. One Field Recording of a Community Event

This may not be possible in the course of a single day. You can take up the worksheet after you have participated in both the above mentioned recordings and then complete the exercises before the 10th day when you have to hand over the Assignment Booklet to your Programme Counselor.

7. DAY 4: POST PRODUCTION TECHNIQUES

Structure

- 7.0 Introduction
- 7.1 Objectives
- 7.2 Purpose of Editing
- 7.3 Technique of Editing
 - 7.3.1 Logging
 - 7.3.2 Editing Tips
 - 7.3.3 Music Editing
- 7.4 Sound Effects
 - 7.4.1 Ambient Sound
 - 7.4.2 Music
 - 7.4.3 Creating Effects Bank
- 7.5 Script Writing
 - 7.5.1 Link Script
 - 7.5.2 Feature Script
 - 7.5.3 Script for Live Presentation
- 7.6 Let Us Sum Up

7.0 INTRODUCTION

After you finish with your recording (whether it's in the studio or out in the field) you are ready to shape the material you have into a radio piece. This is called "Post Production". These days, most post production is done digitally on computers, and there are many free software programs that you can download for editing from home. But regardless of what editing software or method you use, there are some basics of post production that transcend technology and which you should learn and know well. So far, you've learned a brief overview of a community radio station and the studio, you've then learned the building blocks of how to record and gather lots of "good tape", and now you're ready to learn how to shape all that raw material you've gathered into a radio story that your community will enjoy and feel engaged in.

People are busy and they will listen to your program until they get the information they want or will tune you out if the program is rambling and not delivering the value that they are expecting.

7.1 OBJECTIVES

After reading and doing the exercise in this chapter, you should be able to:

- Know the basics of how to edit
- Log your recording and identify "good tape"
- Write for radio
- Understand how different pieces of recording and script are "mixed" to create the final programme.

7.2 PURPOSE OF EDITING

As you may have already seen, studio is different from the edit console where the recordings are given final shape in which the programme will be broadcast.

In Course II you have already become familiar with different kinds of technology used for editing programmes. In most CR Stations edit console is computerized and special software is used to facilitate editing. Find out the software that is in use at the station you have been sent for Internship. Also find out the specific features of the software and before you begin to learn how to use it. Editing is where the art of radio comes in. The purpose of editing is to:

- Delete unwanted material
- Select the actualities and “good tape” that you want to use in your piece
- Insert re-takes (If a person or narrator says a story twice, with the first half being better in the first take and the second half being better in the second take, you can insert the second half into the first to make a better final cut)
- Shape the programme (You can shape and craft a piece with a mixture of sound effects, music and actualities)
- Adjust duration of the programme (for instance you can cut and edit an interview down from 30 minutes to 5 minutes by editing!)
- Polish and tweak the sound by adjusting levels, and doing technical editing procedures like “fading” “cross-fading” etc. (refer to resource section)

7.3 TECHNIQUE OF EDITING

More than the technicalities, it’s important for you to understand the principals of good editing because it will help you in understanding the kind of sound or actualities you want to record, and also in logging your tape. The type of sound you gather both during a field recording and during an interview can significantly enhance or detract from the editing process, and it is through the editing that a story is either made great or not. Refer to the theory section for tips on editing software and for more specifics on how to edit digitally. Here is a broad overview of how the editing process works:

- The basic recording in most cases is done either in an audio studio or outdoors on a portable recorder (tape, digital recorder, minidisc). The rough footage is brought to the audio workstation in the studio for editing purposes.
- With the help of suitable playback machines the recorded audio from the tapes/ minidisks/data card is dumped into the computer’s hard disk in the form of digital data. Depending on the memory capacity of the computer around 50 hours of stereo audio can be stored (for editing) within the computer at one time.
- Specialized softwares are available in the marketplace for audio workstation purposes so that audio editing can be carried out in the digital domain with maximum flexibility, speed, and creative special effects. Some popular software of this kind are:
 - a) Audacity,
 - b) Cool Edit,
 - c) Protools,

d) Sound Forge

Your Edit Console at the CR Station will probably contain one or the other of such software. While all the software have common capabilities for audio editing, details differ in terms of the number of tracks which can be handled, audio quality per track, speed of execution and a host of related matters. By following the operational details of the software in question, one can carry out audio editing. The desired sequence of sounds, words, removal of unwanted words, gaps, inserts of new words and sounds as per programme needs, music mixing, insertion of special effects like multiple echo, reverberation etc can all be carried out in editing.

IMPORTANT NOTE: Do not be intimidated by the many new terms in this section. Editing needs creativity and practice. Once you actually do an edit, and the more you practice, all the terms will all become very familiar and enjoyable to you. Audio editing in principal is no different than how you edit newspaper article or a piece written for a school magazine. Here you are using different tools because the medium is audio.

7.3.1 Logging

The first step of editing is logging your tape. Some people find it useful to write down what they have recorded. This is called a log. They use the log to compile a rough structure, or paper edit, before they start work on a computer. When you log you are basically listening to everything you have recorded, and selecting the bits you like best and which are most relevant to the programme you are making. Logging is like creating a rough map of your recording, which will help you when editing your piece and writing your script because you will know exactly what sound you have and where in the recording it is located in. To begin logging, have a notepad handy or open a word document on your computer. Then start listening to your recording. Below is a sample log:

.30 sec-1 min: *ID "My name is Pooja Sharma, I am 53 years old, I am a dancer."

1:15-5 min: the story of how she began dancing, was 5 years old, joined an academy, won a competition.

***5:30-6:45:** "Dancing moves my soul. When I dance I feel the earth moving through me"

You'll notice that there are time-codes beside each logged bit. Some of the logged info is in quotes, or has a star beside it. This way when you edit, you know exactly where your selected cuts are in your recording. The Starred portions are usually the parts that you want to use as a "cut" or "actuality" in your piece. Other logged info is just written as information. This is for you to know what was said in the various parts of the interview. Some of this information you may want to use as background information while some of the recording you will choose to discard. Many programmes need editing but do not require addition of a script. Judicious editing of the recorded content can make a great improvement in the product.

7.3.2 Editing Tips

- Save the full version of your recording before you start editing. Give the edited version another name. That way, if you get in a mess you can start again.

- Refer to your log for cuts you like and where in the recording to find them.
- Using a computer editing package, edit together the main points of your report in the right order. To begin with, concern yourself with the rough structure of your report. If you have time later, you can think about the fine details.
- When you are editing a speech, edit from the beginning or end of a word. Make sure you haven't accidentally included an extra breath at either end of the edited section.
- Keep your piece tight. Actualities should be between 5 sec to one minute at a time. If in doubt, chop it out!
- Cut out repetitive sections of an interview.
- Avoid using long, rambling explanations. If necessary summarise your guest's point in a short, scripted link which the presenter reads out.
- If you can't decide what to cut out and what to leave in, take a break and listen to it again later. Hopefully, the answer will be more apparent.
- Use sound-effects you gathered in the field to bring your piece to life: the sound of a dog barking, birds chirping, music, someone unwrapping a sweet...
- Always listen to your edited programme carefully after you have completed the editing.

7.3.3 Music Editing

When editing music, close your eyes and use your ears. Try to feel the music and hear very closely if something does not sound right before you begin to edit. Music edit has one important rule - edit on a beat. Music editing is also far more difficult than word editing and requires practice. Music editing is also difficult because in a community performance recordings are normally done with one or two microphones and in a single track. If one single instrument or voice may sound off-tune or inadequate, it is virtually impossible to eliminate it or cover it up with additional sound effects. Besides in a community, most people recognise the voices and distortion of the performance of any performer can hurt the sentiments of many community members.

7.4 SOUND EFFECTS

Sound effects or **audio effects** are artificially created or enhanced sounds, or sound processes used to emphasize artistic or other content of the radio programme. While using any sound effect it will be helpful to keep the following overall goal in mind: Sound effect is needed to communicate effectively what you want the listener to know or experience – what you have seen but can only communicate through sound to the listener.

7.4.1 Ambient Sound

What sounds do we hear each day? There are the sounds we remember well: voices, sirens, explosions, favourite songs, and the like. There are also the sounds that were there but never caught our attention: a breeze rustling leaves, an airplane far off in the distance, general traffic noise, the sounds of animals, the sound of fans, the humming sound of a fluorescent tube, children playing, and so on. We generally do not notice these sounds, that is, until they stop. This brings us to two important aspects of sound in a radio production:

First, we should have **one predominant sound**. That sound is the basic spoken word or music which forms the main content of the programme.

Second, we want to have the **normal background sounds** of life going on in around us or to create a virtual reality. Until you consciously paid attention to the sounds around you, you may not even know they exist. This is ambient sound that is not ordinarily used to focus attention — just to make the experience of listening to the programme more lifelike.

Ambient sounds can be divided into two categories: the sounds that are constant in an environment and the sounds that occur on a random basis. The subject matter of the programme decides whether there is need to use ambient sound and if yes, what kind of sound should be used. Then there is the question of how much space is available to add ambient sound.

7.4.2 Music

Background and open/close music is a good way to enhance your production and make it sound more professional. If you are creating a programme for broadcast, you can't use a song by your favourite commercial artist in the background. Copyright law protects musicians so that they can make a living at their craft. To stay legal and avoid problems, only use music that is locally recorded or specially produced for radio production. Many such music effects are available in the market and most CR Stations will have a few in their library.

7.4.3 Creating Effects Bank

Many common sound effects like sound of kitchen utensils, the tractor in a farm, sound of cats and dogs or flowing water are commonly used in programmes. It is sensible to preserve good quality recordings of such sound effects. This is called 'Effects Banking'. Banking should be done with complete details of the recording (Where, when, what).

7.5 RADIO SCRIPT

In many cases a long interview when edited crisply requires some linking sentences. The link information is normally based on information in the interview or background research on the subject. This link information has to be written, given to a radio presenter to read out for recording and added to the edited recording suitably. This written link information is your Radio Script. Script is the thread that links all the different recordings and sounds together to create a cohesive story. In a sense, script is the cement or glue that holds the radio programme together. In general, a script should be short and it should let the interviews and sound effects carry the piece. The rule of thumb is that a radio programme should have 60% of sound to 40% of narration or script. All scripts have certain elements, these are:

- Introduction - The introduction or "intro" is a brief paragraph or even a few lines introducing your radio piece. It is generally read by the host or presenter, after which the studio manager puts your piece on air.
- Narration - Narration is the main text of the script. It's what you or the reporter for the piece reads between the cuts and actualities you've selected for your piece. The narration is generally recorded in a different voice to bring in sound variation which always makes a programme more attractive.

- Closing – When you come to the end of a programme you want to finish it in a way that will make an impact on the listener. Closing once again should be just a few words, well presented and though-provoking.

Writing for radio is different than writing for print or for any other medium. Radio writing is simple, short, clear and conversational.

7.5.1 Link Script

When you need to add only a few words in between recordings to briefly explain the context or to maintain continuity of ideas we call that link script. Sometime a link script is recorded but it can also be given to the radio jockey to read live while broadcasting.

7.5.2 Feature Script

This is the most complex of scripts as it requires background research, explanation about recordings and even stylized presentation. A feature script can be narrative, it can be in dialogue form or combination of many styles that you have learnt in the Unit Formats in Course II.

7.5.3 Script for Reportage

In community radio it is important to cover community events. Sometimes you may get time to record the event, edit it and then broadcast. Sometimes you may have to quickly edit and immediately hand over the programme for broadcast. On such occasions, broadcasters usually prepare a script and read from it during live recordings to minimize the time needed for editing. Such scripts have to be written in a lively style, must be short and give the feel of a running commentary.

7.6 LET US SUM UP

The Third Day of Internship had been designed to give you some idea about post-production. Yesterday you had observed how studio recording are done and learnt to handle outdoor recording equipment. These recording have to be processed for making them broadcast worthy. This process is called post-production and the main work during of post-production is Editing. By Editing we make a recording crisp, delete extra words, tailor it as per time requirement of the programme slot. Editing also gives us opportunity to add ambient sound, musical interludes and other kinds of sound effect which help to make the programme interesting. These days editing is most often done on computers and there are several softwares that are available for editing. You must learn what software is in use at the CR Station and how to use it. Editing also gives opportunity to add information or lighter moments in a programme by adding a script portion. Different programmes need different kinds of script.

8. DAY 5 : TRANSMISSION

Structure

- 8.0 Introduction
- 8.1 Objectives
- 8.2 The Broadcast Studio
 - 8.2.1 Essential Equipments
 - 8.2.2 Broadcast Schedule
 - 8.2.3 Manpower Needed
- 8.3 Useful Additional Technology
 - 8.3.1 Phone-in
 - 8.3.2 Satellite Receivers
 - 8.3.3 Audio Loggers
- 8.4 Transmission System & Maintenance
 - 8.4.1 Transmission Equipment
 - 8.4.2 Training for Radio Presenters
 - 8.4.3 Frequency of Maintenance
- 8.5 Transmission Tower & Antenna
 - 8.5.1 Distance from Studio
 - 8.5.2 Antenna Specifications
 - 8.5.3 Reach & Quality of Broadcast
- 8.6 Broadcast Time
 - 8.6.1 Hours of Original Broadcast
 - 8.6.2 Hours of Repeat Broadcast
- 8.7 Let Us Sum Up

8.0 INTRODUCTION

The final step in the radio broadcast process involves using the transmission equipment to put the programme 'on air'. Essentially, this means combining the sound of the final mastered programme with a radio signal and sending it through a cable to the antenna that allows the combined signal to reach across space to listeners' radio receiver sets, where they can hear it. The process of transmission is almost instantaneous - listeners can hear the programme almost exactly at the same time as it plays out of the transmitter.

8.1 OBJECTIVES

After the fifth days experience at the CR Station you should be able to:

- Handle a days transmission independently
- Understand the basics of Transmission Equipment and their working

- Learn to receive listener's phone-in and other kinds of feedback
- Guide a radio presenter about running a transmission

8.2 THE BROADCAST STUDIO

Most CR Stations have only one studio where recordings are done when there is no transmission and when programmes are on air, the same studio works as a broadcast studio where the radio jockey or presenter sits and conducts the transmission. This is possible because a broadcast studio will have all the technical set up needed for a recording studio and some additional equipment for conducting a transmission and linking it up to the antenna. What is the ideal set up for a broadcast studio in a CR Station?

8.2.1 Essential Equipments

- **Microphones:** A broadcast studio should have two high-quality voice microphones. One for the host/comper/presenter, and one for the guest.
- **CD/Cassette Deck -** This is needed to play back recorded programmes
- **air and to preview a new source before its sound is actually allowed to go on air.**
- **Mixer:** The mixer is the heart of the studio and is operated by the studio manager/ Technical Supervisor. It takes care of all the audio inputs coming in from all the different channels in the studio. A mixer allows you to combine the various inputs and manage the audio levels of the various sources. 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 the channel. You could fade out of one interview, into a music programme by using a mixer.
- **Pre-amplifiers and amplifier units:** A recording may have very low signal outputs which need to be amplified by pre-amplifier units that boost the signal to a level comparable to the rest of the sources going on air.
- **The On-Air Light:** In order to effectively signal that the studio is in use and broadcasting ('live'), the usual system is to have a red 'On Air' light inside and outside the studio, that can be activated when work is going on. The light tells people outside the studio that this studio is busy.

8.2.2 Broadcast Schedule

A Station's broadcast is a well planned compact process in which every minute of a programme is accounted for. The transmission is operated according schedule which is called the "Cue Sheet". A cue sheet has details of every broadcast – names of participants, format, duration, name of the producer, date of recording, time of broadcast, and any other information that the station manager feels should be kept on record. The transmission host/presenter enters the broadcast studio with a copy of the cue sheet and checks the duration, makes the necessary corrections in broadcast timings or schedule in case of a change and signs the cue sheet before handing it over to the transmission supervisor. The Cue Sheet is prepared daily, giving all details of the transmission.

8.2.3 Manpower Needed

There are two persons essential for a transmission:

- i) **The Transmission Host/Radio Jockey/Presenter** who sits inside the studio and conducts the entire transmission:
 - a) Speaks to listeners whenever required,
 - b) Plays back recordings and
 - c) Introduces live broadcasters

There can be more than one Transmission Host but always one of them is given the responsibility of the Cue Sheet.

- ii) **The Transmission Supervisor:** The Transmission supervisor sits in an adjoining room next to the studio, operates the mixer amplifier and monitors the transmission. The Transmission operator also has a cue sheet in which every change or faults in transmission is recorded.

In large stations transmission is usually supervised by technical staff whose responsibility it is to continuously check the quality and ensure the high technical standard of transmission expected from a high power transmitter. But in a CR Station where there are very few staff, transmission is usually supervised by a community member.

8.2 USEFUL ADDITIONAL TECHNOLOGY

Computerized playout system: When we have a variety of live and pre-recorded programming being broadcast, it's often a little difficult to cue the programmes manually in a seamless and uninterrupted fashion. With computer systems becoming cheaper by the day, a number of small radio stations have increasingly begun to rely on **computer based playout systems** which automatically play programmes in the correct sequence without human intervention. Like the Computerised playout system there are other useful technologies not essential for broadcast but as the term suggests, useful and convenient add-ons that can facilitate better listener-broadcaster relationship. The foremost in this category is the Phone-In system.

8.3.1 Phone-in

One of the best ways to get your listeners involved in the programme is to give them the opportunity to call in during the programme, so that they can also participate. To get your callers on air, the broadcast studio must have a telephone hybrid unit that can be connected to almost any type of telephone and mixer unit. Phone-in Units are very common in CR Stations and there are several kinds of phone-in systems now available offering many technical add-ons.

8.3.2 Satellite Receiver

A new addition to the bank of source units is the satellite radio receiver, which receives radio signals directly from a satellite, like a DTH (Direct to Home) TV system. There are two or three satellite radio services providing a variety of music and programming available in South Asia, with the most prominent being the Worldspace Radio system. Some CR stations use the programme content from these satellite channels (after figuring out rebroadcast rights and legalities) to fill some of their programming needs and gaps.

8.3.3 Audio Loggers

Most CR Stations broadcast original programmes for a certain number of hours and record the programmes while on air and repeat the entire transmission at a later hour either on the same day or at some other day according to schedule planning. For recording the transmission a special technology known as Audio Logger is added to the transmitter through which any broadcast can be automatically recorded into a CD.

As part of the monitoring and grievance redress mechanism, the Ministry of Information & Broadcasting has made it mandatory for every CR Station to record and store all the programmes broadcast over a given period of three months from the date it is broadcast: This is so that the programme may be produced before the adjudicating committee if someone files a complaint about the content. This means naturally that a station has to record the programmes on a continual basis, and have enough storage capacity to store three months worth of programmes at any given time! That's where too audio loggers come in.

8.4 TRANSMISSION SYSTEM & MAINTENANCE

When the radio presenter speaks on the microphone or when a recorded programme is played in the studio, the sound is converted into a weak electrical signal. The weak signal from the microphone is amplified and through a The Wave Generator a high-frequency radio signal is created. The radio signal travels to the antenna. The signal creates a corresponding electromagnetic field - a radio wave. This in a nutshell is the process of transmission. In the CR Station transmission studio you will see these technical equipments and understand how they are operated. Like all other technical systems these equipments require regular maintenance but the maintenance is most often very basic and can be done with some rudimentary training.

8.4.1 Transmission Equipment

The Transmitter will be a sealed unit which is to be kept in dust free conditions and under controlled temperature. Most suppliers provide with the transmitter a generator to avoid sudden voltage fluctuations which can damage a transmitter permanently. You have been provided details of the equipment in the theory part of Course II. Check at the studio set up all the parts of the transmitter, how it works and its optimum output.

8.4.2 Training for Radio Presenters

Anyone wanting become a radio presenter has to understand the operations of a broadcast studio very well before taking up independent charge of a transmission. Most CR Stations have regular training programmes for radio presenters. Such training includes:

- Proper use of Microphone & Faders
- Operation of Playback Systems like CDs/Cassette Player
- Phone-in Console
- Interaction with Transmission Supervisor in a live studio

8.4.3 Frequency of Maintenance

The broadcast studio is the most frequently operated area in a CR Station and it is very important to ensure that all the equipment is in working condition and well maintained. Usually a weekly check of the equipment and the air-conditioning system is done in the station by its technical staff. Some stations have contract with local electronic shops/service providers to check the equipment and ensure regular maintenance.

8.5 TRANSMISSION TOWER & ANTENNA

From the studio the sound reaches the Antenna through special cables. The Antenna converts the electrical signal into radio waves which are received the radio sets at home. In a community radio set up the tower on which the antenna is mounted should be 15-30mtrs in height. Check out the following:

8.5.1 Distance from Studio

How far is the tower from the broadcast studio? This studio and the tower should be close by to ensure good quality of transmission.

8.5.2 Antenna Specifications

What kind of Antenna does the station use? How has it been mounted? Check out the details and find out how the specifications were decided.

8.5.3 Reach & Quality of Broadcast

A CR Station broadcast is for limited range. In a rural set up the signals can reach upto 15Km but in cities where there are high rise buildings the signal gets obstructed very easily. A CR Station needs to regularly check the audio quality of the broadcast and reach.

8.6 BROADCAST TIME

Ideally a CR Station should be on air for long hours and should also repeat the programmes so that community members can listen to a programme whenever it is convenient. But running a transmission requires electricity or use of a generator which is expensive. Most CR Stations produce about 3-4 hours of new programmes in a day and repeat all the programmes. The station has a regular policy for broadcast and transmissions are run according to that policy guidelines.

8.6 DURATION OF BROADCAST

What is the total hours of broadcast in a day?

Find out how transmission duration and timing were decided by the Programme Committee.

What kind of consultation was conducted with the community to decide the timing?

What percentage of the programmes is community participatory?
 Is there any system of outsourcing broadcast hours?
 Is there a system of extending a broadcast if required?

8.6.1 Hours of Original Broadcast

How many hours of original programmes are broadcast in a day?
 What percentage is live-programme and how much is recorded?

8.6.2 Hours of Repeat Broadcast

Is there a system for repeating programmes/transmission?
 How many hours of repeat broadcasts are done in a day?
 How is a programme recorded off-broadcast?

8.7 LET US SUM UP

The fifth day at the CR Station concentrated on different aspects of transmission – the broadcast studio, transmission system, duration of broadcast, maintenance of the transmitter and antenna. You have learnt how to draw up a cue-sheet and its importance during transmission and how technical quality of broadcast is checked to ensure good reception. You have also see the location of the transmission tower, and how the antenna has been mounted.



9. DAY 6 : FINANCE

Structure

- 9.0 Introduction
- 9.1 Objectives
- 9.2 Basic Expenditure
 - 9.2.1 Infrastructure Cost
 - 9.2.2 Studio Set Up
 - 9.2.3 Transmitter, Antenna & Installation
 - 9.3.4 Maintenance
- 9.3 Operational Cost
 - 9.3.1 Cost on Electricity & Generator
 - 9.3.2 Expenditure on Staff & Volunteers
 - 9.3.3 Expenditure on Programme Production
 - 9.3.4 Expenditure of Transport & Outdoor Recordings
- 9.4 Cost of Community Interaction Activities
 - 9.4.1 Committee meetings
 - 9.4.2 Audience Survey
 - 9.4.3 Other Interactive Forums
- 9.5 Sources of Finance
 - 9.5.1 Basic Source
 - 9.5.2 Fund Raising Activities
 - 9.5.3 Advertisement Policy
- 9.6 Future Plans for Raising Resources
- 9.7 Let Us Sum Up

9.0 INTRODUCTION

Finance or resources are vital to the CR Station until the community is sufficiently conscious of the station's potential and utility. There are instances when community has stepped in to overcome its resource crunch but by and large a CR Station is expected to generate its own running costs and function as a non-profit media initiative. However setting up a CR Station requires considerable sum of money to cover the cost of infrastructure, equipment, and running expenses. Government has allowed 5mts of advertisement in an hour to cover the running costs. Each station has its own mechanism for raising funds to set up the station and meet the running costs until advertisement revenue covers its expenses. Today you will learn the craft of managing a station's funds, how to source money for additional expenditure and how community can be encouraged to contribute to a station's expenses.

9.1 OBJECTIVES

The sixth day's Internship will help you to understand

- Different aspects of resource mobilization
- Management of Funds
- Difference between essential and non-essential expenditure
- How to make community a partner in raising resources

9.2 BASIC EXPENDITURE

To start a community radio some initial funds are necessary. From the application to fee for frequency usage to bank guarantee, all are expensive steps. Once the License is obtained setting up a radio station can require anything between Rs. 5 lakhs to Rs. 15lakhs. In case of CR Station set up by an educational institution, this basic fund is usually granted by the institution. In case of KVKs the Ministry of Agriculture has made provision for grant to cover the expenses. In case of a NGO, the fund has to be raised. Some idea about the expenses incurred for setting up CR Station will help you to calculate the money needed in a new set up in which you may get to work. The basic expenditure can be divided into four categories:

9.2.1 Infrastructure Costs

This refers to the cost incurred for the Station building, converting a room into a studio with essential studio furniture, air-condition and sound reductions devices. In some case there may be some cost for the land for the station premises and to set up the transmission tower. You need to find out the following:

- Cost of land to build the station premises and the transmission tower
- Cost of the building
- Cost of constructing the tower
- Cost of converting the building into a radio station

Also find out if the community supported the activities associated with setting up the infrastructure in any way.

9.2.2 Studio Set Up

While the studio premises are getting ready, the license holder looks around for equipments within the range of the budget allowed by the organization. Sometimes the equipment comes from a single source which not only supplies the equipment but also installs them and provides the initial training to station staff and volunteers to learn the operations and basic maintenance. Find out how the studio was set up and at what cost. What were the terms for training and maintenance of equipment incorporated in the initial costs.

9.2.3 Transmitter, Antenna & Installation

Construction of the tower, installation of the transmission system and the antenna is possibly the most expensive part of setting up a CR Station. You must understand the different heads under which these expenses are incurred. There are normally one-time expenditure that does not require recurrence unless some emergency or natural calamity strikes a Station.

9.3.4 Maintenance

The equipments as you have seen in the last five days require regular maintenance and some budget has to be kept aside for regular maintenance. What is the budget for maintenance in the station you are undergoing Internship and how much is actually spent in a year for maintenance?

A station also spends a small amount for keeping the premises clean and hygienic, and also basic amenities like clean drinking water, light refreshment for personnel on odd-hour duty.

9.3 OPERATIONAL COST

Operational Cost or running cost of a CR Station is the cost incurred every day – some CR Stations compute this cost as a monthly expense, some quarterly expense and some may even compute as the annual expenditure. Whatever way it is computed, operational costs are the expenses that need to be carefully managed and during cash crunch it is this cost which has to be squeezed to keep the station running. Operational costs are broadly divided into three categories:

9.3.1 Cost on Electricity & Generator

The bulk of the running costs are consumed by electricity and expenses for running the generator. Find out:

- i) What is the electricity bill of the station in a month?
- ii) What standby system of power generation is used and at what cost?
- iii) What other hidden costs are incurred for running the transmission?

9.3.2 Expenditure on Staff & Volunteers

This deals with the salary structure in a CR Station. This amount remains very broadly identical every month.

9.3.3 Expenditure on Programme Production

The expenditure on production – the content of a transmission is the next important segment of finance. There are several aspects of expenditure on this account:

- Fees paid to Experts
- Fee for participation for a community member
- Performance fee for artists like singer, musician, song-writer and drama groups

Programme Production expenses differ from month to month depending upon programme planning, local festivities, unexpected social, health or developmental issues.

Expenditure on Transport & Outdoor Recordings

Last but not the least is the expense on local transport and travel necessary for field recordings. This is not a very large expenditure as CR Stations function within a radius of not more than 15km but in cases where the community has to be reached out by going to their homes regularly, the transport and travel expenses can be sizable.

9.4 COST OF COMMUNITY INTERACTION ACTIVITIES

One of the primary activities in a CR Station, other than broadcasting, is maintaining a close cordial relationship with community members. Such interaction begins with inviting community members to participate in programmes but extends to CR Station staff interacting with community in every available opportunity. Some of these interactions like organizing community meeting to discuss a current issue do not cost the station any money but there are others like audience survey to ascertain the station's popularity, holding competitions like music context, cookery contest for women etc sometimes become quite expensive. Community interaction methods can be many. Some of the most useful methods followed in most stations are:

9.4.1 Committee meetings

The Programme Policy Committee and the Management Committee in a CR Station is supposed to have at least 50% members from the community. Regular committee meeting held in every month is a good way of interacting with community. Such meetings however can cost some money as members have to be paid a token fee for attending the meeting.

9.4.2 Audience Survey

Audience Survey is an useful exercise – it offers not only insight into the community's attitude towards the CR Station but also offers interaction with a wide cross section of the community. Audience survey however is an expensive interactive process.

9.4.3 Other Interactive Forums

Each CR Station innovates its own system of community interaction – most of these are planned in a way that would not be a burden for the CR Station but nevertheless cost some money.

9.5 SOURCES OF FINANCE

9.5.1 Basic Source

The basic source of funding for a CR Station has to be organized by the license holder. Additional funds can come from social welfare departments, issue-based projects or sponsored programmes. Some CR Stations offer time-slots in local organizations and cooperatives, charge a token fee for playing music on request and birthday, anniversary or other social and family celebrations announcements.

9.5.2 Fund Raising Activities

This section refers to non-broadcasting activities that a station holds periodically to earn some revenue.

9.5.3 Advertisement Policy

There are three parts of any advertisement policy:

1. What kind of advertisements will be accepted by the CR Station.
2. What should be the rate card for advertisement
3. Sale of Time-slots to other NGOs or social service departments of central and state governments

Ministry of I&B has already given some guideline about the kind of advertisements that a CR Station can accept. The Management committee in a Station too can have certain guidelines for accepting advertisements. You need to study these policies and understand the restrictions within which a CR Station has to operate even for revenue.

9.6 FUTURE PLANS FOR RAISING RESOURCES

Every station is expected to become financially self sufficient within a given period of time. The station therefore has to plan a regular system of fund raising. Many stations hold annual functions, fairs or competitions, which help in fundraising as well publicity of the CR Station. Find out if the CR Station you have been sent for Internship, has any such plans for future and how they aim to make the plan operative.

9.7 LET US SUM UP

While learning about finance in a CR Station the important points that you have to remember are:

- a) Every station works with a specific budget and all expenses have to be tailored to that budget
- b) Resource planning is an important aspect of financial management
- c) Expenses are essential on three heads:
 - i) Operational costs like consumption of power, upkeep of the infrastructure, maintenance etc
 - ii) Cost of staff salary and incentive to volunteers
 - iii) Expenditure on Programme Content & Production

Periodic expenditures like listenership Survey, Committee meetings and publicity for the station are additional expenses that the station has to bear.

To meet all these expenses the sources of earning are:

- a) Grants by the educational institute board in case of a CR license to an educational institution
- b) Grants by doner agencies and fund raising activities by NGO, and
- c) Revenue from 5 mts advertisement per hour allowed by the government.

10. DAY 7: COMMUNITY PARTICIPATION

Structure

- 10.0 Introduction
- 10.1 Objectives
- 10.2 Levels of Participation
 - 10.2.1 Phone-in
 - 10.2.2 Letters
 - 10.2.3 Listeners Clubs
- 10.3 Listener Survey
 - 10.3.1 Database of the Community
 - 10.3.2 What Community Wants to Hear
 - 10.3.3 Profile of the Listeners
- 10.4 Nature of Participation
 - 10.4.1 Decision Making
 - 10.4.2 Day-today Operations
 - 10.4.3 Influencing Programmes
- 10.5 Building Audience
 - 10.5.1 Interactive Methods
 - 10.5.2 Encouraging Programme Participation
 - 10.5.3 Posters and other Advertising Techniques
- 10.6 Let Us Sum Up

10.0 INTRODUCTION

A CR station's work doesn't stop once the programme goes out over the airwaves. An integral component of Community Radio is to understand what your listener's think about the programmes, whether the programmes were relevant to its audience and whether the message in the programme was understood by the listener.

This process usually involves creating mechanisms by which listener's can easily get in touch with the station through email, letters, phones or websites. A great programme idea is to have "listener feedback" shows after a programme has aired.

This is even more important in case of community radio which is more intimate and function within very limited geographical space. Audience research for community radio is not only about measuring the quantum of listenership but also about understanding the socio-economic profile of the audience, nature of participation and about building audience.

It is a means of providing essential information to aid the creative process of programme making. It can also be used to test whether the objectives of any information campaign has been achieved.

10.1 OBJECTIVES

After completion of the 7th days activities at the CR Station we hope you will be able to:

- The need for getting regular listener feedback
- Learn the different ways by which audience feedback is measured
- Know the inputs from audience surveys and their utility
- Understand how a CR Station builds its audience

10.2 LEVELS OF PARTICIPATION

You should start understanding the Community/Audience response from the way the listeners react to the broadcasts. And there is no better way to understand audience interest in programme than their direct response – a phone call in a live programme or letters offering comments and suggestion and wherever there are radio clubs for organized listenership, report of the club.

10.2.1 Phone-in

A CR Station normally encourages phone-in during interactive programmes with experts like a doctor, a local administration representative, educational counselor and the like. Attend one such broadcast session and check out the following:

- How many phone calls were received during the broadcast?
- What was the range of queries?
- Which section of the community is most interested in the subject?

Also find out if the station entertains phone calls and visits by community members at the station and who is entrusted with the responsibility of community interaction.

10.2.2 Letters

Letters to a radio station are a regular feature. Ask the Station Manager to give you all the letters received during the preceding month. Read the letters to find out:

- On what issue most letters were received?
- Is there a gender bias in the letters
- Who looks at the information received?
- How has the station responded to the letters

10.2.3 Listeners Clubs

Community radio stations in many places help to set up listeners clubs. These clubs not only encourage listening but also respond through debates and discussion about specific programmes. Radio club activity helps to improve listenership and develop better quality of listeners. Find out if the CR Station has nay Listeners clubs or system of community listening and then check:

- How is the response of radio clubs useful to the CR Station
- Who funds the clubs and what other activity the clubs have
- Do the Radio Clubs send in recommendations to the CR Station?

It may be possible that the CR Station where you have gone for Internship does not have any radio club. Find out if there is any system of community listening that the station organizes.

10.3 LISTENER SURVEY

A CR Station will have some baseline survey containing the demographic profile of the community. This is called 'Data-base of the Community'. It will have information on the lifestyle of the community, educational standards, social priorities and needs, radio listening habits and community perception about the radio station. Most stations will have one baseline study conducted before applying for license and possibly another after regular broadcasts had started. You need to study both.

10.3.1 Database of the Community

Study the Data Base and any analysis of the data available and find out the salient features of the community. Also find out who conducted the survey and if there are two survey reports available, try to find out in what way the community database has changed after the CR broadcasts had started.

10.3.2 What Community Wants to Hear

You need to develop your own understanding of the community. Start the easiest way – visit some of the community homes with volunteers and interact with the people. Develop a set of questions that you can ask. Find out whether the family has access to radio receiver, what kind of programmes they like to listen and reason for the preferences, when and where they normally listen to radio and whether they are associated with the CR Station in any way.

10.3.3 Profile of the Listeners

During your interactions try to find out the economic activities that sustain the family and related socio-development activities in which the family members participate, educational and marital status of the adult family members and involvement in activities that relate to their interests.

10.4 NATURE OF PARTICIPATION

The next step should be to find out how the community wishes to be involved in the CR Station activities. This will not only reveal their expectations from the CR Station but also give some indication about the kind of support a CR Station can expect from the community. The government policy advises a CR Station to ensure community participation in all aspects of the station – from management to programme policy, from participation in programmes to operations related to transmission. CR Stations can involve community members in fund

raising activities, in organizing social and cultural activities all of which help to generate participation.

10.4.1 Decision Making

Community members have to members of the Programme Policy Committee and also participate in management committee of the station. You have already found out the composition of these committees during your activities so far. Now check how long each community member has served in the committee and whether there is any policy for rotating participation or a fixed term for members after which new members are selected. Then check how the recommendations of these committees are incorporated in their day-to-day work by the station manager and the production team.

10.4.2 Day-today Operations

In day-to-day operations, a CR Station has to depend upon the volunteers many of whom are community members. You already know the range of work that can be assigned to volunteers. You need to find out how much of the work is normally assigned to community volunteer.

10.4.3 Influencing Programmes

An active community can influence the station's policies and make sure that the programmes mirror the community, its needs and aspiration and find space for all sections of the community.

Sometimes this is effected by through committee discussions and face-to-face interactions but this could be done through regular monitoring of the programmes by senior community members.

- What is the procedure followed by the station to carry the community with its activities?
- How much of community aspiration and need is reflected in the programme?
- Any available record of community influencing the station in any way?

10.5 BUILDING AUDIENCE

A CR Station is successful only when every member of the community feels he/she is a part of the stations activities. To achieve this level of participation continuous efforts have to be made to expand community participation, listenership and volunteerism. Each station has its own way for building audience and participation but basically it involves the following:

10.5.1 Interactive Methods

Regular broadcast of interactive progarmmes like:

- Phone-in
- Listeners letters
- Field recordings

Find out the frequency of each of the above programme formats in a month

Practical

10.5.2 Encouraging Programme Participation

Community participation can be encouraged by taking the microphone to the community and also by giving opportunity to the marginalized sections in the community to come forward and take part in the programmes. What are the different ways in which community participation is encouraged in the CR Station? Make a list of the method used and find out which has been the most effective.

10.5.3 Posters and other Advertising Techniques

Awareness of the community about the CR Station is also built through publicity. There are many innovative ways in which a CR Station can publicise itself.

- Volunteers design stickers and posters
- Posters placed in Local School and Public places giving information about the frequency and specific programme
- Holding competition among community members
- Door-to-door campaign to encourage greater listening and
- Incentive to frequent listeners

Check out the publicity policy and plan the CR Station follows to build audience.

10.6 LET US SUM UP

The 7th's work schedule concentrates on hands on experience in understanding audience response to the CR Station - how response is solicited, measured and analysed, what are the different levels of participation and. You have also learnt different ways of encouraging community response and had some exposure in community survey work and how the survey results are incorporated in the station's functioning.

11. DAY 8: LEARNING TO WORK AT A CR STATION

Structure

- 11.0 Introduction
- 11.1 Objectives
- 11.2 Daily Cue Sheet
 - 11.3.1 Check on Programme Availability
 - 11.3.2 Programme Pattern & Policy
 - 11.3.3 Community Event Planning
- 11.3 Discussion with Presenters & Volunteers
 - 11.3.1 Live & Recorded Programme planning
 - 11.3.2 Understanding Presentation Styles
- 11.4 Meeting with Guests & Participants
 - 11.4.1 Experts in Studio
 - 11.4.2 How Experts are Located
 - 11.4.3 Interaction with Community Participants
- 11.5 Transmission Supervision
 - 11.5.1 Daily Routine
- 11.5.2 Maintenance
- 11.5.3 Reporting after Transmission
- 11.6 Let Us Sum Up

11.1 INTRODUCTION

Today you will gain experience of running a station – you will attend the programme meeting, see the daily expenditure, learn how work is assigned to volunteers, meet guests and other participants, assist in recording programme and attend the days transmission to see how transmission supervision is done and reports written.

11.2 OBJECTIVES

After going through today's exercise you will be quipped to understand:

- How the diverse activities in a CR Station are planned
- How a daily cue-sheet is prepared
- How Experts and participants are selected as well as guided to participate in programmes
- How Transmission Report is written

11.3 DAILY CUE-SHEET

This is the vital part of transmission planning and it also takes a check on the programme planning execution. The daily Cue-Sheet is a reflection of the programme policy of the station and nature and extent of community participation.

11.3.1 Check on Programme Availability

It is always to advised that a programme should be scheduled in the Cue-Sheet only after production has been completed. Only in case of programmes which are broadcast live or are based on events happening on that day, this cardinal rule is overlooked. Therefore before a cue-sheet is drawn up take a check on the status of the different programmes that are expected to be scheduled in the cue-sheet.

11.3.2 Programme Pattern

A CR Station has a set pattern for broadcast which is according to the station's programme policy and production schedule. Find out the programme pattern of the station and how the pattern was planned.

11.3.3 Community Event Planning

Community events must find place in a CR broadcast – some are broadcast soon after the event some may be a few days later depending upon the programme pattern. Find out how community events are covered and what is the broadcast policy for any community event coverage.

11.3 DISCUSSION WITH PRODUCTION TEAM & VOLUNTEERS

The Station Manager in a CR station has a daily meeting with programme production team and volunteers. Such a meeting helps to cross check that

- All the presenters who will conduct the transmission and recording are present and aware of their duties
- All the Experts and participants have been contacted and participation confirmed
- Arrangements for live broadcasts are in place
- Additional advise given to presenters whenever required

11.3.1 Live & Recorded Programme Planning

This meeting takes a stock of all the recordings scheduled for the day and also planning for the next day is in order.

11.3.2 Understanding Presentation Styles

To discuss and learn various presentation styles.

11.4 MEETING WITH GUESTS & PARTICIPANTS

One of the important daily activities of the Station Manager is to interact with experts and other participants who come to the radio station. Through these interactions ideas for new programmes emerge, names of experts discussed and importance of a programme tested.

11.4.1 Experts in Studio

Expert in the studio is your special guest who should be received cordially, made comfortable in the studio and introduced to the presenter and other production and technical staff around. Sometimes an expert may request to show around the station. The programme should be briefly discussed before recording/broadcast live and the purpose of the programme, expectation from the programme explained clearly. If the expert has come for broadcast in any earlier programme, it is good manners to give a report of the audience response of that programme as well.

11.4.2 How Experts are Located

During the Programme Meeting names of experts are discussed. Find out how the Station Manager decides upon an expert assigns the duty to locate and contact the expert. Every expert should be located and contacted well in advance and a programme production team member should visit the expert and explain the programme and cross-check availability before the recording is scheduled.

11.4.3 Interaction with Community Participants

The Community participant is your guest in the studio and should be treated with cordiality and respect. Many of them may require encouragement to speak into the microphone and breaking down other inhibitions like talking in front of unknown persons. Patience and kind behavior is the key to gaining their confidence and cooperation. Behavior of the Station Manager and Staff can endear the community or antagonize them.

11.5 TRANSMISSION SUPERVISION

The last and the vital chain in a days work is transmission supervision. This is only to ensure that cue-sheet is sent to the studio with all the necessary details and corrections, the presenters are in the studio well in advance and all the programmes have been broadcast as per schedule,

11.5.1 Daily Routine

The daily routine for a Station Manager includes

- a) Drawing up the duty chart for various staff and volunteers
- b) Spot Check of programmes schedule for broadcast
- c) Check with the Accounts Section regarding payments made to participants and Experts, payments due and budget position for the month.

11.5.2 Maintenance

As an Intern you will need to check on the Maintenance schedule and make sure that the studio is in proper shape before broadcast begins. Maintenance is normally the responsibility of the technical staff in a station.

11.5.3 Reporting after Transmission

You will be expected to monitor the days transmission and write a detailed report of :

- What you heard
- Technical Quality of the production
- Technical Quality of transmission including report of any interference
- Whether there has been any deviation from the cue-sheet

11.6 LET US SUM UP

The eighth day has been designed to give you an overview of the station's functioning and monitoring the transmission. You have the opportunity to meet participants who come for recording and the experts who are invited for live broadcast/recording. You are expected to attend daily programme meeting, follow its proceedings and learn how a transmission report is written.

12. DAY 9 & 10: FINAL PROJECT

The last two days have been reserved for the Final Project. The Project is one Audio Programme of 20-25 mts duration which must contain:

- 1) Some research on the content
- 2) Interview with Community Members
- 3) Interview with an Expert or Local Leader on the subject
- 4) Some sound effects and suitable music
- 5) A script

The format of the programme can be

- a) Magazine
- b) Feature
- c) Programme Based on Interviews
- d) Information based Quiz Show

The subject and content for the programme as well as its format should be decided in consultation with your Programme Counselor.

Enjoy your stay at the CR Station, learn to understand and interact with the community and make sure you have utilized this rare opportunity fully for not only your Certificate Programme but also as a prospective professional for Community Radio.

Best wishes for Your Studies and Success.





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