

European Radio Training Initiative

Module 3:

EXTENDED

English

developed by:

Orange 94.0, RadioRobin Hood,
OLON, Tilos Radio

supported by:
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Programme

**LEONARDO DA
VINCI**



RADIO PRODUCTION TRAINING

Module 3: Extended course

INTRODUCTION AND BASICS:

The Course does not wish to impose particular forms of delivery or syllabus, but rather seeks to ensure that whatever form each course takes, it delivers a range of essential core journalism skills, to an acceptable standard, so that in turn, the Course's validation represents a widely recognised kite mark for those seeking focused vocational educational.

This course is a revision of the AMARC Radio production training course. This revision recognises changes that have taken place in technical innovations, the broadcast environment and in the fast evolving community radio sector.

We are concerned in journalism with text-based and adapted modules.

This material was developed in cooperation by Radio Robin Hood (FIN), Radio Orange 94.0 (A), Tilos Radio (HU) and OLON (NL). This particular module is designed within the framework of a Leonardo da Vinci sponsored project for training and materials building.

People who are attending this course have already done the "Crash" or "Basic course" or are somehow familiar with Radio production.

This is a two to three month course with one evening per week. It has been well tested during training sessions lasting between 7 and 9 training evenings with 3 hours per session.

This course focuses deeper on the topics covered by the previous basic training.

Trainer's guidelines:

Because of the duration, the crash or basic training guidelines can't fully apply.

The trainer should consider the following points:

Flexibility, self-confidence, good communication skills and availability for all the individuals taking part into the course.

He has successively attended at least one radio production trainer's course and is qualified to train.

He has a good up to date background about national legislation issues and is in the position to answer related questions.

If not, it is good to have a specialist for the legal issues, as Radio Orange 94.0 in Vienna does.

He knows the present levels and skills of the trainees.

He has all the logistical equipment to successfully carry out the training.

He is free of other commitments during the course.

For this course, many trainers are indicated if available, especially when covering different topics

Course objectives:

At the end of the course, the trainee should be able to produce any kind of radio programmes.

They have good introduction knowledge of the legal environment.

They have basic information about guidelines for good journalistic practices.

They can use any portable recorders equipment.

They can compete with professionals.

They know the necessary interview techniques.

They know the difference between community radio stations and other radio stations and have a clear picture of programming for community media.

They can produce news bulletins.

They have a basic introduction to studio troubleshooting.

They know how to deal with the post-production details.

COMMUNITY RADIO

The course starts by the presentation of both the trainer and the participants. Ice breaking exercises are necessary in order to create a good and positive training environment and to make sure that the trainees do not expect a seminar where they can behave passively. The trainees are briefed about the course's main points and the correlation with community radio practices

What is COMMUNITY RADIO? (cfr. www.amarc.org)

What is it that makes a radio station a community radio station? Perhaps the best way to answer this is in the words of AMARC's members. We collected voices from all over the world, so trainers can choose what to present themselves:

Community radio, rural radio, co-operative radio, participatory radio, free radio, alternative, popular, educational radio. If the radio stations, networks and production groups that make up the World Association of Community Radio Broadcasters refer to themselves by a variety of names, then their practices and profiles are even more varied. Some are musical, some militant and some mix music and militancy. They are located in isolated rural villages and in the heart of the largest cities in the world. Their signals may reach only a kilometre, cover a whole country or be carried via short-wave to other parts of the world.

Some stations are owned by not-for-profit groups or by co-operatives whose members are the listeners themselves. Others are owned by students, universities, municipalities, churches or trade unions. There are stations financed by donations from listeners, by international development agencies, by advertising and by governments.

"Waves for Freedom". Report on the Sixth World Conference of Community Radio Broadcasters. Dakar, Senegal, January 23-39, 1995

When radio fosters the participation of citizens and defends their interests; when it reflects the tastes of the majority and makes good humour and hope its main purpose; when it truly informs; when it helps resolve the thousand and one problems of daily life; when all ideas are debated in its programs and all opinions are respected; when cultural diversity is stimulated over commercial homogeneity; when women are main players in communication and not simply a pretty voice or a publicity

gimmick; when no type of dictatorship is tolerated, not even the musical dictatorship of the big recording studios; when everyone's words fly without discrimination or censorship, that is community radio.

Radio stations that bear this name do not fit the logic of money or advertising. Their purpose is different, their best efforts are put at the disposal of civil society. Of course this service is highly political: it is a question of influencing public opinion, denying conformity, creating consensus, broadening democracy. The purpose – whence the name – is to build community life.

“Manual urgente para Radialistas Apasionados”. José Ignacio López Vigil. 1997

The historical philosophy of community radio is to use this medium as the voice of the voiceless, the mouthpiece of oppressed people (be it on racial, gender, or class grounds) and generally as a tool for development.

(...)

Community radio is defined as having three aspects: non-profit making, community ownership and control, community participation.

(...)

It should be made clear that community radio is not about doing something for the community but about the community doing something for itself, ie. owning and controlling its own means of communication.

“What is Community Radio? A resource guide”. AMARC Africa and Panos Southern Africa. 1998

In Latin America, there are approximately one thousand radio stations that can be considered community, educational, grassroots or civic radio stations. They are characterised by their political objectives of social change, their search for a fair system that takes into account human rights, and makes power accessible to the masses and open to their participation. They can also be recognised by the fact that they are non-profit. This does not prevent them from growing and seeking a place in the market

(...)

Community and civic radio is defined by the community of shared interests it represents and by the coherent political-cultural, communication and business objectives of these same interests.

(...)

Community and civic radio incorporates new languages, new formats, other sounds, types of music, voices. It brings other ways of talking, new relationships with listeners, ways of asking and answering questions, ways of making demands and pressuring the authorities.

“Gestión de la radio comunitaria y ciudadana”. Claudia Villamayor y Ernesto Lamas. AMARC y Friedrich Ebert Stiftung. 1998

Over the years, community radio has become an essential tool for community development. People can recognise themselves and identify with community radio, in addition to communicating among themselves.

Community radio is a cultural broadcast mechanism that adapts perfectly to the context of French Canadians. Its airwaves reflect the cultural reality—songs, music, and writing – of the French-speaking population it serves. Community radio stations are the best standard-bearers of our culture.

(...)

The tone of each community radio station is well modulated in the image of its listeners. The important thing is to seek out differences.

Community radio is an element of closeness, a bridge, a step toward the other, not to make the other like us, but to have him become what he is. It is not a question of having more, but of being, that is the real mission of community radio stations in Canada. Isn't the most meaningful definition of culture the act of making people aware of the greatness they possess?

Alliance des radios communautaires du Canada, ARC. Canada.

Radio stations that practice radio broadcasting as a community service and see communication as a universal right.

That seek to build a common path to support one another and strengthen our people's communication.

Radio stations that see themselves as an integral part of the community in which they participate. As media, they develop pluralistic and participatory communication that is open to the need for expression of the social and cultural sectors with less access to exclusively commercial media.

That exercise the right to communication and, particularly, the right to information.

That exercise radio broadcasting as a service, and not simply as a commercially profitable activity.

Federación Argentina de Radios Comunitarias, FARCO. Argentina.

Community radio in the commercially dominated media system community radio means radio in the community, for the community, about the community and by the community. There is a wide participation from regular community members with respect to management and production of programs. This involvement of community members distinguishes it from the dominant commercial media in the Philippines that are operated for PPPP - profit, propaganda, power, politics, privilege, etc. Serving the big P (people or public) is a token gesture mainly to justify existence in the government bureaucratic licensing procedures.

(...)

Stations collectively operated by the community people.

Stations dedicated to development, education and people empowerment.

Stations which adhere to the principles of democracy and participation.

TAMBULI - Communication Project. Philippines

Free, independent, lay radio stations that are linked to human rights and concerned about the environment.

They are many and pluralistic.

They refuse mercantile communication.

They scrupulously respect the code of ethics of journalists and work to disseminate culture by giving artists broader expression within their listening audiences.

They have association status, democratic operation and financing consistent with the fact that they are non-profit organisations.

They are solidarity toward each other and constitute work communities that make it possible for each member to fulfil its mission to the utmost.

Charte de la Confédération Nationale des Radios Libres, CNRL. France.

Firstly, Community Radio is characterised by the active participation of the community in the process of creating news, information, entertainment and culturally relevant material, with an emphasis on local issues and concerns. With training, local producers can create programmes using local voices. The community can also actively participate in the management of the station and have a say in the scheduling and content of the programmes.

Secondly, it is essentially a non-profit enterprise. In these days of highly commercialised broadcasting, the ethos of community radio remains independence and responsibility to serve the community, not the advertiser. As the community owns the station, it also maintains some responsibility in the running of the station.

Thirdly, the community designs community radio programming, to improve social conditions and the quality of its cultural life. The community itself decides what its priorities and needs is in terms of information provision. (VOICES. India).

ETHICAL ISSUES

General concepts

Objectivity, balance, bias, slander, defamation, human rights, protection of private individual.

OBJECTIVITY

The word “objectivity” refers to the view that the truth of a thing is independent from the observing subject. The notion of objectivity entails that certain things exist independently from the mind, or that they are at least in an external sphere. Objective truths are independent of human wishes and beliefs. The notion of objectivity is especially relevant to the status of our various ideas, and the question is to what extent objectivity is possible for thought, and to what extent it is necessary.

Understand that communities have many different layers and dimensions—move between and within them to capture the mosaic of voices, viewpoints, events, problems and solutions that exist.

BIAS

What is bias? A dictionary definition of bias is ‘a one-sided inclination of the mind’. In our business it defines a systematic disposition of certain trial designs to produce results consistently better or worse than other trial designs.

SLANDER

Publishing allegations defaming someone in his reputation by speaking or writing words which might have an impact on his life, office, or trade, or endanger his relations, service, etc or which occasion any other particular damage.

DEFAMATION

An act of communication that causes someone to be shamed, ridiculed, held in contempt, lowered in the estimation of the community, or to lose employment status

or earnings or otherwise suffer a damaged reputation. Such defamation is couched in 'defamatory language'. Libel and slander are defamation.

- **HUMAN RIGHTS and PRIVACY**

The journalist has to respect and protect human rights and privacy.

GUIDELINES FOR GOOD JOURNALISTIC PRACTICE

Adopted by the Union of Journalists in Finland in November 1991, entered into force on 1 January 1992.

If trainers go into detail there, they should try to combine these issues with the community radio issues under 1.1 (see above)

Introduction

The basis of good journalistic practice is a citizen's right to correct and essential information by which he can form a realistic picture of the world and society around him.

The professional ethics of a journalist involves the respecting of basic human values, like human rights, democracy, peace and international understanding.

A journalist must recognise his responsibility for the environment and be aware of the environmental effects related to the questions he deals with.

Good journalistic practice does not limit either the journalist's own or the public's freedom of expression. It aims at promoting discussion and information flow, and involves responsibility for the principles and policies of communication.

The guidelines for journalists concern all journalistic work, regardless of the medium. Nevertheless, they do not cover all situations arising in practice. The decisions and statements on principle of the Council for Mass Media interpret and complement these guidelines.

Good practice also involves a journalist knowing the most important laws, regulations, international agreements and resolutions related to his work.

PROFESSIONAL STATUS

Decisions concerning the content of communications must be made on journalistic grounds. In no way must this authority be relinquished outside the editorial office.

A journalist is primarily responsible to his readers, listeners and viewers. He should not deal with subjects which might involve personal gain.

A journalist has the right and obligation to reject pressure or inducement with which someone might try to direct, prevent or limit communications.

A journalist must not misuse his own position or that of his medium nor accept benefits which might compromise his independence or his possibility to operate in accordance with the principles of his professional ethics.

A journalist must not act against his own convictions or good journalistic practice. He can refuse assignments which are inconsistent with this principle.

Good practice must be observed in using the work of another party. Although this might not involve material with copyright protection, it is good practice to mention the source when using information acquired and published largely by a second party.

Textual advertising in all its forms is to be avoided. Material which can be associated with commercial interests should be viewed critically. Such material can only be published if there are strong journalistic arguments for this. The line between advertising and editorial material must be kept clear.

CORRECT INFORMATION

In his work, a journalist must aim at truthful, essential and unbiased information.

Sources of information must be treated critically. This is particularly important in dealing with a controversial matter: the information source might have personal interests or the intention to cause damage.

Factual information must be checked as thoroughly as possible, including cases where the information has been published previously.

The public must be provided with the opportunity to distinguish facts from opinions and fictional material used to provide background. This principle does not restrict the choice of journalistic style or form.

Headlines, leads, cover and picture captions, sales-promotion posters for publications and other presentation material must be justified by the body of the story.

In addition, pictures and sound must be used truthfully. The recipient must be told whether the material is of a documentary or fictional nature.

ACQUIRING INFORMATION

Information must be acquired openly and by using honest means. Exceptional methods can only be resorted to if information of general public importance cannot be obtained by normal means.

A person being interviewed must have the right to know in which medium and in what connection his statements will be used. It is also good practice to tell whether the conversation is intended for publication or simply as background material.

If justified, a journalist should comply with an interviewee's request to check his statement before publication to ensure questions of fact are correct. However, journalistic authority cannot be relinquished outside the editorial office by such checking.

Sources of information must be protected. The identity of a person providing confidential information cannot be disclosed without permission. This is also the case concerning the identity of a person employing a pseudonym or pen name in the journalist's own medium.

CORRECTIONS AND RIGHT OF REPLY

Incorrect information must be corrected without delay, either on a journalist's own initiative or when the person concerned requests it.

Someone subjected to heavy criticism must be granted the right of reply if he has grounds for requesting this. Simply a difference of opinion does not necessarily give entitlement to the right of reply.

If the request for a right of reply is justified, the reply must be published in a form desired by the person making the reply without delay and in such a manner that those receiving the original information can notice the reply easily.

If the reply is not fit for publication as such, changes to it should be discussed with the writer. If he cannot be contacted within a reasonable time, it is advisable to

publish the reply in amended form. However, its essential contents must not be changed.

If a certain person is strongly criticised in the medium, it is good journalistic practice to make his point of view known when possible in this connection.

PROTECTION OF THE INDIVIDUAL

The human dignity and reputation of every individual must be protected. Skin colour, nationality, origins, religious or political convictions, sex or other personal characteristics must not be published if they are not related to the matter or in a derogatory way.

Detrimental facts related to the private life of a person or his family should not be published unless these are of considerable public interest.

Care must be observed in the publication of photographs. A picture cannot be used in a misleading way or in connection with something offensive to the party concerned. Particular care must be taken in publishing pictures of victims of accidents or crime.

The publication of a name or other identifying facts when dealing with crime can only be justified on the grounds that considerable public interest is served by this. The identity of a person should generally not be disclosed before court proceedings unless the nature of the crime or the position of the party concerned provide strong reasons for that.

No prior assumption of guilt should be made, nor should the decision of a court or an authority be anticipated.

If a news item on the report of an offence, arrest, imprisonment, charge or complaint has been published, it is good journalistic practice to follow the proceedings of the case right up to the final resolution.

The principles covering the protection of the individual also apply when information contained in public documents or other public sources is being used. The public availability of information does not necessarily imply that it can be freely published.

copyrights

Copyright law gives a composer or an author for instance the exclusive right to decide how the work may be presented in public.

Quotations

The use of text is regulated by rather wide rules open to interpretation. Quotation is allowed only from work already published. In other cases a contract has to be made with the owner of copyright (for instance when quoting literature). A quotation should always be made:

- . According to rules of good manners
- . Suited to the intent (that is widely enough)
- . The source must always be mentioned.

A quotation may be used in order to make a point in a case, and as basis for your own points of view. No program should consist of solely quotations, only as a basis for your own input.

News

The news are normally assembled from press releases, newsletters freely available for publication. Radio Robin Hood, like other radio stations, in general, has a contract with some news agencies (STT, IPS, etc.). The contract entitles the broadcaster free use of news from the agency. In general, radio has quotation rights for news already published, taking into account copyrights laws. Radio Orange 94.0 has a contract with the BBC worldservice and rebroadcasts international news in English.

Music

For music copyright there are two components to be considered. (as the Finnish example below illustrates)

Teosto

For composers, arrangers and lyricists as well as music publishers an association has been established to handle copyright for creative persons. It is known as "Säveltäjien Tekijänoikeustoimisto Teosto ry". Teosto was established in 1928. It also supervises compliance with copyright law on behalf of foreign artists according to relevant contracts with other countries.

Gramex

Gramex is a copyright organisation promoting and supervising the rights of artists and producers of records. Gramex collects compensations for the use of records, tapes and similar products, and transfers the collected compensations to those, who are entitled to receive them. The association works on a non-profit basis.

It is essential to make a contract with Teosto in order to provide the music to listeners. After obtaining the authorization, it is possible to play the music, provided that every piece of music played is reported. Thus Teosto and Gramex are able to pay out the compensations, when they know when and where the music has been performed.

Other community radio stations have a general agreement for utilisation and don't have to report every single record they played, but to give an overview of the musical samples and record companies every half a year. These special contracts are possible, because community radio stations don't usually play the major labels' music that much, so that the interest of gaining money in such stations is relatively low.

LEGISLATION

To show how this aspect is being dealt with, we took as an example the elaboration of Radio Robin Hood. (German speakers can find the example of Orange 94.0 in the german version of the extended module).

In Finland freedom of speech is a constitutional right for all citizens and prior censorship is prohibited. However, officials may afterwards become involved legally in all publications, and then the concept of censorship may be invoked again. Thus every Finnish citizen is entitled to publish their own works (for instance radio programs) without being prevented from doing so by the authorities, but in doing so, they must know keep in mind what laws may be involved in case of any problem. Legal steps such as prosecution can be taken only after the work has been made public.

Principle of publication

As a concept the principle of publication is close to freedom of speech. In praxis this means that information is openly available on the activities of the state and all officials. The citizens are free to express their opinions on social affairs, also as radio reporters.

Publication

Every Finnish citizen has the right to produce public material (radio programs). It is important to know, when the work is officially public, because from this point onwards paragraphs from the Freedom of Printing Laws as well as other laws may be applied.

§ 3 of the Freedom of Printing Law states. "Printed text is considered published, when it has been sold or offered for sale or otherwise distributed or made public in such a way, that the general public is informed of its content". The law mentions "printed text", but refers in the same way to a radio program. Thus the work is published, when it has been broadcasted from the radio station.

Freedom of Printing Law

Before the Freedom of Printing Law, advance censorship prevailed in Finland. From 1919, when the Freedom of Printing Law came into force, the Finns have been free to print and free to speak. This law, however, sets down, what has to be taken into account, when establishing a radio station /a newspaper and working and writing for these. The main part of the Freedom of Printing Law deals with supervision. Please note, that the paragraphs of this law are applied only to published works or programs, not to those being prepared.

With regard to radio, the most interesting parts of the Freedom of Printing Law are as follows:

- . Right to publish printed texts
- . Right to publish printed periodicals
- . Publication of official documents and some other texts
- . Responsibility for crimes committed through printed texts
- . Supervision of this law
- . Legal Process in Freedom of Printing cases.

It is understood, that radio (as to the contents of production) has no specific laws to be applied, and that the Freedom of Printing Law can be applied only to a certain extent. Of course there is also the Radio Responsibility Law, which applies mostly to the Finnish broadcasting company, YLE. This, however, can be used as a directive also for other radios, but it does not apply to local radio stations. The radio responsibility law is also technically directed and concerns only matters applying to the responsibility systems at YLE. As for instance, YLE has many levels of chief editors while the local radio has only one Chief Editor.

Journalistic directives

The only laws concerning content are found in the rules listed in a booklet "Journalistin ohjeet". This is of importance, since the booklet is used, when the Julkisen Sanan Neuvosto (JSN) makes a condemning decision on a complaint.

Also in the license contract of a radio station it is referred to, that the station is to produce programs according to the journalistic rules. Thus the radio stations have power to decide of the contents of its programs, and also responsibility for the correctness of its programs. This is very important for Freedom of Speech.

The rules for journalists concern the professional status, correct information and how it is obtained, correction of wrong information and reply on complaints, as well as protection of individuals. Journalist's object attached.

Important in the journalist rules is, that a journalist has a great responsibility for the programs made with regard to the audience. Media has much power, but this must be used in a correct way. Ethical rules must prevail when making programs. Otherwise the audience will get a wrong picture of what has taken place.

A program of course will have a content. However, also the reporter will have an opinion on this subject, but in spite of this, ought to try for an objective point of view. An audience will receive much more information, if the subject is dealt with from many points of view. In other words, so called sensationalism should be avoided. A critical attitude is good, then it is easier to see, what is the real situation. For instance, it is advisable to check a story from as many sources as possible.

Responsibility at a radio station

At a radio station the Editor-in-Chief is responsible for all broadcasted programs. Even the program maker is held responsible for the program. In the main the reporter is more responsible for the program made, than the Editor-in-Chief, but both are taken into account if prosecuted, and the Editor-in-Chief may be accused of neglecting duties of supervision. If the Editor-in-Chief can prove, that he tried to prevent the reporter from making the program, then he will be free of responsibility.

Other aspects: Libel, corrections, protection of sources and criminal law.

- Libel

A program is public, when it has been broadcasted. It is important to understand that libel in a radio broadcast is much more serious than libel for a smaller audience. In Finland there are two kinds of libel: Gross libel and libel.

Gross libel is more serious. Then a reporter has in text or speech published a groundless information on a person. For instance, said that the person has Mafia connections or something like that. Essential in this case is that the audience has been the third party. Even if the producer is unaware of the groundlessness of the accusation, the reporter can be sentenced, but the sentence will be less severe.

Ordinary libel is when the intent has been more to insult a person than to intentionally give a false picture of a person. The person can be called insulting names or something similar. Then the punishment will be lighter.

- Correction and retort

Two concepts close to one another. Correction, is a correction of a false statement in a program. Retort is, what someone considering him- or herself is entitled to, if they have been subjects of wrong information in a program. If no retort is published, the person behind the refusal can be fined.

Tacit and subliminal advertising in all their forms must absolutely be kept away from all media. The audience must clearly notice, when there is an advertisement in question, and when there is a radio program. Otherwise the credibility of the media will be endangered among the audience.

- Protecting sources

A media does not have to name the sources of their information in court. Protection of sources can be broken only in extreme cases. It is important to understand that source protection is a right and not a duty.

- Criminal law

In criminal laws there are passages which refer to a good journalistic tradition. This may concern disturbance of domestic peace, trespass, crime against humanity and freedom of religion.

PRODUCTION

(Pre)Production is a very wide area to cover, so it has to be targeted on the main points, even in an extended course. The trainees will have the possibility to really get into preproduction work, when they produce a programme in the final two weeks of the workshop. This opportunity gives the trainer an idea which fields have to be covered beforehand.

The trainees should absolutely be familiar with:

- recording techniques
- microphones
- editing techniques
- mixing/ studio equipment

Recording

The trainees can be familiarised with recording techniques best by actually doing it. There are several exercises to start of with.

First of all, the trainers should check in how far the trainees are able to handle the equipment – portable recorder and microphones.

Portable recorders

The trainers should be able to present all different recorders available at the station. The trainees should identify the ones they can work with and chose a different one for the first exercises. Because it is still very new for many radio stations we included a short minidisc recording manual.

Minidisc

Mini disc portable recorder:

i) Connections:

- make sure the lithium ion rechargeable battery is charged. To confirm, just press “display” button. Immediately battery indication appears in the display. When the battery is weak, flashing or “LOW BATT” appears. When it’s flat, the display is blank.
- insert an MD: slid “open” button, open the lid and insert the MD with the label side facing up, and then press down the lid to close.
- connect headphones. You can use supplied headphones equipped with a remote control, or normal headphones. Connect them to the lower left corner jack of the recorder.
- for recording from a microphone, this one should be plugged in as well. On the left side of the device, there is a red jack “MIC” or “PLUG IN POWER”.

ii) Recording from a microphone:

- Before recording, confirm the MD is recordable (not protected) and has a recording space (not full, if it is, you can erase unnecessary information).

- make sure the microphone is well connected and is functioning properly (see microphone section 3.3.)
- select the sensitivity of the microphone with "MIC SENS" at the bottom of the recorder. Usually set it to "HIGH". When recording loud sounds (live concert, crowd voices) set it to "LOW".
- press and slide the "REC" (red switch on the front panel) to the right. There is a REC indicator, which lights up while recording or flash when paused.
- To stop recording, press "■" button to resume, or "II" if you intend to continue the recording later press again the "II" button.
- When you have pressed "■" while recording, and you like to continue from the end of the previous recording, press "end search" button and slide "REC".
- To end the recording, press "■" and remove the MD.
- The level of the recorded sound is adjusted automatically. You can monitor the sound by using the headphones and adjusting the volume. This does not affect the recording.
- Playing back
- Insert an MD and press "⇄" to play. To listen just plug in headphones and to adjust the volume press "+" or "-".
- To stop play, press "■"
- To pause, press II and press it again to resume.
- To find the beginning of the current track, press "I◀◀"; to find the beginning of the following track, press "▶▶I"
- To go backwards or forward while playing, press "I◀◀" or "▶▶I" continuously up to the desired position.
- To terminate, press "■", slide "open" and remove the MD.

Microphones:

The trainers should make sure, that the trainees know how to handle a microphone. You can check that with the recording exercises.

For trainees who are not really familiar with different types of microphones a

Handout

Omnidirectional microphone:

With portable recorders or for location recording and interviewing, background sounds or any public address system, this type of microphone is the best because it receives the sounds all around and converts them into an electric signal. It has the advantage and the inconvenience of collecting the background noise. When the recording place is noisy, it's better to hold it closer to the source. The sensitivity of this type of microphone has a spherical form.

Uni-directional microphone:

or cardioid is mainly used in sound proofed

studios. It receives sounds from one direction and the background noise is lessened. Its sensitivity has a kind of elliptic form (the trainer should illustrate).

It's important to use a **windshield**, outside or in the studio in order to lessen any background, or to avoid the wind effect (outside). In normal conditions, the position of the mic from the source is between 15 and 20 cm. But when you are recording in a noisy place and you like to reduce the noise, hold the mic close to the mouth and reduce the record level. So the mic will collect sounds in a relatively short distance.

To avoid moving the microphone cable (lead), take a small loop of the microphone in the same hand and be careful that it does not touch the microphone body. The microphone does not generate noise on its own. Nowadays, microphones might have additional tools like ON-OFF switch, recorder-start switch, recorder-stop switch, battery pack, converter options, cordless option, bass-cut option, mono-stereo facility, etc. It's then important to know what option is the most reliable according to the job.

Recording exercises

As mentioned above, the trainees should pick the recording devices they are least familiar with. Ask them to form small groups and to record a short interview within the group. A good topic for the interview as a warm up exercise is the motivation for joining the course or community radio in general. The interview shouldn't be longer than three questions.

If all the trainees claim to be capable of using the recording equipment, ask them to form small groups and to record noises and atmospheres who are extremely silent or loud. With that you can really see, whether they can use the equipment.

Listen to the exercises with all the trainees and feedback on the recordings and give advice, what could have been better and how, by demonstrating with the equipment.

Editing techniques on portable minidisc recorders

With portable minidisc recorders simple editing functions can be done.

You can erase, divide, add, combine and moce tracks.

Erase

- Insert an MD
- To erase all data of the MD in the stop mode, just press down “erase” and slide “REC” to the right: The “All erase?” question is displayed, just press “erase” again and it’s done. When erasing finishes “Blank Disc” appears.
- To erase one track: press “erase” while playing the track. “Erase OK?” flashes while the recorder plays the selected track repeatedly. Push “erase” again.
- Once a recording has been erased, you can not retrieve it.

simple Editing

The recorder can edit the recordings by adding, dividing, combining, moving track marks or labelling tracks.

- Erasing (see above)
- Notes on editing

Do not move or jog the recorder while “Toc Edit” is flashing in the display.

TOC means Table of Content and the recorder should be left in peace while he’s saving the given information.

You cannot edit tracks on an MD that is record-protected. Before editing tracks, close the tab on the backside of the MD.

To erase a part of a track

Add track marks at the beginning and the end of the part you want to erase, then erase the part.

Adding a track mark

You can add track marks so that the separated part after the track mark becomes a new track. The track numbers will increase from that mark on. While playing or pausing an MD, press the “TRACK MARK” button on the recorder at the exact point you want to mark. “MARK ON” appears in the display, and a track mark is added. The track number will increase by one.

Adding track marks while recording

To add track marks while recording

Press “TRACK MARK” on the recorder or the remote commander.

Note

TRACK MARK on the remote controller does not function during playback.

Erasing a track mark

- When you record with analogue (line) input, unnecessary track marks may be recorded.

You can erase a track mark to combine the tracks before and after the track mark. The track numbers will change as follows.

- While playing the track with the track mark you want to erase, press to pause.

Find the track mark by pressing slightly.

For example, to erase the third track mark, find the beginning of the third track. “00:00” appears in the display.

Press “TRACK MARK” to erase the mark.

“MARK OFF” appears in the display. The track mark is erased and the two tracks are combined.

The combined track whose mark has been erased is recorded with the date and time of the beginning of the first of the two combined tracks.

Moving recorded tracks

While playing the track you like to move, keep pressing “→→|” or “|←←” and press “title/enter”. The recorder will play it repeatedly awaiting for further instructions. Rotate the vertical jog wheel to select the new track position. Press “title/enter” again to have the track moved to the new position. You can move the track as well by pressing the jog wheel after you have selected its new place.

Troubleshooting

- Blinking “Hold” appears:

slide “HOLD” button to the left.

- The record does not work or is poor:

check the battery. Check the audio

sources and the connections. If necessary, disconnect everything and restart afresh.

When the MD is protected, you cannot record on it, unless you slide the tab from the record-protect position.

- Overwriting:

to avoid the recorder to overwrite, always press “end search” before recording.

- Headphones are too loud, low, or silent:

adjust the volume by pressing + or - .

- Distorted or poor signal:

if the audio source is closer enough to the microphone, may be while operating, the recorder received mechanical shock, too much static, abnormal power voltage caused by lightning. Or may be you are under a strong magnetic influence (cell phone, computer, ...) or near electric apparatus (high voltage power lines, fridges) . Restart the operation and make sure the recording conditions are good.

Cassette recorder

Cassette recorders are popular in community radios. In our stations, we are no longer using them on a regular basis, but it's very important for trainees to know how to use both of them.

i) connections

Normally, a cassette recorder requires a certain number of C size 1-1 ½ volt batteries. If you are planning to use it outside, where you don't have access to an external source, confirm if batteries are loaded correctly and are in good condition.

Inserting cassette: open the cassette lid by pressing "Stop/eject" key. Hold the cassette with the open tape side toward you and insert it into the opening so that the full reel is on your left and then close the lid.

Connect to Earphone jack on cassette, according to indications.

Connect the microphone on the right place.

ii) recording

Once you have inserted a blank cassette. Adjust the sensitivity of the microphone, according to the recording place (MIC ATT.): three options.

- put the pause key on, and press record and play the same time. The recording is on hold, so you can adjust the recording level, using "rec.Volume" knob.
- Release the pause key and start recording.
- After recording, press "stop" key and rewind for playback. Adjust the volume control for the desired sound level from the speaker.

iii) editing

After you have recorded, you can edit. Use "review" (rewind) or "cue" (forward). Pause on the right place and restart recording.

iv) troubleshooting

- If the stereo recorder doesn't respond, check the power supply or the battery. If you are using an external source, check the connections.
- The recording is too low or it doesn't record at all. Check if the microphone is well connected, if the mic lead is well adjusted. Confirm if the cassette is not "record-protected". The record level might be too low as well.

Real-to-real portable recorders

This kind of equipment seems outdated. They are not practical as portable recorders. They are heavy and use antiquated consumables and accessories.

Interview techniques

types of interview

basically there are three types of interviews:

concerning facts

The focus is on the topic itself.

concerning an opinion

The focus is on an opinion of the interviewee.

concerning a person

The focus is on the person as a human being.

These are not strict categories, but they help to make clear what the main points and interests of the interview are.

Furthermore the main interest can be:

Informative: it is when the reporter is interviewing an expert on one or many topics, issues or events. Example: if you want to explain side effects of a disease or this treatment, it is better when you have a physician or a practitioner or any other specialist, as a guest for an informative interview.

Challenging: this type of interview is interesting. The aim is to bring the guest to explain, defend or comment on issues raised by listeners, or on controversial issues. Example: The city tax income board has decided to increase the city tax by 1%. The listeners are asking questions. Bring in some city board members and if possible some opposed groups and politely challenge them to defend their respective positions. Your position as a journalist is to avoid looking one sided.

Emotional: tactically bring your guest to express their feeling, their anger, fear, disappointment, etc. Example: People have been admitted after drinking contaminated water for months without receiving any information from authorities. Let them express how disappointed they are, how painful is their situation, how reckless has been the service in charge, etc.

Entertaining: this is the kind of interviews realised in the very purpose of entertaining people. With plenty of anecdotes, jokes and stories.

In general trainees should be aware of two main types of questions:

open questions – leave space for the interviewee to talk

closed questions – in an extreme case the answer is “yes” or “no”

In the following exercises they can be made aware of the use of the different types of questions, but before that they should be made conscious of the start up phase, before beginning an interview. Before starting the exercise you can provide the trainees with some overall information.

Phil Brooks, of Missouri University describes very correctly the best approaches for a good interview (Training for journalists prepared by Phil Brooks, RAK radio, Krakow, Poland, 1996: <http://rak.krakow.pl/index.eng.shtml>).

Know your interview partner (correct name, title, clear presentation) and have a clear idea of what you want from him before starting the interview. There are a couple of things you should decide before starting the interview:

What role can you play (an acting role) that you think might be the most useful with the source? For example, a confrontational approach may work with some sources while a friendlier approach may work with others. Pretending to know less than you actually do works with some sources while others require that you pretend you know more than you do.

Would it be beneficial to conduct a pre-interview—an interview off tape to gather information before you start the actual recording. A pre interview lets you avoid consuming tape on factual information that you need for the story but for which you don't want tape.

“There is one major disadvantage with a pre-interview, however. You lose the advantage of spontaneity. Quite often, tremendous audio tape is generated by source being surprised by a question. This gets into the area of ‘ambush’

Journalism—surprising a source with a camera and/or mike. It is quite rude and should be reserved for only those situations in which an ‘ambush’ is absolutely necessary to get the information you seek”. (...).

“ Do not avoid interrupting the source, if necessary because the source is giving a long, rambling answer that has nothing to do with your question. You must stay in control of the interview. Don’t like the person you are interviewing grab control by giving rambling, useless answers”. (...)

“If you make a mistake in asking a question, make a slight pause and then completely re-ask the entire question again. That provides a cleaner way when editing the tape to edit out your mistakes. (...)

A good question upon which to end an interview is “Do you have anything else you wish to add or is there anything I missed.”. Maybe the source had been waiting all along to tell you about a huge news story, but you never asked the right question to let the source tell you about the story.

After you’ve finished the interview, but before the source leaves, check to make sure you got the interview recorded properly. And if there was a recording failure, do not be afraid to ask the source to do the interview again. It happens all the time”.

Other important details:

- **script your questionnaire but avoid to have your eyes fixed on the paper when you are asking;**
- **confirm the recording material is ready and that you have enough tapes;**
- **bring along a notebook, a pen and short-write down some tips for further questions;**
- **discuss the interview with the guest before you start;**
- **explain about possibilities of editing or corrections;**
- **discuss with him how he likes to be presented, if he likes to do that himself or if he wants you to do that. Make sure you pronounce well his name, and other particulars.**
-

OPEN AND CLOSED QUESTIONS - Exercise

This is a topic experienced radiomakers should be aware of.

In an extended course the trainees do have some radio experience, that's why they should immediately be able to conduct a short interview of 5-6 questions. They should think of a well known person and chose a topic they want to talk about. They prepare the interview in pairs and they have to write down the questions.

Meanwhile the trainers build a little wall (around a mobile studio, if available).

When the trainees are ready the trainer plays the role of the interviewee and reacts to the questions according to the questions. If questions are very open, he can chose to talk and talk to see if the trainees (as interviewers) try to stop him and how. If a question is very closed the trainer only answers very shortly.

If a question belongs of more than one question, the trainer choses the one he wants to answer.

After each pair the trainer explains what was good and bad, easy to answer or easy to avoid an answer. After finishing the exercise the trainer gives an iverviewing summary of interview techniques. Usually nearly all main aspects (good and bad) of interviewing appear in this exercise.

Important notice:

Editing and cleaning the interview: this step is very crucial because it is some thing you do alone after the guest has gone. A simple distortion can lead to a terrible mess (you have changed my interview, you have removed important parts). Be honest with yourself during this exercise. Don't change your questions;

In some cases, it's important to keep the original a few days after the broadcast just in case of disputes.

Radio programmes

There are many types of radio programmes: music, vox pop, News, commercials, participatory programmes, listeners forum, magazines, educational, current affairs, documentary, features, live programmes, phone-in programmes, discussion programme, sports, drama, etc. the previous course has expanded on some types of programmes. However, it's important to go through them afresh before introducing additional types.

Music format in community radio context: In this respect the music tone will be modulated to the listenership. If your audience is made of old people, the best music for them will be oldies, classic, instrumental, etc. If your target group is made of youngsters, they might like music for youngsters. Normally, it's very rare in community radio stations to listen to the top hits, the latest tubes. Those are better for music and commercial stations.

Vox pop programmes or Vox populi or voice of the People. The purpose is to have as many as possible answers from many people on one same subject, one question, and one topic. Normally one question and many people answering. It's recommended asking an open question, to select a good range of people. It's important to be prepared for such interview because you are dealing with strangers on the street. Avoid to ask people in a group, in a shouting or loud environment. Avoid close questions.

Commercials: the aim of such programmes is normally to advertise products, services and things to sell. The commercial has to motivate the potential buyers and to get them moved. It's important to know the interests of the target group, qualities of the object. Choose the right style, voices and background. In the community radio sector they exist in form of innovative station selfadvertisement for support.

Participatory programmes and listeners forum: this is crucial for community stations. The programme presenters have to approach the listeners, the local associations and the target groups, set the subjects and topics together after consultations and open the microphone. Sometimes you have incoming

correspondence from the listeners. If they are sending in questions, think about the right person to answer. Rarely, this person will be a staff member but a knowledgeable, an experienced, a local leader, a specialist or the authority. Read the letter or the question and ask different people to answer. Sometimes the listeners themselves prefer to voice their requests themselves. The so-called “phone - in” programme is a kind of participatory programme. Its purpose is to allow live community action, so the listeners can call in and express their views on a particular topic of interests. The producer is the moderator of the presentation, so he can channel all the inputs towards the goal he aims to achieve. In Finland, Austria and Hungary, the access to phone facilities is not a problem.

Magazines: They are normally long and don't focus on one single topic like “documentary” or “feature”. A magazine gives a wide range of information targeting the immediate and day-to-day needs of the listeners, alternating music bridges and speech after a few minutes. The topics should be fresh, and voiced by different people. A magazine can be a succession of interviews. The presentation includes station details, time, promos, presenter, the name of the programme, when it will end, etc. Concrete examples will be given in further courses.

Educational programmes: They are defined on the basis of their educational content as an array or sequence of educational activities aiming to accomplish clear objectives or a specified set of educational tasks. They contain courses or learning experiences. In the context of community radio stations, those programmes can target the enhancement of language skills, cultural background, migrants integration process or cover other aspects like cooking, hygiene, laws, health. The backbone of programmes is based on a teaching material or interventions of relevant and knowledgeable people.

Current affairs programmes: Those programmes aim to analyse, discuss or probe issues that are currently in the news. They can be interviews or studio discussions on or off-air. They have to be planned in advance with a reliable research. The main point is to influence or to add to the debate on a current issue. Current affairs vary from one group to another. They are made of reactions, comments and alternatives opinions. Example: if the city has passed a decision to limit disco opening hours from 6 to 3 hours because of the noise, it will raise a debate which will interest more disco

users (youngsters, middle aged people) than other people. It's good to invite people from the very group, along a city council member, a disco owner or staff, a society expert and some people from the disco neighbourhood.

Documentaries and features: The difference between a documentary and a feature is that the first is based on facts, documentary evidence with clear sources and contemporary interviews while a feature is a very free form of documentary. Features can imagine the more likely stories to fill gaps (i.e. imagine the first human on the moon asking himself if he'll be back to earth, if all parameters have been well calculated, if there is no bad surprises, ...). The documentary sticks to documented stories (i.e. what was the feeling of the first human on the moon? Here are excerpts of his interview when he came back).

Live programmes: Producing live programmes is a delicate process. It requires a prior preparation and it's hence important for trainees to know all the steps for a successful broadcast. They should be able to plan running orders and programme schedule. A live situation is different from the normal recording. Many trainees get nervous. In live situations, the timing is a key factor. Here are different steps:

Preparation:

There are many things to prepare before you start live production. Confirm the script and running orders are ready. Re-read them, and bring along extra sheets, for extra notes, just in case. If you are using cassette tapes, Minidisks, and real-to-real tapes, check the contents: are they the right ones, are right tracks set for immediate starting? If you are presenting a music programme, confirm all the needed CDs, cassettes, are ready and in the right order.

Writing the script:

Definitely, you have to talk for a while, either introducing the feature, either making bridges between different parts, commenting or concluding. Have everything written in your favorite way. A script is a complete text of a programme or insert from which the broadcast is made. Type on recto side only and put page numbers on different flyers. Many professionals think that it is better when script sheets are separated (not stapled together). Practically, upper cases are the best

and easy to read. It's better to have everything you'll have to say written, unless you are too experienced and very professional or want to appear totally unprepared.

Writing the running orders:

This topic is more developed in the coming pages (See 4.1.). For live production, it's important to have a very clear running order with the right timing. See the models below.

In the studio:

The presenter has to be relaxed, comfortable and to come to the studio at least 15 minutes before the broadcast. Secure your stuff in a place where it will be easy for use, and organise them according to your running orders: the first on top. Adjust the mic position and the seat in the most convenient position, so you don't have to slouch. Be yourself and don't be tempted to imitate professional presenters. People are listening to you not to them! Confirm if everything is switched on, and if all the necessary equipment is working correctly, so you are not surprised in the course of the programme. Check if the headphones are well connected and adjust the volume level as needed. If the mixing console is not equipped with an automatic monitor switch-off system when you open the microphone, then close down the monitor's volume.

Writing a cue material:

In case you have some technical assistance, the technician will need a clear cue material. Normally in community radio stations, you do every thing yourself. The "cue material" or cue sheet, contains the necessary technical information and introductory script to programmes or items. See 4.2. for models.

Practical tips:

Before you live-broadcast, make some practice. For trainees, the best approach is to bring them to the studio without prior practice, and they act like in a live situation. And then, give them practice time, and record again. Compare the two records and make comments together. Make many writing exercises about running orders, cue materials and scripts. The trainees should write down scripts of different programmes. All the scripts are corrected and commented together. The trainer might be asked why, they have to be done that way and not the other. It's important to have enough time for discussions.

phone-in programmes: First the trainer should explain how it works. How the phone tone is transferred to the mixing console, so the producer can listen through the pair of headphones and talk into the microphone. At the other end, the caller receives the tone like a normal direct phone-to-phone communication. The issue of phone-in programmes is to live broadcast listeners' inquiries and views. Every time, the producer should announce the topic, the purpose and set limits in time, space, etc. It's every time important to advertise such a programme, so the listeners know that it will take place and how they can ring up. Many times, prior contacts with speakers are carried out (experts, parents, teachers, and authorities). It's advisable, to ring up specialists to answer some questions. There are possibilities of "open air" programmes in which listeners are given the possibility to talk lively for a few minutes about whatever they feel like, providing they don't violate local legislation. You can invite beforehand specialists or experts to answer lively listeners' enquiries. They are briefed about the process.

Basic facilities include: off-air answering sets, possibility of simultaneously handling and filtering (off-air) many calls, possibility of holding calls, studio phone fader with on/off air switch.

- **discussion programme:** In community radio, discussion programmes are very common. At least two guests representing opposing views and the presenter who is a moderator. The topic should be of common interest. Make sure to invite good talkers, so you don't have problems when you are live broadcasting the discussion. Discussion programmes can be live or recorded. They are more interesting when they are live, without editing. You are dealing with people arguing and counter-arguing. You may have complaints from one or the other side, accusing you of altering or distorting their statements, by removing "meaningful" silences, hiccups, etc. The presenter has to remain independent, firm, as each side tries to have him on its side, in order to corner the other side. If he fails it will engage the station policy. In community radios, it's important to have a good balance of female and male voices for this kind of presentations. A script is needed for the opening announcement. It has to be well done, and if possible based on a good preparation. The starting makes the programme more interesting and

warms up the speakers. The guests know beforehand the subject and the issues of discussion.

The Presenter should address the speakers by their names continuously during the broadcast. His role is crucial because he has to give equal opportunities to both sides.

End the discussion by inviting the speakers to put on a last comment.

Other tips:

flexibility, courtesy, time conscious (it looks bad to give the impression that you ran short of time), impartiality, quick thinking and a good background knowledge.

- **Chat show: A chat show is a kind of discussion programme, but the only difference is that it is conducted by a radio figure who is chatting with one or many guests on a particular topic. The guests don't necessarily express opposing views. The Presenter acts sometimes like "challenging" in order to draw more input from the guests. He has to create a good ambience. A chat show is definitely a discussion, or rather sounding like an active interview. The presenter expresses his position as well or the views of the "listeners". He can refer to listeners' letters, newspapers, books or pre-recorded materials.**

For all live programmes, it's recommended to have some backup materials in case things go wrong. Usually people have some records, jingles or music lined up as the current item.

- **drama programmes: This kind of show is interesting for educational features or campaigning. It can be a campaign against drug abuses, against discrimination or a campaign for conflict resolutions. The radio creates shorter scenes or plays ending with a certain denouement or an alternative solution to a situation. It's better for a drama show to start with quiet pitch, then it rises, climax around the plot creating a good suspense and ends with a solution. A script is necessary. It shows how to alternate or to co-ordinate the speech, sound effects, music, silences, background noise, etc. The music is meticulously chosen, and is used as a leitmotif, as a bridge between scenes, as a mood creator, etc.**

One can very easily train drama programmes with existing groups (a little more difficult with individuals - only when they had a longer warm up phase to get to know each other) Find a very global topic that everybody has an approach to (e.g. cheating). Ask the trainees to invent a small scene and define their own role they want to play in that scene. Then they should develop a script together - this is good to find out in what kind of extent the trainees need to rely on paper - and then record the scenes. Ask the players to really play their roles and don't record the scenes while everybody is seated. The trainees who don't take a role in the actual scene have to record the scene with a portable minidisc recorder. The scenes have to be recorded that no editing is being needed. After that you listen to the scene and ask the trainees how they feel about, getting messages across via dramatic forms of radio? A short discussion about that topic is likely to follow.

The Basic studio

Many community radio stations have one or many "self-operation" studios. They don't necessarily have a control room. Everything is in the same room. At our stations we have a small speakers room, and a separated control room, which can be used for head-set speaking also (Orange 94.0) or both in one room (Radio Robin Hood, Tilos Radio - but both more than one studio).

Presentation

The studio basic equipment includes a studio desk, a mixing console or mixer with a control panel, recording decks, Cassette recorder, Minidisc recorder, real-to-real tape recorder, CD player, amplifier, speakers, microphones, headphones, a voltage controller, a telephone set, a presenter's chair, guests' seats and a clock. Linking the mixing console to a computer is optional.

The Presenter's chair should allow him to be in the position to reach all the devices. Normally a studio is sound proofed for better acoustic effects.

Trainer's guidelines

The trainer should start by explaining why the studio is built that way, show how everything is connected to the mixing desk and to the amplifier, and show that each device has its own fader(s). He knows that trainees feel lost when they enter a studio. To overcome that techno fear, he has to show that there is generally one common principle to operate any attached device but that faders can be as many as the devices, even more.

At Orange 94.0 the trainers operate by using a small portable studio, which can be transported by car (or taxi). The experience with that is that the trainees think that they are only practicing, but as soon as the exercises start, everything gets serious anyway. After some time of practicing with the small equipment, the trainees get into the "real" studio and find out that it's the same, but bigger.

Once one knows how to use one, he can operate every studio the same way.

In any case, the trainer has to demystify the technical jargon which sometimes tends to discourage the trainees. Make trainees touch and operate the equipment. Let them cue up tapes, cassettes, CDs, minidiscs. Bring along pre-scripted and recorded inserts and scripts to start with. Before trainees start enjoying their presenting skills, make sure they have understood the operating principles from switching on the whole installation up to recording and cueing up. Record mini programmes with trainees introducing items in different orders using many running orders. Explain that the studio has to be sound proofed in order to minimise voice distortions, echo from reflected sound around the room. Studio walls are treated with sound absorbing stuff (i.e. heavy curtains, cardboard egg boxes, mattresses, cartoons, cushions, etc) in order to minimise the sound reflection.

HANDOUT

The mixer, or mixing desk or mixing console

This is the masterpiece in all studios. Every thing is connected to it. The mixer is coupled with a control panel. The most important things to look out are faders and the meters. Faders control how much volume comes out of the desk. They have “gain controls” which affects how much volume goes into each fader. On a normal “fader line”, you might have many other knobs like: PAN, AUX 1, AUX 2, EQ LF, EQ MF, EQ HF and GAIN. There is as well a cue switch.

A Cue button acts as a prefade button and enables to hear and measure a source without fading it up. AUX or auxiliary outputs are optional independent outlets from the programme mix. Only the practice allows the users to be familiar with all the knobs, which mainly equalise frequencies.

Faders can be as many as the equipment you have.

The meters measure the output levels. The trainer should show the ideal pick, according to the kind of meters used in the studio.

Recording in the studio

It is simple to record in the studio. The main point is to make sure the fader of the recording device is closed down. Then start recording using the microphone and other materials. You have to open the mic fader and the fader of the source (CD, cassette). Check on the recording level and listen through the headphones. Many studios have an automatic switch, which turns off the monitors (loudspeakers) when the mic fader is open. Recording a phone interview is done the same way: open the phone fader, press the ON/OFF button and check the line red light is on. That time, the caller's voice comes to you through the mixer to your headphones. You talk to him using your microphone. You can record the interview using a minidisc player/recorder, a cassette player/recorder or a real-to-real tape recorder.

Troubleshooting

No output sound at all:

Check the power connections of the mixer and the amplifier and if they are switched on.

No output sound, but the mixer's meter is displaying a signal.

Check if the amplifier is on, or if its volume is turned off.

The recording is blank.

Probably the source's fader was not faded up, either the recording level was too low.

No sound in the speakers.

It happens every time when the mic fader is not completely faded down, or when the sound monitor is too low, or when the amplifier's volume knob is down. Check if the loudspeakers are connected to the mixer as well.

No sound in the headphones.

Check if the headphones are connected to the right place and if the volume monitor is open. Of course, it's important to make sure you are not listening to a blank track. Is the meter displaying an output signal? Is the source's fader faded up?

No sound from a specific device.

Check if the device is connected to the mixer and if it is switched on. If the device has an output ON/OFF knob, check if it's in the right position.

Echo and feedback noise.

This happens all the times you don't fade down the recording fader on your mixer, or when the loudspeakers are still on after you have faded up the microphone, and when headphones are too loud and close to the microphone.

PRODUCTION PLUS

This section concerns especially how to write for the radio, how to enhance and present news bulletins and how to make sound effects, jingles, trails and promos.

Writing for Radio

This topic is well covered in the AMARC radio production training pack. The leitmotiv is to keep in mind that you are writing for the ear not for the eye.

Writing for the Ear not the Eye

From the first day we learn how to write, it is focused that somebody is going to read it. But there are some essential difference between the situation of a reader and a listener.

Reading

Listening

Reading is the main thing a person is occupied with.

While listening people can do lots of other things.

A reader can orientate himself through the text.

A listener depends on peoples voices.

A reader can define the reading time herself.

A listener has to listening during the broadcast time.

A reader can jump in the text.

A listener depends on what is being broadcasted (linear medium)

A reader can repeat something she has not understood as often as wanted.

A listener only hears the words once.

Beginning from this analysis the trainees have to do an writing exercise.

Ask them to write an introduction to their own programme, presuming they have their favourite studio guest waiting to be introduced. Ask them to make it exciting, so that listeners should be getting curious. After that they should read the presentations to the others. Analyse the presentations with the group, and tell people if you find that they are imitating other formats or playing a role.

HANDOUT

How to get the message across

Communicating over the radio is different to communicating 'in person' by speech - e.g. a phone conversation or talking at a meeting. It's important to remember - what you say on the radio has to be understood by the listener the first (and only) time they hear it. Unlike a conversation - or even a lecture or meeting - people listening can't stop you to ask you to explain what you mean!

- **The only way you can get your meaning across is by what you say and how you say it. There are no "visuals" to help out, and people can't see the expression on your face.**
- **The person listening is probably doing something else as well: driving a car, having a conversation, doing housework.**
- **Most of what you say on the radio - except perhaps on pure music programmes - will be written down in the form of a script.**
- **What you write has to be read out loud, and should sound like you're saying it, not reading it. Use the language you use when you speak.**

Clear and Simple

- **Write clearly. Sentences should be short and simple. This doesn't mean you can't communicate complex ideas!**
- **Simplify numbers and statistics where possible. As long as it doesn't change the meaning of what you're saying, it will make understanding easier. (E.g. if 11 people sign a petition say "11 people have signed a petition", but if 39,786 people sign it, why not say "nearly 40,000 people have signed a petition".?! Similarly, if a survey shows 34.5% of people do something, then say "just over one in three people...". Etc).**
- **Make sure everything you write you can also say out loud. Make sure there are sensible places to pause for breath. The best way to do this is to say your script and then write down what you've said. You may feel silly, but it will prevent problems later, and besides, professional radio stations are full of people talking quietly to themselves as they write!**

- Be clear what it is you want to say. For example, is it a community announcement about a concert by a local musician, or is it a critique of her musical performance? If you're not too sure what the point is, then the listener has no chance!
- If there are a number of points you want to make, then you'll need to put them in a clear and logical order. The person listening can't be expected to follow a convoluted series of ideas coming from a slightly crackly car radio, whilst they're negotiating the traffic!

Writing an Introduction or 'Cue'

- A 'cue' is the introduction to a programme, interview or feature.
- As it's the first part of the programme a listener hears it has to make them want to keep listening.
- It should create interest for people listening.
- It should make people listening feel the coming item is relevant or important for them.
- It should provide any information the listener will need to understand the programme or put the programme in context.
- It should set the scene without giving away the whole story. If you tell the whole story in the first 30 seconds, why should people keep listening for the next ten minutes!
- It should fit the tone or mood of the piece it introduces.

Language to Avoid

- Complicated sentences with too many facts and figures. These are difficult for you to read. If you have trouble reading it, chances are your listener will have trouble understanding it.
- Too many descriptive words or phrases in each sentence. If you want to be very descriptive you can often achieve this with just a few carefully chosen words, said in a way that's full of feeling.
- Jargon and uncommon terms. They'll only stop some of your listeners understanding you.
- 'Tongue twisters'. If you can't read it out loud first go, then find another way of saying it. Getting your tongue in a knot on air will do nothing for your confidence!

Some tips

- **Type or write clearly on one side of the paper only. Don't have any pages that need to be turned (i.e.: stapled together or in a book).**
- **If typing then use the double space; if you're writing it leave a line in between each line of script. This will make it easier to make legible changes later.**
- **Leave a wide margin down the left hand side, about one third of the page. This gives you plenty of room to write production notes or points you need to remember.**
- **If more than one person is going to be reading from the same script, clearly mark which sections are to be read by each presenter.**
- **If you're going to play records, carts or material from tapes or cassettes within the scripted programme, clearly mark where these come in and what piece of equipment is needed (See running orders).**

Presentation of News bulletins

- **what is news**

According to AMARC, “the generally accepted definition of news is something that is: new; interesting; important or affects the listeners and factual”. What is news for one group might not be for a different one. For example: migrants will like to have news related to their home countries or to the immigration policies while Trade Unions will like news related to politics, factories, trade unions, local and national stuff. Youngsters would rather like music, sports and entertainment related news.

- **writing news bulletins:**

The most important thing is the opening announcement. The title and the first lines are to be written carefully. The main event gives the first lines and answers the main questions “Who” and “What”. The body will answer the “When”, “Where”, “How”, “Why” questions.

The style should be clear, easy to understand, easy to read, informative.

The first part of a news bulletin will give the objective and accurate version of the story. It has to mention the source: if your correspondent has covered directly the story, if it's from a news agency, if it is a second hand source. Don't forget to give the name of the presenter and the station-related information.

The body should provide some background information as well.

The best news format for community radios is that originality of the medium, targeting specific groups, then providing alternative stories related to their main concerns. The general news are normally covered by mainstream media.

- **presentation:**

First of all, give the main points, according to their respective importance, the date, the time, the presenter's name, the station's details and then start developing different titles. The ending normally recalls the main points, the presenter and the station.

- **Vocal stressing:**

The point is that while reading the script, one should not give that impression of reading. We go back to the issue of writing for the ear, and reading for the ear. The meaning can vary with the emphasis put on some words in a copy. Avoid monotonous style, it is boring. Put some activity when you read your copy. Respect the punctuation marks, so you won't end up "out of breath". On the other hand, the listeners might get confused. Normally, professionals start sentences on a higher pitch, and go decrescendo. There can be a natural rise and fall in a paragraph as well.

All the time it's important to practice the vocal stressing, emphasising and inflection off air. When you make a verbal slip, a reading mistake, apologise and correct when necessary.

- **important tips:**

When you are reading numbers or figures, it's better to shorten them for an easy reading and an easy understanding. For example: 3,978,865 people, just say almost 4 millions people. "It has taken 93 days to reach". See when it's appropriate to say "it has taken three months and a few days to reach".

For live news, don't eat sweets or chocolate before presentation, they thicken saliva. Check the script and make sure pages are in good order and be time conscious. The rate of delivery depends on the station policy. For some stations it ranges between 160 – 200 words per minute. It depends of the language as well.

Use jingles for the beginning and the end of news bulletins.

Sound effects and jingles, trails, promos

Sound effects:

In radio there are no pictures, no facial expressions and things like that. So sometimes you have “draw” images and landscapes by using sound only. This is where sound effects get very handy.

Sound effects can be an ambient background sounds like traffic, garden, forest, train station and so on. When added in the background of your voice, the listeners might get that impression you are somewhere else and not necessarily in the studio. Sound effects have evolved with technology and different tools. You can change your voice with some kind of echo or reverb to match with the background atmosphere, etc. Sound effects can be generated by synthesisers and sound editors. These “bleeps”, “roars” and that kind of sounds are generally used to link parts of the radio show, wake up the listener or just put emphasis on the following topic.

Where do you get the sound effects then? You can grab your recorder and microphone and record the sounds yourself or use sound effects CD-libraries where you can easily pick the sounds you need.

Sound effects are great, but don't ever overuse them. Use them wisely and when in doubt, leave them out.

Jingles, promos, trails:

Jingles are short audio clips. They are used for example for identifying the radio station or a particular radio programme. Instead of saying “You are listening to Radio Robin Hood” you can use a ready-made jingle to inform the listeners what station they are tuned in and what programme is currently on.

Promos or trails are used to promote a certain program or an up-coming event. “[Reggae drums] Tune in every Tuesday 10:00 for an hour of reggae music [reggae drums + fade-out]”. With a promo you are actually trying to sell a certain program to the listeners in order to have them tuned in when the programme will be on air. The

promo or the trail must provide some information on content, the type of the programme and the broadcasting time all along an attractive presentation.

Promos and trails are very useful when you are about to launch a new radio programme, when you have a campaign, etc.

You will also find it useful to have jingles that introduce regular items like news, sport, weather or what's on features, people will become familiar with the jingles and know that a particular item is about to appear.

When making jingles/promos there are some things to bear in mind.

Keep it short and informative. The recommended length is 10 – 30 seconds. If more time is needed to pass the information, you really should make at least two different versions of it and that the shorter one is less than 30 seconds.

Does it fit within the general rules and style of the station and the particular programme?

Make sure it's not boring as it's repeated many times.

Do not overuse sound effects.

Be creative but still keep it simple and as short as possible.

POST-PRODUCTION AND BROADCASTING

Running-orders

A running order is the list of different parts of your programme and timings. It is a simple guiding sheet with all details, so you know what to do and when.

Example:

Title of the programme

Presenter

Order	events	timing
1	jingle/opening music - Record,	0'15"
2	cassette	1'00"
3	Greetings and opening announce - Mic	0'20"
4	Music - CD player	1'25"
5	Introduction - Mic	0'20"
6	Music - CD player	2'30"
	part 1 - Mic	
7	Interview 1 - Cassette 1,	4'10"
8	Mdisc 1	0'30"
9	Music - CD player	0'30"
10	Intro part 2 - Mic	3'00"
11	Interview 2 - Cassette 2,	0'20"
12	Mdisc 2	0'25"
	Music - CD	0'15"
	Conclusion + back announce - Mic
	Jingle - Record,	
	cassette	

15'00"

(Points 2, 11 includes the name of the presenter, the station and frequency as well).

Cue materials

Cue materials or Cue sheets are the notes that accompany a radio programme, providing the following details:

name of the station,

title of the programme,

transmission date, hour and duration,

the name of the producer

the date of the record and time

reference title,

on air introduction if needed

the beginning and ending signal of the programme (or cue in and out)

on air back announcement if needed

any additional details (editing, tape speed, paying music, paying programme, etc). In many radio stations, the music has its own form which is filled in any time the station has used music. The required information is provided by the legislation.

Log-records

A “Log” is a written record of station output. Log records includes music reports, especially when the music used in a radio feature is subject to some copyrights statements for further payment. The Log records details normally concerns the producer, the composer, the arranger, the artist, the singer, More details are in previous courses (see attached form).

Broadcasting

The transmission can be live, partly live or completely undertaken by computer software. The mixing desk of a broadcasting studio is connected to the transmitter. The mixer allows you to listen to what is going on air with the “air ON/OFF” button.

Live broadcasting:

This aspect is well detailed in the point Radio production (Live programmes).

additional requirements:

Every radio stations in Finland must record all the broadcasts they make and archive reference materials for at least three months (/in Austria 10 weeks). Those records are secured for possible claims and complaints, which may rise and take the station to court or to any other relevant body in case of slander, libel or defamation allegations or for further rectification. At Robin Hood, we normally use videotapes for recording reference material. Videotapes are one of the effective ways to store big quantities of records because one 240-minute VHS tape can store 8 hours of audio when recorded in half speed mode. So when your are broadcasting, make absolutely sure that the video recorder is recording all the time what you are broadcasting. Keep an eye on the recorder to know when to swap a new tape in. At Orange 94.0, we changed our recording system to mp3 archiving on a Harddidc instead of the videotapes. The advantage is the storage problem of so many videotapes, and that people don't have to change the videos every eight hours.

BRIEF INTRODUCTION TO PUBLIC RELATIONS

Public relations in community radios is a crucial issue. The training of programme producers or presenters has to include an introduction to public relations issues. People are coming in all the time. Everybody should be trained to welcome them and to handle their enquiries. A duty role is important. It has to make clear who is on duty for communications and for technical assistance and help. The programme presenters are not necessarily professionals. The majority has attended only a crash course and may need technical assistance. The Producers are gatekeepers as well and are in permanent touch with their listeners. A permanent dialogue is established and follow- up measures are scheduled. A strategic planning is set together with the senior Editorial staff and regular producers.

DIGITAL EDITING

Digital audio and computer editing has emerged to community radio stations as the price of the computers has dropped and more low budget editing software's are available. More stations slowly drop the traditional analog technology (c-cassette recorders and reel-to-reel machines) and move into digital domain. One computer with a good editing software is actually like a whole small studio inside a personal computer. In an extended course it can be offered instead of the minidisc editing, if trainees know the minidisc editing techniques already.

What is digital editing?

Digital editing is usually known as computer editing (although minidisc editing is digital editing also). Using computer your audio material is recorded into a computer's hard disk as an audio file and that file is then manipulated with editor software.

What kind of equipment is needed?

A computer (PC) with following minimum specifications:

- Pentium class processor. (the faster the better)
- 64 MB of RAM. (the more the better)
- Good quality 16-bit sound card. Nowadays almost any new sound card is adequate enough for the job.
- 1G or more free hard disk space so that trainees can record, edit and play around with their small radio programmes.
- Editor software. The most popular ones are Cool Edit Pro, Gold Wave, Sound Forge and WaveLab. In Radio Robin Hood we prefer Sound Forge for standard editing and CoolEdit Pro for multi-track editing. Multi-track editor is needed if you plan to mix several audio sources to play at the same time e.g. putting music under your voice. At Orange 94.0 we don't only use Cool Edit Pro in our station, but also use it for digital workshops.

Cool Edit Pro is very easy to teach, because of it's simple structure. (see Modul DIGITAL)

The advantages of digital technology:

- No more background "hiss" like there is in tapes.
- Perfect copies. There's no limit on copy generations like there is in analogue technology. E.g. third generation copies of c-cassette are almost unusable in radios because of the increased background noise.
- Editing of the program is much easier and faster. Editing digital audio using computers is like writing a document using word processor software - moving, deleting and copying audio parts is like moving, deleting and copying text.
- Experimenting is made very easy and fast on most editing software's and you can restore your edits back, step by step, if you've made a mistake.
- Digital manipulation. New ways of play around with sound using digital effects.
- Digital restoration of a bad audio signal. You'll be able to remove any kind of noises and artefacts from the original audio material.
- Easy transportation of the audio using the Internet. Attach that jingle to E-mail and send it to where ever you like.

For detailed information about digital editing with Cool Edit Pro please check the module DIGITAL.

EVALUATION

To ensure trainees are really familiar with all the topics presented and dealt with during the extended course, Orange 94.0 invites the trainees to make a programme incorporated to a special event the station is concerned with - a cultural programme, a feature concerning a special political issue or a live discussion. (Radio Robin Hood invites some trainees to become volunteers for up to three months, where they are incorporated into the stations everyday work). This happens during the last two week sof the course and the trainees do everything by themselves in small groups. The trainer is available on two jour fixes additionally, where the trainees can come for questions or troubleshooting or just reporting.

Finally there is a small event where all programmes are listened to together and feedback is being given on the programmes and on the extended workshop.

The evaluation should answer the following questions:

What has been achieved?

All the objectives have been met by the course?

What package of knowledge have the trainees gained during the course?

What are they able to do now?

What are the plans of trainees for future after this course?

How many are willing to learn more about the community radio?

How trainees have found different parts of the training? In this respect a form is provided to the trainees in order to enable them to quote different parts of the course: difficult, not difficult, easy

How was the course presentation? Very good, good, fair

How was the duration of the course? Too long, long, short

What are the topics, which should be given more space in the future?