Manual for community multimedia centres and community radio stations in Namibia
Setting things right towards Gender Equality and Equity in Namibia

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Background

This manual is a contribution to the MDG-F Project “Setting things right towards gender equality and equity in Namibia”. It falls within the framework of UNESCO’s contribution towards the promotion of community participation in sustainable development through community media. Its broad aim is to increase the awareness and capacity for protecting the rights of women and girls through improved community media operational strategies. It is intended for all the role players involved with community multimedia centres and community radio stations. It serves as a guide and workbook for facilitators, trainers and learners and a source of information for governing board members, stakeholders, users and the wider community.

The information and activities offered here are based on training programmes sponsored by and conducted for the MDG-F Project with staff and board members of the community radio stations, OhangwenaFM and KarasFM, in 2010 by members of the media school of Walter Sisulu University, Eastern Cape, South Africa. The aim of this training was the facilitation of the development of effective and sustainable communication and gender policies with increased community participation. The information and knowledge gained from these training sessions has been combined with input received from MISA Namibia on ‘Increased Awareness and Capacity for Protecting the Rights of Women and Girls’ through the establishment and maintenance of community multimedia centres in Namibia. This project focuses on the development of organizational structures and strategies which promote the participation of communities, stakeholders and users in community multimedia centres in this campaign.

Philosophy and Approach

The philosophy and approach underlying this manual is derived from the definitions and descriptions of community radio and other forms of community media as proffered by UNESCO and the World Association of Community Radio Broadcasters, AMARC. The latter defines this medium as:

- radio that responds to the needs of the community it serves, and contributes to its development in a progressive manner and favours social change;
radio that offers a service to the community it serves or to which it broadcasts, while promoting the expression and participation of the community in the radio.

John Dewey (1859 - 1952), father of modern communication philosophy, emphasized that we cannot reach our potential without sharing information freely and fully – it is the role of society to provide the opportunities for the sharing of information necessary for a person to survive and make use of the opportunities available in life. Community media, such as community radio and newspapers, are the only media which allow ordinary people and communities to meaningfully participate in, and be part of this flow of information which is so vital for personal and community development. We approach this task with the firm belief that community media can make a difference in improving the lives of those most in need.

Didactical Method

The didactical approach to improving media operational strategies consists of four progressive stages: firstly, awareness and information; secondly, development of policies and strategy plans; thirdly, identification of potential participants and areas of participation and lastly, the production of broadcast and printed matter for communication with stakeholders, users and the wider community for the implementation of the strategies and policies.

The fourth stage is an essential pillar of this didactic approach, which makes use of the nature and resources of community media: established multimedia centres and community radio stations are in the hugely fortunate position of being able to generate and produce their own promotional material and organize feedback from the community, an advantage which facilitates rapid growth and change through easy communication on-air and through the new and traditional media available in community multimedia centres. In our own experience, a call for volunteers can be produced, broadcast or disseminated within an hour; volunteers then begin responding almost immediately, which illustrates how rapidly community media can stimulate positive growth.

An example which applies to community radio stakeholders and users which illustrates this didactic approach follows: the first stage leads to the stakeholders becoming aware of the need for increased participation by women and girls in the planning and production of on-air programmes; the second stage facilitates the understanding and development of policies to increase the participation of women and girls, such as a policy for a radio drama club; in the third stage, participants identify potential members of the community who might be interested in joining a radio drama club and the final stage is the production and recording of real on-air calls for volunteers for the drama club.

A successful outcome of this approach would be a growing radio drama club, contributing to gender equality and equity, which produces socially relevant programming. A simple example would be a play about the problems, choices and issues currently facing young women in the community. The play would increase community participation and interaction with the community medium and would inspire further productions, as well as stimulate interest and debate which ultimately leads to social action.

Community multimedia centres contribute in this progressive development of programmes and establishment of volunteer groups by providing information through the internet, by facilitating communication between the participants through Facebook, E-mail, Skype and other social media and by providing facilities for printing, recording and saving on discs, hard drives and other media. UNESCO promotes the concept of the hybrid community multimedia centre, which combines community radio with information and communication technologies all situated in one centre. This allows quick and easy access and interaction between staff and the community through the use of the information and communication technologies available in the hybrid facility.

Thus through increasing meaningful participation by the community in all aspects of community radio and community multimedia centres, a continuing cycle of growth and development becomes possible and sustainable.
1.1 INTRODUCTION

At the start of the workshop it is important that we introduce ourselves to each other as participants. As facilitator here are some methods you might like to use:

1. ‘Your Favourite Things’. The trainer divides the group into pairs and asks participants to tell each other their favourite food or name the animal they feel best describes them and why. This information is shared with the group when participants introduce their partners.

2. ‘Three questions’. Participants write down three questions and find someone in the room they do not know well. Each participant then asks questions of the other. The participants then introduce their partners to the group by sharing both the questions and the answers.

3. ‘Find the missing piece’. The facilitator prepares pieces of paper, enough for everybody in the group. The papers include words that are split into two, for example:

    ICE
    CREAM

Each person picks one piece of paper and then begins to look for the person who has the matching word. When the participant has found her/his match, they should get to know the other person. Then they will be asked to introduce one another to the rest of the group.

After introductions have been completed, a brief overview of the workshop should be presented, along with the handing out of the course timetable.

1.2 OUTCOMES

- Introductions
- People-oriented organising focusing on men and women
- Organisational structures that reflect gender equality
- Organisational development
- Consultation and feedback capturing all the needs of the community, including women and girls.
- Develop a mission statement
- Devise a structure for your centre

1.3 ORGANIZATIONAL STRUCTURES AND STRATEGIES FOR A MULTIMEDIA CENTRE

It is important to note that though the focus in this module is on a multi-purpose community access centre, it also applies to any other organizational structures, includes community radio stations and the activities can be adapted accordingly.

1.3.1 People-oriented organising focusing on Men and Women

This session should introduce participants to the various categories of people who can play a role in a functional community centre. The information can be presented through a whiteboard or PowerPoint presentation.

Firstly, emphasise to the participants that it is important that a user-friendly and enabling environment is essential for attracting people and keeping them involved, especially marginalised groups.

Paid Staff: You should ask yourself:

- Do we need paid staff and for which tasks?
- Can we accomplish the tasks in any other way?
- What roles to paid staff play in relation to other human resources?
- Dedicated, paid staff will be an enormous advantage, but the payment involved can complicate the human resource strategy, because payment has the potential of undermining or discouraging other types of involvement.
- Some areas of responsibility for paid staff could include administration, programming, technical maintenance or coordination.
- Check what other people in the community are being paid before establishing what might be a reasonable salary, noting also the costs of living. Also think about the ‘perceptions’ of the community – does the community believe that these paid workers are getting paid too much or too little?

Casual Staff: Incentives for casual staff could include money for food or refreshments, taxi or bus fares.
The advantage of these workers is, because they get some compensation, they are encouraged to dedicate more time to the Centre.

However, be careful not to exploit them, nor to create false expectations. They should also not limit the opportunities for volunteers and the involvement of the community.

Volunteers and Interns: You should:

- Identify the skills and interests of potential volunteers.
- Facilitate their training and work contributions.
- The benefits of volunteer-ism can be significant.

Are there people with free time in your community – young and old? Strength is their commitment and numbers – a small service run by a large number of people. You will, however, have to invest in the training and supervision of your volunteers and be patient with them – even while they make mistakes. It will require flexibility and systems that can accommodate the volunteers.

Members: You can think about establishing members, through a foundation of some nature. The members, paying an annual ‘membership fee’ would have certain privileges, such as being able to use the internet at no charge or to borrow books without paying fees.

**1.3.2 Organisational Development**

Activity 2.

**1.3.3 Consultation and feedback capturing all the needs of the Community, including Women and Girls**

Activity 3.

### ACTIVITY 1

Divide your participants into small groups and they can discuss the specific demographics of their community – who do they think could play which role in a community multi media centre?

### ACTIVITY 2

Divide participants into small groups – they should come up with rules and regulations for their community centre.

- What are the ‘house rules’ for the community centre? For example, opening times, supervision of facilities, payments for services, cleaning and maintenance, etc.
- What meetings will be held and when?
- Who is in charge?
- Human Resource policies?

### ACTIVITY 3

The group should reflect on and draw up recommendations based on feedback from the earlier activities.
2.1 INTRODUCTION

The purpose of this module is to provide you with information and skills which will assist you and your fellow members in the community to develop and practice effective communication policies for your community radio station. These policies will help the radio station to play a more meaningful role in the community, grow in popularity and relevance and promote and protect the rights of women and girls.

The module is divided into two parts: the first part focuses on the process of developing policies which promote the participation of the community in all aspects of the community multimedia centre and the community radio station, while the second part offers a broad view of gender equality and equity and how this applies to all areas of media, especially community radio and media available through community multimedia centres.

2.2 TOWARDS SUCCESSFUL COMMUNICATION POLICIES FOR COMMUNITY MEDIA

Outcomes

The aims and outcomes of this part of the module are:

- To provide you with the background knowledge of what makes a good communication policy, why policies are needed and what processes you must follow to develop effective policies.
- To help you develop a policy template which you can use as a basis to develop policies for all sectors of the community.
- To assist you to produce a plan of action to adapt, finalize and implement the policies.
- To make you aware of the skills and resources you will need to effectively carry out the plan and implement the policies.
- To provide you with some practice of the skills which are necessary to develop the communication policies.

This section will begin with a discussion to make all participants aware of the goals of the training workshop.

The facilitator will explain and discuss information in the course guide with the participants. You will be expected to write some answers, draw up lists and take part in discussions, problem solving and other activities. You will try and adapt the examples provided here so that they are suitable for the conditions at your own radio station and multimedia centre. These will form the basis of the communication policies for your community multimedia centre and community radio station; however, you will still need input from other stakeholders in the community multimedia centre, radio station and the community to complete the policies.

2.2.1 Why community media needs Communication Policies

Community radio is very different from other radio. It is radio by the community, for the community and about the community. It is widely known as ‘the people's radio’, because it is owned and produced by the people, for the people. Most of all, it is about the people: their views, interests, news, culture, music and their lives in general.

Community multimedia centres are also owned, staffed and governed by the community. They exist to facilitate communication within the local and wider community and reflect their views, needs, aspirations and lives. Traditional and new media available in multimedia centres are able to play a central role in the development of individuals and the wider community.

Successful community radio and multimedia centres are staffed and supported by the community. They need keen and energetic volunteers, support from local municipalities and businesses and a lot of participants and listeners from all sectors of the community.

To achieve all this, the staff must interact with the community in a very positive way – the community should see itself as part of the radio and multimedia centre, able to give input and ideas and contribute meaningfully in different ways. Members of the community, including the young and old, should also be able to participate in the news gathering, programme making and interviewing on air. Listeners and other members of the community need to give the staff their views on the quality and content of programmes. Programme managers, presenters and music compilers
need to know the listeners’ likes and dislikes what they prefer and what types of programmes they would like to hear on the radio. Radio staff needs this interaction with the community to improve the content and technical quality of programmes and news, as well to understand what types of content, music, personalities and programmes the listeners would like to hear on air.

Staff and the governing board of community multimedia centres and community radios require extensive interaction with the wider community to be able to effectively provide meaningful support through new media and communication technologies available to them. The role of the centre must be developed through this interaction – local communities need to understand the technologies as well as their uses in their own situation and contexts. Staff and volunteers need to understand and define their roles in relation to the needs of the community.

Some sectors of the community will also require special kinds of programming for education and development. All of this must come from the communication between the radio or multimedia centre staff, the listeners, users and other members of the community. In this area communication and co-operation between community radio and multimedia centres becomes necessary. Such co-operation is able to facilitate development through opportunities for interactive communication. Through this co-operation, rapid and meaningful responses to the needs of the community become possible.

It is clear that a lot of communication needs to take place between all the people involved in the radio and multimedia centre for them to become more relevant, vibrant and successful. This communication and partnership with the community is best driven, guided and controlled by good communication. Such a policy is also essential to meet the expectations of the national governing body and the conditions of the licence to broadcast as a community radio. A good communication policy should make the task of creating partnerships with listeners, participants and the wider community a lot easier to achieve.

2.2.2 What is a good Communication Policy?

Effectiveness and Acceptability: A good communication policy for the community radio or multimedia centre must be one that works effectively for the staff, the board and the community. It must drive and guide users of the policy. It must be in harmony with the mission statement of the radio station or multimedia centre. For the policy to succeed, it must be accepted by the staff, the board and the community.

The participants will have to meet to approve the policy. They may suggest amendments, changes and additions to the policy. These will have to be discussed and decided upon. The governing board must then adopt the policy and ensure that it is implemented by the manager and staff. The board should assist in all ways it can to help the manager and staff to achieve the goals of the policy.

Language and Form: The language and form of the policy must be clear, straightforward and easy to understand. Where necessary, explanations should be provided. The policy should make use of headings, numbers and sections. It should separate the different parts clearly. It should be printed on the letterhead of the radio station or multimedia centre and must be dated and signed by the chairperson of the board and the manager.

Scope and Sustainability: The scope of the policy should be broad so that it can deal with communication with all the listeners, users and members of the wider public; it should last for a long time without needing changes. It should also set realistic goals which the community and staff are able to meet in time. These goals must also fall within the budget, staffing and technical means of the radio station. The policy must also meet any conditions and requirements set by the government and the controlling body regarding communication with the wider community.

Identifying the Roles of the Community and the Staff: The staff must clearly identify the different sections of the community to include in the policy. You need to know who the staff will communicate with, as well as what the communication will be about. The staffs need to identify who make up the different sectors and representatives of the community. This identification should be based on gender, interest groups, age groups, geographical locality and other areas of representation you might discover.

For this purpose, participants need to identify people and organizations in the community who are important to the station in any way. You then need to decide how you will communicate with them in order to benefit the community radio or multimedia centre. They will need to be catered for in one of the policies being developed.

Personal Communication and the Public: The policy also needs to describe how one should communicate – this will involve having a look at one’s own style of communication as well as deciding on the most effective styles and means of communication with the listeners and the wider community. It might involve training in listening, speaking and writing skills for the staff.
Responsibility and Accountability: The policy must also assign the responsibilities of the board, the staff and the community for carrying out the different tasks. The policy must also meet the conditions and requirements of the regulator and governing body and meet the conditions of the radio station license.

2.2.3 Developing the Communication Policy

We will now outline and discuss the process of developing a communication policy for the radio and multimedia centre:

The process begins with a staff workshop organized by the manager. The participants of the workshop must begin by reading and discussing the mission and goals of the radio station or multimedia centre. The communication policy must be in harmony with the mission and goals. The aim is to make all participants aware of the mission and goals, so that they can inform, educate and publicize the community goals and the nature of the partnership between the radio or multimedia centre and the community. The communication policy begins with the Mission Statement.

The second goal of this staff workshop is to produce usable policies which accommodate all sectors of the community. To achieve this, staff members must produce the following written documentation:

- a short statement outlining the goals of the radio station communication policies.
- a short statement by the staff which emphasizes the commitment of the staff and the station to these aims and goals.
- an outline of the scope of policy in terms of who will be included, what will be communicated and how this communication will be used to grow and improve the station.
- the detailed communication policies for different sectors of the community.
- guidelines on personal communication.
- guidelines for general communication skills.
- an action plan - an outline of the process of developing the communication policies and time frame for approval and implementation.

2.2.4 The Scope of the Communication Policy

A short statement outlining the broad goals of the communication policies needs to be written as a formal statement for the community and public. It should reflect the concept of cooperation, service, meaningfulness, relevance and dynamic action for and with the community. It should embody the values of the mission statement. This statement will be in the public arena and must be edited for correctness before being disseminated. It will be used to inform the governing board, management, staff and the wider community of the need for and goals of the communication policies.

A short statement by the staff (and possibly the governing board) which emphasizes their commitment to these goals and values needs to be produced. This can be in the form of a pledge. It is a formal offering for the community radio, multimedia centre and the public and should be carefully worded and agreed to by all staff. The tone should be friendly and sincere. All staff should sign this statement to indicate their commitment to its implementation and practice.

Participants and staff need to produce an outline of the scope of the various policies in terms of who will be included, what will be communicated and how this communication will be used to grow and improve the community multimedia centre and radio station. This is necessary to guide the process when developing each policy.

The scope of this draft policy covers the following five different groups or members of the listeners and wider community of a community radio station or community multimedia centre. The need for additional policies might arise.

All Listeners, Users and the Wider Community: This is communication to get feedback, input and ideas from the community. Communication will be through interaction at monthly public meetings, additional meetings with smaller groups and other forms of communication with listener representatives. Listener, group and user representatives may hold their own meetings. The input and feedback from the community must always be recorded in writing and used at follow-on radio or multimedia centre staff meetings. Representatives must be chosen with regard to the gender policy of the station and include people from different age groups.

Representatives of Special Interest Groups: These will come from the business sector, agriculture, art, music, culture, churches, schools, local government, women’s groups and others. It should also include meetings with staff of local community multimedia centres and
community radios. The close relationship between the community radio and community multimedia centre should be accommodated in this policy: staff, volunteers and members of the community need to interact through social media, access information through the internet and produce printed matter. Meetings with special representatives may be organized on a weekly, monthly or on an ad hoc basis as required. Input at these meetings will be recorded in writing; representatives will give input at the public meeting, at meetings with staff, and by communicating with staff directly.

**Contributing Volunteers:** These are volunteers such as news gatherers, reporters, writers and interviewers. Communication will be through meetings with staff, by communicating with staff directly, by workshops and at the monthly public meetings. Representatives may be appointed by volunteer groups.

**Radio Drama Volunteers:** These will come from all sectors of the community, including schools. Volunteers will assist in writing, reading, acting and producing radio drama for the community. Community members from this group may also volunteer as voice-overs for advertisements and other productions. Communication will be through meetings with staff, by communicating with staff directly, by workshops and through representatives at the monthly public meetings.

**Representatives of Other Media:** The community radio and multimedia centre need to have a good relationship with other media to promote themselves and the community positively and accurately. The managers should actively seek to meet editors, reporters, producers, presenters and other representatives from local and national print and broadcast media, of both public and commercial media. Communication will be through meetings and direct communication with staff, as well as invitations to public meetings and events.

### 2.2.5 The Detailed Policies

This section will describe the process of developing five different policies which should form part of a holistic communication policy for community media. It will also outline the proposed content for each.

**a) POLICY FOR MONTHLY PUBLIC MEETING FOR ALL LISTENERS, USERS AND THE WIDER COMMUNITY:**

The aim of this policy is to get input from all listeners, users and the wider community through a regular public meeting. All listeners, users and members of the public will be served by a monthly or bi-monthly public meeting. This is the first line of formal communication between the staff of the radio station or the community multimedia centre. The monthly public meeting is extremely important: it is the forum at which the members of the community and the representatives of special interest groups communicate with the station or centre staff and the community at large. The public meeting is open to all. Here are the guidelines for the policy:

**Responsibility and Attendance:** The Manager must organize a public meeting once a month. For the community radio, the aim of this meeting is to obtain feedback from the community about the radio station’s on air broadcasts in order to improve them and be more relevant. The Station Manager, Programme Manager, Music Compiler, Secretary and at least one Presenter must attend the monthly meeting. For the multimedia centre, the aim of this meeting will be to get feedback on all aspects of the centre’s operation, as well as the communication needs of local people. It should be attended by all the staff. The monthly meeting must also be attended by at least one member of the governing board for the centre and for radio. The staff, the board and the community must be notified of the meeting five days in advance. This notification must include the details such as venue, time and main purpose of the meeting. The station or centre manager should be the chairperson of this meeting. The nominated board member could also chair the meeting.

The quorum for a meeting should not be high – even ten members of the public are enough to provide meaningful input.

**Aims and Conduct:** At the meeting for community radio, the members of the public are expected to give their opinions on the quality and content of the programmes, as well as their ideas on the types of programmes they would like to hear broadcast. For both the radio station the multimedia centre, some complaints and criticism can be expected. The Managers and staff are expected to accept all ideas and criticism without reacting negatively or aggressively. They are expected to practice good listening skills and not to reject or belittle ideas and input. The staff are expected to keep a written record of this and consider all input. Final decisions about the input need not be taken at the public meeting. They can be deferred to the staff meeting five days after the public meeting. Decisions can also be deferred to the board if the staff is unable to deal with them.
Information and Feedback: The Managers are also expected to keep the community informed of changes, events and developments at this meeting. As the community becomes more involved in the radio and centre, the managers should call upon representatives of special groups, such as small business people, radio drama enthusiasts, news gatherers, musicians, health workers, cultural groups, mothers, teenagers and any other sector identified as relevant, to report back to the community at the monthly public meeting.

Community Assistance and Support: Staff can also request assistance from the community at this meeting. This might be for material assistance and resources, or they may ask for volunteers and representatives for special areas.

No Internal Matters: The meeting will not deal with the internal matters of the radio station, such as management and staffing issues.

Record Keeping and Follow-Up Staff Meeting: The Secretary will keep a written record of the meeting. This will include an attendance register and a record of all suggestions, requests, complaints, ideas for programmes and other relevant matters. A record will also be kept of all decisions taken. The feedback of the staff to the community will also be recorded. The staff of the radio station or multimedia centre will meet within five days of the public meeting. At this meeting the staff will discuss the contents of the written record of the public meeting. The different items will be dealt with as is appropriate. The decisions and responses of the staff for the different items will be recorded as minutes of this meeting.

Responsibility and Accountability: The minutes of the public meeting and the minutes of the staff meeting will then be forwarded to the board in order to keep them informed. The managers and the board are expected to make sure the decisions taken at the monthly community meetings are carried out. Where serious problems arise in the interaction between the radio staff and the community, the board must be called upon to intervene. The staff will need the support and assistance of the board in order to make the communication policy, the community multimedia centre and the radio station a success. They need to stay in constant touch with the governing board and the community in order to keep them informed and gain their respect and support.

ACTIVITY 4

Venue and Preparation

This is a group activity for the staff and board members. The group must identify people in organizations in your community who are important to the community multimedia centre and radio station in any way. Write down the names and reasons why they are important. Share this information with the group and discuss your choices and reasons.

a) Conduct practical research to prepare for the public meeting by identifying suitable public meeting places such as a hall. It is necessary to supply the address, the name of a contact person and the cost and conditions of hiring the venue.

b) Before, during and after the Meeting - This is a group problem-solving activity for the staff. The group must provide answers to the questions which follow:

1. How will you inform the role players of the monthly meeting?
2. What types of assistance can you ask for at the meeting?
3. Should you write short or long minutes? What should be in the minutes?
4. Describe the meeting cycle for the monthly public meeting. Begin with the notice of meeting. Include a typical agenda – this should include news of the station or centre, staff changes, programme and activity news, forthcoming events, feedback about programmes, input from the public and other relevant items.
ACTIVITY 5

Identifying Community Role Players

This is a group activity. Each member of the group must write down the names of any members of the community who might be important to the community multimedia centre or community radio. Members of the group must then share this information with each other. A short list of those people considered important must be drawn up. You must then decide how you will communicate with the people and organizations you have identified.

b) POLICY FOR LISTENER REPRESENTATIVES

Listeners who represent the community must come from the young, adults and the elderly. Women of all ages, in particular, need to be represented fairly in the listener communication policy and must be encouraged to give feedback and participate in programme production, news and other areas.

The geographical area of the community radio needs to be divided into segments and a listeners’ representative needs to be appointed in each area. This representative will bring forward the views, ideas and needs regarding the radio of those around him or her. The listener representatives may hold their own meetings, or consult the community around them. These views should reflect those of the young, adults and the elderly.

Listener representatives may communicate directly with radio staff, through special meetings with staff, by phone or by writing to staff; and at the monthly public meeting of the radio station. All input from listener representatives must be recorded in writing and brought to the monthly staff meeting for input and action.

c) POLICY FOR REPRESENTATIVES OF SPECIAL INTEREST GROUPS

These are the nominated or elected representatives of special interest groups. The representatives will interact with the radio or multimedia centre staff at the monthly public meeting, or at special monthly meetings with the staff. They might communicate directly with staff where necessary. They generally represent such groups as the business community, agriculture, musicians, artists, cultural interests, schools, churches, local government and others. They give input in their special areas of interest. The community multimedia centre and the radio station will communicate with these representatives to obtain input, which will be taken to the staff meeting and staff for appropriate action. An example follows:

Local businesses and business people are an important sector of the community for community radio and multimedia centres. On-air and new media advertising and information dissemination can help local businesses to grow and also develop the economy in the area. Many local businesses sponsor community

Multimedia centres and the community radio in their districts, and support them through buying advertising time. Community radio is expected to generate income from
advertising to help with running expenses and expenses for volunteers. It has proved very difficult for community multimedia centres and community radio to survive without the support of local business. For these reasons it is very important to have a communication policy for this sector.

Most districts have business organizations that are prepared to provide a representative to further their interests. Most community multimedia centres and community radio stations conduct special communication campaigns to get the support of the local business community. Some of these campaigns involve giving free advertising for periods of time for the smallest and poorest businesses. This is very important for local development and support by the community multimedia centre and the community radio station.

When communicating with the business sector, the radio station or multimedia centre manager will call for representatives of local businesses and business people. The manager will initiate this request at the monthly meeting and through other means of communication, including on air and by request to the local business organization(s).

If there is a good response, the Manager should organize a special meeting to select representatives of the business community. Two (or more) representatives should be selected. They will represent different types of businesses (such as home industry and small shops). They will assist in promoting and obtaining advertising sponsorship for the radio and similar support for the centre. They will also provide input on production, content and quality of advertisements.

The business representatives will meet with the station or centre manager, a nominated board member, the production manager and the secretary once a month. This meeting must take place before the monthly public meeting. Minutes must be kept and the meeting must be reported to the board, at the public meeting and staff meeting.

d) POLICY FOR CONTRIBUTING VOLUNTEER REPORTERS, INTERVIEWERS, NEWSGATHERERS AND WRITERS

Members of the community who are interested in providing news and being citizen journalists are very important for the success of the community multimedia centre and the community radio station. Local news is essential for the radio to be interesting and relevant to the community. Good local news can increase listenership and interest in the community multimedia centres and the radio. It is also essential for democracy. Community members need to be

ACTIVITY 6
Identifying Business Representatives

Make a list of micro, small and larger businesses in your area. This list will be used as a basis for contacting members of the business community for soliciting advertising and establishing representatives. Include one-person businesses such as hairdressers, clothes makers, it technicians, caterers and others. The list must include the full addresses and contact details for each business.

ACTIVITY 7
Understanding Ethics of News Reporting

Read the example of journalistic ethics which follows. Discuss each point with the group. Discuss any problems or difficulties you foresee in this area.

“Ethics and Code of Conduct” Chapter 4, from HOW TO DO COMMUNITY RADIO, Louie Tabing, UNESCO, New Dehli 110029 (INDIA)
informed in order to make choices and develop. It is thus very important to have a communication policy to guide and control this area.

The community multimedia centres and the radio station's communication policy for Contributing Volunteer Reporters, News Gatherers, Interviewers and Writers must include training, mentoring and supervision of the volunteers in its scope. News must be accurate, ethical and acceptable to the community – for this reason, training workshops and workshops to determine a policy and guidelines on news content, reporting and presentation must be held. The station’s news writer/editor must play a key role in the training and orientation of volunteers, as well as take responsibility for the final use of all contributions. An example of ethics and good conduct for reporting and community broadcasting follows at the end of this policy description.

News gathering and reporting is a daily event; volunteers will need to communicate often, sometimes daily with the news editor and news team. This can be through meetings at the station, by telephone or other means. Broader issues can be brought to the monthly public meetings. These would be about news policies, complaints and ideas.

In conducting the broadcast the following guidelines should be followed:

Prepare for the Programme: A radio programme must present new ideas, information and points of view. Hence, an announcer should always read research and secure information from reliable sources. He/she must organize the programme well before going on air.

Do Research: The community broadcaster should look for new, interesting and comprehensive information if it is not researched and readily available. Radio requires a lot of fresh information every minute of airtime. A broadcaster can only inspire other people if he/she has something new or interesting to offer. The most persistent researcher and inquirer will someday end up as the most reliable source of information for other people.

Keep a Good Taste: The broadcaster should always choose wholesome topics, language, jokes and presentation. Obscenity, blasphemy, profanity and vulgarity have no place in broadcasting, much less in a community broadcast. Curse words are forbidden. Listeners, especially children and the youth should be able to uphold the announcer as a model of propriety in action and language.

Tell the Truth: The announcer reporter must report only facts gathered from reliable sources. If information has not been adequately researched and verified, the broadcasters should avoid using it on air. If unverified information needs to be aired for the sake of forewarning the people, the announcer should clearly identify those pieces of information that have not been checked for veracity.

Verify Information: The announcer should seek and check all information with the most credible sources such as libraries, books, knowledgeable persons and the records of the event in question. Half-truths or distortions of the truth should not be allowed on air.

Be Fair: A reporter shall avoid introducing his or her own bias, inclination or personal belief when reporting an event describing a situation. Objectivity shall never be compromised.

Maintain the Innocence of the Accused: Dealing with accusations and allegations always requires the utmost care and integrity. The accuser should clearly be identified, including his/her position and relation to the accused as well as clarifying his/her possible biased viewpoint. A broadcaster shall bear in mind that a person is presumed innocent unless proven guilty. Cases pending in court are sub judice, that is, merits of the case cannot be discussed in public, particularly the media. Reporting the records and facts of the case being tried, is however, allowed.

All sides of a controversial story should always be sought by the responsible broadcaster to balance the report.

Respect the Rights of Everybody: The urge, and even the right of the community to know, is not a license for the announcer to breach a person’s privacy. Information withheld by a person for personal or family reasons should not be transgressed in the name of public information. A reporter should respect off-the-record information confided and entrusted to him/her by an interviewee.

Prefer the Positive/Constructive Approach: A positively-minded announcer/reporter will find at least ten interesting and useful pieces of information for every major unsavory conflict. When dealing with a problem, the most important aspect is the discussion of solutions, suggestions, recommendations and possibilities for resolution.

Determine Hearsays, Gossips and Rumour
There is a lot of unfounded information, rumour, hearsay, gossip and chatter delivered to radio station personnel. It is
always tempting to repeat them on-air. However, all information should be validated before it is aired. It is better to time and validate information than be the first one to disseminate disinformation. The latter may also have legal consequences.

e) POLICY FOR MEMBERS OF OTHER MEDIA AND MAINSTREAM MEDIA

The radio station and multimedia centre need to promote themselves positively in the general media. This might include giving press releases, putting advertisements in the press about programming, events organized by the station or centre, visits by musicians and others, correcting inaccurate or unfair reporting, giving interviews and other activities.

Other media may also offer you technical assistance in the maintenance of equipment and production of soundtracks and special recordings and effects. Mainstream media have on occasions sponsored community radio and training for community radio staff in South Africa and elsewhere.

For these reasons it is necessary to have a good relationship with local community and mainstream newspapers, other radio and TV stations, as well as national newspapers, magazines, TV and radio, both from the state and the commercial media.

The station manager should actively communicate with members of other media. He/she should have a good relationship with a number of media personnel. The news team should supply regular information and news to these media representatives. They should meet in person where possible. These relationships will assist the community multimedia centre and the radio station in obtaining regular and positive coverage in other media which will increase the number of listeners and support through sponsorship.

f) POLICY FOR VOLUNTEERS FOR RADIO DRAMA

Locally produced radio drama is one of the most exciting and rewarding forms of programming on community radio. Communities love to hear their own members acting dramatic roles on air, and get great pleasure from the acting, sound effects, story and content of radio plays. Radio plays can be written by local members of the community: by scholars, teachers and amateur writers. Plays can be about any topic.

The radio station must form a Radio Drama group. This can be done by calling for volunteers. Drama teachers

ACTIVITY 8

Identifying Media and Media Representatives

The staff and board must identify any other media such as newspapers, radio and TV stations and community publications which might be able to assist the station in community relations, news and equipment. Include the name and contact details of the editor, manager or contact person in for each form of media. Discuss how each form of media can assist the community multimedia centre or community radio station.
ACTIVITY 9
Identifying Role Players for the Drama Group

Staff and board members must make a list of people who are interested in radio drama and who might be able to assist with organizing and producing radio drama. Participants should consider inviting language teachers, scholars and students to a meeting to discuss and form a radio drama club. The list must include the contact details of the persons identified.

ACTIVITY 10
Personal Communication

Staff must discuss how they are going to improve their personal communication skills. This should include own practice and facilitation and training of the identified skills by a member of the community such as a language teacher. A plan for skills development must be drawn up which includes the names and details of those able to assist. This plan must also provide for new members to be trained in the future.

can be asked to assist this group. Language teachers can be asked to assist by writing or organizing writers. They can adapt dramas to local languages and culture or write original drama. The group must meet regularly to develop and produce radio drama.

This group will fall under the authority of the Programme Manager. Together with the Station Manager, he/she will be responsible for the quality and content of the productions, for keeping recordings of all productions and for assisting this group.

2.2.6 Guidelines for Personal Communication

Good community radio and multimedia centres are honest and open media which promote good communication between the radio station or centre personnel and the community. The communication policy should also set guidelines and standards on how to communicate with listeners, users and the wider community. The personnel of the station or centre must decide on these guidelines and standards.

Good communication skills are crucial to interact with the members of the community multimedia centre and the community radio. Good two-way communication is a transaction, an agreement of sorts between the communicators. Good listening skills are particularly important. These include the ability to concentrate, ask meaningful questions, give appropriate feedback, and take notes and more.

The station manager and others will need to be able to effectively manage a public meeting. For this the station manager will require public speaking skills. He or she will have to answer questions at public meetings, give information and feedback, respond to criticism and deal with sensitive issues. All personnel should be able to answer questions at public meetings and deal with members of the community.

The community multimedia centre and the radio station should hold workshops to practice these skills. Team work must be encouraged and practiced. All radio personnel should undergo training. If necessary, local teachers and other professionals can be asked to assist with training the personnel. Training should be ongoing to cater for new volunteers and personnel.
2.2.7 Guidelines for General Communication Skills

To achieve the goals of the communication policy, all the volunteers and centre and radio personnel need to practice effective spoken and written communication. The radio station needs to produce quality written and printed matter which achieve your goals. The staff also need to be able to use and communicate with information and communication technologies, such as Word-processing, SMS, E-Mail, Facebook and Skyping. These needs are dealt with in Module 4. The following is a list of skills necessary for the staff and volunteers:

- making posters to advertise meetings, events, campaigns, other.
- compiling lists with contact details of community members from different sectors.
- keeping reliable written records of meetings and community members’ input.
- writing invitations.
- writing letters to sponsors and advertisers.
- writing a news/press release.
- writing a notice of meeting, agenda and minutes.
- organizing letterheads, logos and t-shirts, other publicity items.
- planning and organizing activities and events at the radio station and within the community.
- public speaking skills for public meetings.
- telephone skills, including patience, friendliness, greetings, dealing with complaints and taking effective messages.

ACTIVITY 11

Practice of General Communication Skills

a) Good telephone skills are needed as this is the first line of communication for staff. Each staff member must practice using the telephone for maximum benefit. This must include politeness, requests for information and message taking.

b) Posters are a very cheap and effective method of communicating with the public. Staff must practice making posters which are attractive and easy to read from a distance. If necessary, request help from local teachers for this training.
2.2.8 Process for the Development, Approval and Implementation of the Communication Policies

- A meeting of the stakeholders and personnel must be arranged to begin the development of the communication policies. Staff and the governing board must be informed of the meeting date, agenda, who will attend, venue and any other necessary information.
- At this meeting, which is mostly a policy workshop, it is important to discuss, write and finalize the policies. Perhaps you will need a further meeting to complete the policies.
- The costs should be estimated and the resources that will be needed in carrying out the policies (such as stationery, printing, transport, venue hiring, telephone, others).
- The policy should be submitted together with the budget and the plan of action to the Governing Board for approval.
- The Governing Board needs to be asked to assist in implementing the policies.
- Once the policies have been approved, a team needs to be formed to carry out the policies.
- It is important to set dates and time frames for all the above steps.

In this module you will:

- Explore how your organization can promote community development through promoting gender equality.
- Identify the difference between gender and sex.
- Identify the legislative environment guiding gender equality.
- Learn the steps in developing a gender policy.

2.3 DEVELOPING POLICIES FOR COMMUNITY MEDIA

2.3.1 Identifying Stakeholders to be invited to the Development of the Gender Policy Workshop

Let us briefly return to the Communication Policy (discussed in the previous section), to remind us of the stakeholders critical in participating in developing the Gender Policy.

Listeners: The Communication Policy identified that listeners can give feedback, input and ideas. Communication will be through interaction at monthly public meetings, additional meetings with smaller groups and other forms of communication with listener representatives. Representatives must be chosen with regard to the gender policy of the station and include people from different age groups.

Representatives of Special Interest Groups: These will come from the business sector, agriculture, art, music, culture, churches, schools, local government, women's groups and others. Their input will be recorded in writing; they will report at the public meeting, at meetings with staff, and by communicating with staff directly.

Contributing Volunteers: These are volunteers such as news gatherers, reporters, writers and interviewers. Communication will be through meetings with staff, by communicating with staff directly, by workshops and at the monthly public meetings. Representatives may be appointed by volunteer groups.

Radio Drama Volunteers: These will come from all sectors of the community, including schools. Representatives will be organized. Communication will be through meetings with staff, by communicating with staff directly, by workshops and at the monthly public meetings.

Representatives of Other Media: The station manager should actively seek to meet editors, reporters, producers, presenters and other representatives from local and national print and broadcast media, of public and commercial.

2.3 DEVELOPING POLICIES FOR COMMUNITY MEDIA

Outcomes

In the previous session you learnt about Communication Policy. Now you will learn about Gender Policy and how to apply it in a multimedia and community radio environment. You will discuss the importance of gender equality and the challenges in implementing it in a community. You will explore how through community media you will be able to promote gender equality within your community. Gender equality is not only a basic human right, but has a significant contribution to the socio-economic development of a community. Women who are empowered can drive development in the community. There is a clear link between the development and empowerment of women and the positive effect on the economy.
media. Communication will be through meetings with staff and direct communication with staff.

Having identified the stakeholders, invite these to participate in the Gender Policy Development workshop. Send them detailed invitations to the workshop at least a month beforehand, identifying:

- The venue
- The time
- The programme
- Stationery/equipment necessary

2.3.2 The Gender Policy Development Workshop

Activity 12.

2.3.3 Sex & Gender

Before you can develop a gender policy, participants need to understand the terms ‘sex’ and ‘gender’. Using a whiteboard or PowerPoint, to introduce the following concepts:

**Sex**
This describes the biological difference between men and women.

Men produce sperm; women become pregnant, bear and breastfeed children.

**Gender**
This describes the socially constructed differences between men and women, which can change over time and which vary within a given society from one society to the next.

For example, your grandmother’s views about the role of women in society may be very different to your own, and those of your daughter may be different to yours!

Our gender identity determines how we are perceived; often how we perceive ourselves; and how we are expected to behave as men and women.

**ACTIVITY 12**

Think about the women in your community. Are there any of them who are actively involved in improving the social and economic conditions in your community. Discuss how these women contribute and what roles they play.

As a community radio station you have a large influence on the promotion and empowerment of women and girls in the community. But before you can influence the community, you need to empower your centre/station. The first step is to recognize the basic human right of gender equality through the development of a gender policy for your community multimedia centre and/or community radio station.
2.3.4 Legislation governing Gender Equality

Participants are introduced to legislation that governs gender equality in society. This immediately sets the scene for the importance of gender equality. By setting the scene through introducing legislation, it allows for an objective approach to a discussion on the roles of both men and women and avoids subjective interpretations of sources, for example, cultural and religious or biblical references.

On 2 July 2010, the United Nations voted unanimously to establish the UN Entity for gender equality and the empowerment of women (United Nations press release, 2010). It has also been recognized that in order to achieve the eight millennium developmental goals (MDGs) as launched in 2000 by the United Nations, to ‘meet the needs of the world’s poorest’, ‘there is now broad recognition’ that not only is gender equality a goal in itself (millennium development goal 3), but that it is ‘also a means towards achievement of all the MDGs’ (United Nations, 2010). This sets the focus on gender equality as central and key to the MDGs of eradicating poverty and hunger, achieving universal primary education, promoting child health, improving maternal health, combating HIV/AIDs, ensuring environmental sustainability, and developing global partnerships for development.

2.3.5 AMARC & Gender Equality

The World Association of Community Radio Broadcasters (AMARC) defines community radio stations as ‘not for profit’, having ‘community ownership and control’ and ‘community participation’. Southern African radio stations including South Africa, Swaziland and Namibia amongst others, subscribe to AMARC Africa. ‘It is the policy of AMARC Africa to focus its support for community media amongst those groups who face the greatest constraints to human development’. This includes promoting gender equality through the support of women to ‘engage community media and encouraging community media practice which recognizes women as equal beneficiaries’. AMARC Africa also subscribes to the African Charter for Human and People’s Rights as well as the African Charter on Broadcasting (AMARC 2009).

AMARC has recognized the role of media as ‘vital’ to promoting gender equality. ‘Media practitioners have an obligation to increase the participation and access of women to expression and decision-making in and through the media and information and communication technologies.

<table>
<thead>
<tr>
<th>FUNCTION</th>
<th>SEX</th>
<th>GENDER</th>
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<tbody>
<tr>
<td>Breastfeeding</td>
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<tr>
<td>Cooking</td>
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<td>Menstruation</td>
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<tr>
<td>Managing</td>
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<tr>
<td>Growing a beard</td>
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<tr>
<td>Boxing</td>
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<tr>
<td>Voice breaking</td>
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<td>Knitting</td>
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</table>

ACTIVITY 13

In pairs or groups, participants should decide whether the following functions are associated with sex or gender:

Gender Toolkit for Educators,

Part of the discussion should also focus on the role of culture and religion as determining the roles of men and women in society. The discussion should also explore perceptions of men, and women, and transgender, always coming back to the Constitution as primary in respecting gender equality in all structures and organisations within society.
ACTIVITY 14

Ask participants whether they are aware of legislation/policies/Charters that govern gender equality in society. List these on the whiteboard. Then discuss what these say about gender equality. If participants do not come up with any or a few, list and explore the following:

<table>
<thead>
<tr>
<th>Legislation/ Policies/ Charters</th>
<th>Provisions</th>
</tr>
</thead>
</table>
(1) All persons shall be equal before the law.  
(2) No persons may be discriminated against on the grounds of sex, race, colour, ethnic origin, religion, creed or social or economic status. |
| Labour Act, 2007              | To ensure equality of opportunity for women, particularly, in relation to remuneration, and to provide for maternity leave to, and employment security for, women. To ensure the protection of the health, safety and welfare of men and women at work and to prevent the abuse of child labor. |
| UN Beijing Declaration and Platform of Action, 1995 | …Governments and other actors should promote an active and visible policy of mainstreaming a gender perspective. We reaffirm our commitment to:  
8. The equal rights and inherent human dignity of women and men and other purposes and principles enshrined in the Charter of the United Nations, to the Universal Declaration of Human Rights and other international human rights instruments...  
9. Ensure the full implementation of the human rights of women and of the girl child... |
| ACHPR African Charter on Human and Peoples’ Rights 1989 | Article 18 calls on all States Parties to eliminate every discrimination against women and to ensure the protection of the rights of women as stipulated in international declarations and conventions. |
1. States Parties shall combat all forms of discrimination against women through appropriate legislative, institutional and other measures. In this regard they shall:  
a) include in their national constitutions and other legislative instruments, if not already done, the principle of equality between women and men and ensure its effective application;  
b) enact and effectively implement appropriate legislative or regulatory measures,...  
c) integrate a gender perspective in their policy decisions, legislation, development plans, programmes and activities and in all other spheres of life;  
d) take corrective and positive action in those areas where discrimination against women in law and in fact continues to exist;  
e) Support the local, national, regional and continental initiatives directed at eradicating all forms of discrimination against women.  
2. States Parties shall commit themselves to modify the social and cultural patterns of conduct of women and men through public education, information, education and communication strategies... |
<table>
<thead>
<tr>
<th>Legislation/ Policies/ Charters</th>
<th>Provisions</th>
</tr>
</thead>
<tbody>
<tr>
<td>SADC Protocol on gender and development, 2001</td>
<td>Chapter 4: includes the promotion of gender equality as a priority intervention area aimed at facilitating the achievement of substantive equality (between women and men in the SADC region) through mainstreaming gender, the adoption of positive measures as well as women's empowerment policies and strategies. Part 9. Media, information and communication Article 29 States Parties shall: 1. ensure that gender is mainstreamed in all information, communication and media policies, programmes, laws and training, 2. encourage the media and media-related bodies to mainstream gender in their codes of conduct, policies and procedures, 3. take measures to promote the equal representation of women in the ownership of, and decision making structures of the media. Article 30 States Parties shall take measures to: 1. discourage the media from: (a) promoting pornography and violence against all persons, especially women and children; (b) depicting women as helpless victims of violence and abuse; (c) degrading or exploiting women, especially in the area of entertainment and advertising, and undermining their role and position in society; and (d) Reinforcing gender oppression and stereotypes. 2. encourage the media to give equal voice to women and men in all areas of coverage. 3. take appropriate measures to encourage the media to play a constructive role in the eradication of gender based violence Article 31 States Parties shall put in place information and communication technology policies and laws in the social, economic and political development arena for women's empowerment (in order to ensure women's and girl's access to information and communication technology).</td>
</tr>
</tbody>
</table>
(ICTs); and to promote a balanced and non-stereotyped portrayal of women in the media'. AMARC recognizes that ‘community radio should be at the forefront of achieving these objectives'. In this regard AMARC’s Gender Policy for Community Radio sets the focus on equality in terms of women’s access to the airwaves, representation on air, the special needs of minority women, representation at all levels of station management, the use of appropriate technology and funding and capacity-building for women's radio (AMARC 2008). Through the Gender Policy for Community Radio, AMARC Africa has laid the ground for the empowerment of women, enabling local radio stations to emulate this.

You may ask? Why Policy? This question is also answered in Module 2.2.1.

- It allows you to practice what you preach.
- It is a form of accountability.
- It affords an opportunity for leadership.
- It ensures professionalism and integrity of information.
- It contributes to trust and credibility.
- It is a good business strategy.

(Adapted and summarised from Made and Morna – Gender Links 2007)

ACTIVITY 15

To facilitate discussion you can recall the activity in module one regarding perceptions on women and transgender (activity 12 page 31).

2.3.6 Steps in the Policy Process

You can consider the following steps in the policy process (Adapted and summarised from Made and Morna – Gender Links 2007).

Note: Steps can be combined or skipped. Discuss why you would do this.

Step 1: Who do I have to approach for buy-in?
Here consider the most influential and highest level. Usually this is the Board of Directors. Management should also be involved at this very important stage.

Step 2: What do we need to be included in our gender policy?
Here consider your needs within your organization. Check the policies that currently exist. If there aren’t any, discuss with the Board, management and others you identified in step one what should be included. Write this up for the workshop activity (as in step 3).

Step 3: Organise an initial workshop
It is important that all levels of governance and management understand the need for the policy on gender equity, and support the adoption of such a policy. An initial workshop can assist in clearing perceptions, attitudes and biases. This can also clarify and show the relationship in improving work and output, and contribute to responsibility and accountability.

Step 4: Setting up a Committee and an Action Plan
From step 3, a committee can be identified to facilitate the drafting of the Gender Policy. This Committee would consist of stakeholders as identified in step 3 (identifying stakeholders to be invited to the development of the gender policy workshop), of this module.
ACTIVITY 16

Use the template to draw up a “to do” list or action plan in circulating your Gender Policy. This template may be amended as needed.

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>PERSON RESPONSIBLE</th>
<th>DEADLINE</th>
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</thead>
<tbody>
<tr>
<td>Circulating draft one for comment</td>
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</tr>
<tr>
<td>Collating draft one input into policy</td>
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<td></td>
</tr>
<tr>
<td>Circulating draft two for verification</td>
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</tr>
<tr>
<td>Collating final input into draft two</td>
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</tbody>
</table>

Step 5: The Committee meets to discuss and draft the policy and develop action plans.
As a guide, review the AMARC Gender Policy (see appendices) and discuss how it can be adapted for your own Centre or station.

Please note: The policy is just a guideline. Your policy will speak directly to your needs as identified in step 2. Carefully consider the areas outlined:

<table>
<thead>
<tr>
<th>Policy Area</th>
<th>Does it affect our organization? (Y/N)</th>
<th>What should we add/change or include?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Women’s access to the airwaves</td>
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<tr>
<td>Representation on air</td>
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<tr>
<td>The special needs of minority women</td>
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<tr>
<td>Representation at all levels of station management</td>
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<tr>
<td>The use of appropriate technology</td>
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<tr>
<td>Funding and capacity-building for women’s radio</td>
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<tr>
<td>Other</td>
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</table>

Step 6: Circulate the draft policy and action plan
Now that you have a basic outline or draft of your own Gender Policy, you need to follow the steps as outlined in the consultation process (2.2 Towards Successful Communication Policies for Community Media) so as to communicate with the stakeholders who will buy into and promote the policy. Remember: Your policy is not cast in stone. However, it is a working and guiding document and if left on the shelf to gather dust, will make no impact on your organization or the community.

Step 7: Adopt the policy and action plan
In step one you identified the highest level authorized to adopt the Policy and the action plan.
Step 8: Launch the Policy
A national launch demonstrates commitment, accountability and transparency.

Step 9: Communicate the policy to everyone in the organization
The policy should be displayed in the workplace, and can be used during in-house training and induction workshops.

Step 10: Develop a programme for action and implementation
The Gender Policy can only come alive through a programme of action. The programme ensures implementation of the Policy. Actions must be accompanied by resources, including a budget.

This programme will be your tool of influence within your community.

Step 11: Monitor and evaluate the policy to determine its effectiveness
A policy should be a working document, guiding practices of gender equality within the workplace, thereby impacting on the community. External monitors can assist in objective evaluation of the effectiveness of the policy.

Step 12: Review the policy for relevance and adapt the programme for action accordingly
Policies are not cast in stone, and are not rigid. As living documents they are reviewed from time to time to ensure their relevance, and to capture changing dynamics. Within the changing media environment, and with the emergence of issues and situations, policies cannot afford to be static.

ACTIVITY 17:
Together with your Gender Policy, adapt the template in the appendices (gender policy action plan) to draw up a programme of action.

ACTIVITY 18:
Identify external interest groups, stakeholders or professional groups who may track progress.

Tip: You can use those who stakeholders who participated in the development of the Gender Policy.
AMARC Gender Policy for Community Radio

Preamble

Women’s equality and the important role of women in every field of human endeavour have been acknowledged by international instruments, national constitutions and societies across the globe. The rights of all people, regardless of gender, sexuality, race, religion, have been acknowledged under the Universal Declaration of Human Rights. Further, governments have acknowledged the rights of women under the Convention for the Elimination of all forms of Discrimination against Women (CEDAW). Under this Convention, governments are obliged to implement concrete programs to put into practice three main principles: the principle of equality, the principle of non discrimination and the principle of State obligation.

The role of the media in promoting the women’s equality is vital. It is recognised in Section J of the Beijing Platform for Women, adopted by consensus in 1995. This section draws attention to the active involvement of women in the media, but their general absence from decision-making positions in all forms of media. It also points to the urgent need for reform and puts on obligation on States to undertake steps such as training, research and promotion of women into positions of decision-making power. It also points an obligation onto media practitioners to help achieve the two outlined strategic objectives to increase the participation and access of women to expression and decision making in and through the media and new information communication technologies (ICTs); and to promote a balanced and non-stereotyped portrayal of women in the media. Community radio should be at the forefront of achieving these objectives. The advent of the internet and online communications provides opportunities for women to network and communicate on an equitable footing. The majority of women, however, live in developing nations, where their access to all forms of technology is severely limited. The needs of women in developing countries, and those limited in their access to technology in developed countries, need to be taken into account not only by community radio practitioners, but also by policy-makers at every level of society, from local governments to international governing bodies. Unfortunately, policy-making has largely ignored women’s needs online, leading to an environment that has been largely designed by and for men, and which worsens both, the information gap between men and women as well as the negative portrayals, overt commercialisation and sexualisation of the female body. Community radio can play a role in helping to bring these specific concerns to the policy table, and promoting the role of women both in the use of ICTs, and redressing this political imbalance.

Internationally, the role of women in preventing and resolving conflict and in peace-building has been recognised through United Nations Security Council resolution 1325. Community radio has the responsibility to help ensure women’s visibility and participation in these situations, providing spaces for women’s voices to be heard in the peace-building process and addressing women’s and girls’ specific needs in conflict situations. Community radio has an obligation to redress the imbalance; facilitate women’s involvement at all levels of decision-making and programming; ensure that women’s voices and concerns are part of the daily news agenda; ensure that women are portrayed positively as active members of society; and support women acquire the technical skills and confidence to control their communications. Community radio is part of a progressive social movement, and as such stations should initiate and strengthen ties with progressive women’s movements. Stations also have an obligation to implement and enforce an ethical policy that includes respect for women and equality as one of its cornerstones. This Gender Policy for Community Radio will serve as a tool to implement gender equality in stations. It should be part of station by-laws and ethical policies.

Section I

Women’s access to the airwaves

Women need to have access to the airwaves, in terms of the ability to make their own programmes about political and social issues and entertainment, and also to have programmes that deal with women’s issues.

This requires a positive attitude towards training for women, allowing women space to produce programmes; and ensuring a supportive, secure environment in and around the station. This includes the development of anti-sexual harassment policy and a complaints mechanism to provide protection for women from any form of sexual harassment.
and molestation. Women also have the right to work without fear, so appropriate training in security and self-defence, and zero tolerance for violations of women's dignity and helping women deal with threats coming from both inside and outside the station form a key part in allowing women access to the airwaves.

Culturally, it is sometimes difficult for women to access the airwaves, due to their inability to travel alone or late at night. Efforts should be made to ensure that women are able to overcome these barriers, for example, through mobile radio stations, sharing of transport or the provision of escorts. Special technical training for women or women-only days at the station is ways of overcoming problems of confidence. Until women achieve parity, radio stations should commit to establishing a women's desk within the radio station to support women's participation and to safeguard them against all forms of discrimination within the station and on air; and to help in creating an affirmative environment for women's equal participation.

Section II

Women's representation on air
Encourage the representation of women in their diversity, instead of emphasising stereotyped roles, such as within the family, for women.

Ensure that all people, regardless of gender, ethnicity, class, sexual orientation, etc are treated with respect and dignity in all aspects of the content broadcast on the station, whether as editorial content or advertisements. This includes ensuring that neither men nor women are objectified, physically or otherwise. Women's perspectives should be represented in all programming. However, special programmes must be allotted for women. At the same time women broadcasters should not be confined to these specific women's programs.

Women are often neglected by the media as sources of expertise and expert opinion. Diverse sources, representative of all sectors of society, should be used for news and analysis programmes. To facilitate this, it may be useful to make a directory of women experts in various fields that can be used as a reference point.

Section III

The special needs of minority women
The diversity of women's experiences needs to be recognised, and space should be created for women who have faced further forms of discrimination, oppression or neglect by commercial and state media. This includes special provisions for including differently abled women, women from minority ethnic, caste or indigenous backgrounds and women from sexual minorities, such as lesbians and trans-genders.

Ensure that both women and minorities have access to the airwaves in their full diversity. In particular, give women from minorities’ priority airtime to discuss their issues in an empowering, safe and non-discriminatory environment.

The training and capacity building of women from different backgrounds and orientations these backgrounds and orientations may be unique, and funding should be included to ensure that these needs are met.

Section IV

Women's representation at all levels of station management
Community radio has better women's representation than either commercial or government-owned/public media. However, women are still largely underrepresented, particularly in areas of decision-making and technical skills and there are too many stations where there is no effective representation of women.

In order for women to be meaningfully represented at all levels of the community radio station, quotas for participation need to be set for ownership, management and production, including women's participation in technical management.
The ultimate goal is to reach equality between men and women, but quotas of at least 30% women’s representation should be set in the interim. To achieve these quotas, it is important to invest in women’s skills, to institute leadership and management training aimed at supporting women and achieve gender parity within the station.

Women’s participation cannot be measured by the number of women involved in the station. Women must be involved represented in the production, ownership and decision making bodies of the station to ensure that women are able to engage meaningfully with policy processes, which could include culturally sensitive supportive environment. There are multiple factors that can facilitate women’s participation. This includes ensuring child-care, flexible working hours and broadcast schedules that fit women’s other responsibilities, adequate lighting and security at the station during meeting and broadcast times, or secure transport for women who have to travel to and from the station, particularly at night or on public holidays. At least half of all training places should be reserved for women.

Section V

The use of appropriate technology

While some women are proficient in the use of ICTs, there remains a gendered digital divide and the majority are not. Women are often excluded from the use of technology, including the use of traditional technology, such as operating a radio studio. It is important to acknowledge this gendered digital divide and overcome it, through both dedicated technical training by and for women and investment in appropriate technologies.

Appropriate technologies include a commitment to free and open source software. This includes a studio set up that is easy to operate for women, bearing in mind physical differences, accounting for example that women are usually shorter than men – to ensure that the studio can be used by all, including differently abled people. It also includes ensuring that training materials are accessible, translated into the local languages and adapted for non-literates, so that anyone can understand them.

There is also an urgent need to encourage research and support initiatives that help the poor and non-literate meet their communication needs, both through the development of technology that can be used by those who are non-literate; and through making cheaper technology available.

Section VI

Funding and capacity-building for women’s radio

Capacity-building is a key component for achieving gender parity. This does not only apply to capacity-building for women involved in the station, but for both men and women so that they can work together to build a safe, nurturing and supportive environment where all feel able to contribute their best to all aspects of the station’s success.

At the same time, gender sensitivity training should be conducted for all participants at the radio station to enable men and women to recognise patriarchal behaviour and discriminatory portrayals; and eventually develop egalitarian gender relations, and non-discriminatory and gender fair reporting.

While many stations have good intentions to achieve gender parity, rarely is funding or capacity-building dedicated to this goal. Specific funds and money should be set aside to achieve gender parity. These funds should be used to train women with technical, programming and management skills; invest in achieving conditions in the station that enable women to feel secure (such as lighting, security equipment or separate toilet facilities); and provide networking opportunities for women involved in the station.

From a structural point of view, it may be vital to have a women’s officer among the staff, advisory board or management committee who can assess the needs of the station and implement programmes to help achieve gender parity, such as through a women’s desk.
3.1 INTRODUCTION

This part of the manual is intended to assist community radio stations in Namibia to become more self-sustaining, by using outside broadcasting, radio plays, self promotion, the encouragement of community volunteers to take part in the life and activities of the radio station, as well as the promotion and marketing of advertising opportunities to business both big and small, both as a means of generating interest in the radio station, and as a means of generating income.

3.2 OUTSIDE BROADCASTING

In this module you will learn why it is important for your radio station to do outside broadcasts, especially in terms of reaching out to your community and getting them involved in the activities of your radio station.

In addition, you will be giving small businesses the opportunity of promoting themselves and the opportunity for you to grow the radio station brand as an integral part of the life of your community.

You will need to know the following:

- What equipment you will need
- How to set it up
- How to go live from an outside broadcast to the radio studio
- How to get the community involved
- How to get business involved

Why it is important that the outside broadcast unit and volunteer presenters should wear clothing with the stations branding. A banner can also be made and displayed.

Outcomes

At the end of this module, you should be able to plan an outside broadcast event, and be able to set up the equipment properly.

3.2.1 Why it is important to do Outside Broadcasts

Outside broadcasts are the best way of getting the radio station to where the listeners are, whether at work or play. They are a very effective means of connecting with the listeners and building loyalty, by showing that you are part of the community and that you share in their concerns and interests.

It also provides the listeners with the opportunity to put faces to names of volunteer presenters, and boost their popularity, as well as letting the listeners speak to the presenters and share their interests and concerns, thus becoming friends of the radio station. Listeners are then more likely to support the radio station by volunteering in some capacity. When asking for or taking on volunteers, remember to promote gender equality, do not ignore the aged, or those who are disabled, and try to be inclusive of any minorities or marginal groups within your community.

It also provides an opportunity for businesses, particularly small local businesses, to show their support for the community radio station, whilst at the same time providing a very cost effective way of promoting their businesses.

3.2.2 What Equipment you will need?

To set up an outside broadcast you will need the following:

- 1x Main amplifier
- 2 x speakers and connecting cables
- 2 x speaker stands
- 1 x mixer and connecting cables
- 1 x microphone stand
- 1 x microphone and connecting cable
- 2 x compact disk players and connecting cables
- 1 x tape deck and connecting cables (optional)
- 1 x laptop or computer with radio play-out software and connecting cables (preferred)
- 1 x extension cord with extender plugs
3.2.3 How to set it up

All of the above can be bought separately and connected, but if possible, try to get all your equipment from the same manufacturer or supplier as this ensures equipment compatibility and ease of use.

Most audio equipment manufacturers today supply outside broadcasting units in strong, compact space cases for ease of transport, as well as for the protection of the equipment and ease of use. Instead of having to plug everything in individually, these outside broadcasting units come with the mixing desk, compact disc players, tape deck (optional) FM Tuner (optional) already plugged in. You just have to connect the speakers, the microphone, the computer, and the power cable.

This will teach you the technical specifications of the equipment as well as how to set it up.

3.2.4 How to go “live” from an Outside Broadcast to the Radio Studio

There are several options available to you to broadcast live from an outside broadcasting event. Here we look at three:

Option one: Talk to your Telecoms service provider in advance and book an ISDN telephone line, and then connect that into your outside broadcast mixing desk through a Hybrid, and send your microphone signal to your mixing desk in the studio, through the hybrid there. The producer in the radio station studio will play all the music, adverts, jingles, station jingles and promos, and your volunteers in the field will only talk on the microphone. This is quite expensive and the sound quality will not be great.

You can of course invest in codex devices, but these are very expensive. Talk to your Telecoms provider about a possible sponsorship deal to assist you with costs.

Option two: Streaming audio over the Internet from your outside broadcast point to your radio station computer and from there out from the mixing desk to the transmitter. There is free streaming audio software available now on the Internet, but you will be limited by the amount of bandwidth available to you. It may be worth talking to a major cell phone network to see if you can get them to do a sponsorship deal with you, to make this option viable and cost effective.

Option three: The “hit mobile” This is the cheapest option and it can be very effective.

Set up your outside broadcast unit where you want it to be. Your volunteer presenters then do their show to the people that are there as if it is a live show, with the music, adverts, jingles and station promos that your radio station would normally play (this is why a computer with play out software is preferred, but you can burn everything on to Compact disc as well)

Then at specific times of the day, your presenters will phone in to the radio station studio, and do a live update from the venue they are at, letting the listeners who are not yet at the venue know what is happening.

3.2.5 How to get the Community involved

- Get your production staff to make up promotional adverts that tell your listeners where you are going to be, when you are going to be there, and why they should come and support you in this.
- These promotional adverts should run on your radio station for at least two weeks before the event. Also get your volunteer presenters to talk about all the exciting things that are going to happen during the outside broadcast. Further, encourage your listeners to come to the radio station and get involved anyway they can.
- If you are not sure of where or why to set up an outside broadcast, talk to your listeners. Ask them where they would like to see you, and what they would like to see you involved with. Do everything you can to encourage your listeners to take part in the life of the radio station. Make them feel that they have a voice, and that it matters to you. In short, let them assist you in shaping how you program your shows so that they better meet their expectations, needs and aspirations. You will be both surprised and pleased with the ideas that your listeners come up with.
- It is very important that you carry out and exercise your mission statement in a practical way and that whatever you do reflects your mission, value system, and your constitution, including your communication policy and gender policy.

3.2.6 How to get Business involved

- For any community radio station to survive and to become self sustaining, it is vital to not only have the support of your community, but also that of the
business community around you, especially the small local businesses. Remember, they are a part of the community as well, and they provide jobs, as well as necessary goods and services to your listeners.

- It should be part of your social mandate and upliftment strategy, to provide small local businesses with very cost effective advertising, so that they can grow their businesses and provide better services to your community as well as creating more jobs for your community members.

- Outside broadcasts are a great way to connect small businesses with your listeners. Enter into written agreements with small businesses that support you with advertising, and plan and promote outside broadcasts that promote the business as a part of the community (see option three under point 3.2.4 for the most cost effective way of doing this).

- Again you should get your production staff to make up promotional adverts that tell your listeners where you are going to be, when you are going to be there and why they should come and support you in this.

- These promotional adverts should run on your radio station for at least two weeks before the event, and should highlight any special offers, items on sale or promotion and give-ways that the business has to offer. This benefits the business by increasing turn over and benefits your listeners by telling them where and when they can get bargains. It also generates income for the station and gives you the opportunity to interact with your listeners.

3.2.7 Why it is important that the Outside Broadcast Unit, and Volunteer Presenters should carry the station’s branding

- It is a good idea to invest in some banners and t-shirts that carry your radio stations logo and frequency, for both your presenters as well as listeners. This highlights your name in the minds of listeners and is a very effective way of self promotion.

- There are also opportunities for sponsorships with businesses who want to associate themselves with your brand, thus generating more revenue for the radio station.

- To sum up: Outside broadcasting is a very cost-effective way for you to connect with your listeners and build loyalty to the radio station, as well as to generate extra income for the radio station from local businesses.

- Talk to your listeners and listen to what they have to say.

- Get involved in the community by supporting local artists, schools, churches, NGO’s, as well as small local businesses and any other worthy causes that listeners’ bring to your attention.

3.2.8 Plan ahead

- To make sure that the outside broadcast is a success, plan ahead.

- Before setting off to set up at the venue, make sure you have all the necessary equipment you need for the outside broadcast. It is a good idea to set everything up and run a test to make sure everything is in good working order (especially if your venue is quite far from your radio station) before setting off.

- Make sure that the volunteers you have asked to be on duty, both in the field and at the radio station, are available on the day.

- Advertise the fact that you are going to be out and about as well as where and when.

- Highlight the activities to be enjoyed. Advertise the fact that listeners can send dedications out for a small fee. Put up posters and hand out flyers as well. Try to do a trade swap with a local printer if you don’t have the money for this. They print for you and you give them advertising to the same value on your radio station.

- Partner with a business that is willing to do a trade swap for advertising on your radio station, in exchange for promotional banners and t-shirts. Handing out t-shirts with your logo on them is a great way of self promotion and your listeners will wear them with pride and feel they are a part of your success.

- Above all, enjoy the outside broadcast and have fun doing it.

3.3 ADVERTISING

Outcomes

At the end of this module, you should have an understanding of why it is important for your radio station to run advertising for small local businesses, as well as why it is important to promote the exciting special features and upcoming events on your radio station. You should also be able to write an effective advert for a business, or a ‘promo’ for your radio station.

In this module you will learn why it is important for your radio station to carry advertising. Not only in terms of
reaching out to your community and getting them involved in the activities of your radio station, but as well as a means of giving small businesses the opportunity of promoting themselves and growing their businesses. This will create more job opportunities within your community.

It is also an opportunity for you to grow the radio station brand as an integral part of the life of your community, by promoting community activities and events.

In this module you will learn:

- how to write adverts
- The different types of adverts
- The questions you should ask yourself before you begin to write your adverts
- Making self promotional adverts

3.3.1 Planning Advertisements

Your radio station is the means whereby your community has a voice. Therefore everything that you send out on air should reflect the interests and concerns of your community, and should be guided by your constitution, your vision, your mission statement, as well as your communication and gender policies.

Community radio is different from commercial radio in that it is not set up to make a massive profit, but rather to serve the needs of your community. It should function as a public broadcast station in that it can take the time to explore in depth the issues that affect your community, unlike commercial radio.

This does not mean that you should not run any advertising at all. Instead it should be a part of your social up-liftment strategy to provide small local businesses the opportunity to run very cost effective advertising campaigns, to increase their turn over and grow more job opportunities for your community. It is also an opportunity for you to make a small profit which can be put back into the radio station in the form of new equipment, or perhaps to pay a small stipend to your volunteers, and as a means of investing in worthwhile community projects.

It is also essential for you to set aside a percentage of the total available advertising space (+/− twelve minutes per hour) for self promotion. Whether this is station identity jingle (e.g. “this is radio xwz broadcasting on 97.1FM”) or promotional adverts, where you highlight what show is coming up next, or activities that are planned for the days

ACTIVITY 19

If you already have the equipment necessary to do an outside broadcast, get a group of volunteers together and follow the step by step instructions and photographs of how to set it up. Let them make a check-list of all the equipment they will need to set up an outside broadcast. Let them draw this equipment from where you have it stored. Let them sign for it, and then, under the guidance of a volunteer with experience, let them connect it all together and run a test broadcast.

This will not only empower them with skills, but will also give you a much bigger pool of people you can call on to do outside broadcasts in the future. Once you are satisfied that the volunteers are able to connect the equipment properly, let them disconnect everything, sign it back in, and put it back where you store it.
and weeks ahead. You should ensure that the name of your station and the frequency you broadcast on, the shows that you do and the kind of music you play should remain front and centre in the minds of your listeners. This creates a feeling of pride and ownership amongst your listeners, by constantly reminding them of who it is that is bringing them these good programmes, and who is playing this great music. It is also useful in that it alerts new listeners to who you are and what you are about, so that if they enjoy what they hear, it is easy for them to find you on the radio again.

3.3.2 Some Questions you should ask before you begin to write your Adverts

- Who is the sales target?
- Will they care about the benefits offered by this product or service?
- What will this product or service do for the listener?
- What is so exciting about this product or service?
- Why should the listener act now?
- What objections to the product or service might your listener have, and how can you overcome them with your advert?
- Why should your listener shop at this store and not some other one?
- Ask the business who wishes to advertise what is special about their store, their product or service.
- These questions will help you to write your advert in such away that it clearly explains to the listener why they should support this business.

3.3.3 The different Types of Adverts

When writing your advert, it is important to keep the “5 W’s” in mind:

- Who?
- Where?
- What?
- Why?
- When?

When writing your advert, remember that an advert which is thirty seconds long is about eighty words long. As a community radio station, you can go a bit over this, but do try to stick to the following time limits. Thirty seconds, forty five seconds, or sixty seconds. This will help your program manager keep to his/her program clock and ensure that per-scheduled programs go out on air at the right time. There are three main types of adverts. They are:

- Informational
- ‘Theatre of the mind’
- Comedy

Informational adverts are a fairly straight forward exchange of ideas and are the easiest adverts to write. They can also be the most cost effective. Using the 5 W's, tell the listener who the business is, where it is, what is on offer, when it is on offer, and why they should react to this offer. When writing adverts remember to be gender sensitive and avoid stereotypes.

‘Theatre of the mind’ adverts are a bit more challenging to write, but they can be very rewarding and very effective. Theatre of the mind adverts are in many ways just like a mini radio drama. You use words to paint pictures in the mind of the listener, using the right mood music and special effects (SFX). You engage the imagination of the listener. In short, you tell them a story that will help them to decide if this product or service is for them.

Comedy adverts are in many ways the hardest type of adverts to write. Everyone has a different sense of humour: where some may find it funny, others may be offended, or worse, and be put off the product or service being offered.

However, if you feel you have a good understanding of your listeners and you feel you can tickle their funny-bone without causing offence, then give it a try. Comic adverts spread far and wide by word of mouth and social networks, thus making them very effective.

3.4 HOW TO WRITE A RADIO DRAMA

Outcomes

By the end of this module you should be able to write a half hour radio drama of plus/minus 5000 words.

In this module you will learn how to write a radio drama that will effectively carry out the three main aims of radio: to inform, to educate and to entertain.

Before you begin, decide on the following.
Some examples of adverts:

### Informational:

**Name of Service:** Eagle Eye Security  
**SFX:** Up tempo music bed  
**Male voice over:** “Eagle Eye Security is situated at number 3 Jackal St. Eagle Eye Security offer state-of-the-art alarm systems and 24-hour armed security for your business or home. Eagle Eye Security have well-trained staff who patrol your area so their reaction time is fast. Contact Eagle Eye Security now, we have an amazing special offer for a limited time only. Be wise, don’t compromise. Contact Eagle Eye Security today.”

### Theatre of the mind:

**Name of Service:** Eagle Eye Security  
**SFX:** Breaking glass, sounds of a struggle, gun shots, then silence...then a woman screams.  
**Male voice over:** “Don’t let this happen to you.”  
**SFX:** MUSIC STAB then relaxed music bed  
**Male voice over:** “Contact Eagle Eye Security today for all your security requirements. Eagle Eye Security offer state-of-the-art alarm systems and 24-hour armed security for your business or home. Eagle Eye Security has an amazing special offer for a limited time only. Be wise, don’t compromise. Contact Eagle Eye Security today.”  
“Eagle Eye Security is situated at number 3 Jackal St.”

### Comedy:

**Name of Service:** Eagle Eye Security  
**SFX:** circus or carnival type music bed, and then fade under voice over  
**1st Male voice over:** “O.K. Piet, we do this job and we are sitting on easy street!”  
**2nd Male voice:** “Hey look, they’ve got security, man. Check the logo - Eagle Eye Security!”  
**1st male voice:** “Eagle? It looks more like a chicken! We’ll be in and out before they’re here”  
**SFX:** Breaking glass  
**2nd male voice:** “in we go”  
**SFX:** Siren  
**1st male voice:** “What the...?”  
**SFX:** Tyres screech to a halt  
**3rd male voice:** “Hands up! Eagle Eye Security! You are under arrest!”  
**SFX:** Police siren, car roars away. Cell door slams  
**2nd male voice:** “Looks like a chicken, hey?”  
**1st male voice:** “Looks like we counted ours before they hatched!”  
**3rd male voice:** “Eagle Eye Security, number 3 Jackal St. for all your security requirements.”  
**Female voice over:** “If you can’t stand the time, don’t do the crime!”
• What kind of story do I want to tell? Is it more of an entertainment, or does it have a social message, or both?
• Who is it aimed at?
• When should it go out on air?
• Where do I find my story?
• In what format should I choose to tell my story? Drama, Comedy, Farce, or Tragedy?

3.4.1 Radio is Theatre of the Mind

When recordings are done well, they engage one of our most powerful tools, our imagination. Through the use of words, you ‘paint’ pictures to draw your listeners’ attention and use the right mood music, SFX and dialogue to hold their interest.

In this module you will learn:

• Why structure is important.
• The importance of a good plot.
• The creation of compelling characters.
• The importance of meaningful dialogue.
• How to get your listener inside the world of your play and keep them there for the duration of the story.
• The principles of developing scenes.
• The importance of scene headings and drama, as well as music and SFX cues.
• Production notes.

Beginning the creative process: Every story should have a beginning, middle and an end. If you want to be really creative, you can swap them around, but this takes experience and practice. For our purposes we will start at the beginning.

Where do we find our story? What do the listeners really want to hear about? The easiest way to solve this dilemma is to ask them! This will not only generate very good ideas, but it is an excellent way of getting your listeners involved and of finding out what their interests and concerns are. It is also a great way to recruit volunteers to take part in the drama. A good place to start will be by engaging women and girls in this process, so as to comply with the aim of encouraging gender equality at your radio station.

Call for Volunteers: Advertise the fact that you are looking to write a radio drama (in line with the aims and objectives of your communication policy) that highlights the problems, choices and issues currently facing young women in the community and that you are looking for ideas and volunteers to take part. Organize a meeting, either at the

ACTIVITY 20:

Chose one of the types of adverts which we have described and write a thirty second advert of about 80 words.

Remember to keep the 5 W’s in mind when writing your advert.

Take into account the nature and target market of the product or service before you decide on whether to use a male or female voice, or a combination of the two, and whether they should sound young or old. Different products and services may appeal to different demographical groups. It is best to choose a voice over artist that comes from the same demographic group as your target market.

The type of advert you choose, as well as the type of goods or service being advertised, will help you determine the kind of music bed and SFX you will use, as well as the kind of voice you will need.

If it is a high-end kind of product, such as jewellery, then use classical music, or perhaps light jazz but not rock ‘n roll. If the product or service is aimed at the youth, use music that sounds like the music they listen to.

Do not use popular music as beds. Firstly, it is an infringement of copyright and therefore illegal; and secondly, it is more likely than not to distract the listener as they listen to the song, instead of the message of the advert. If it is possible to get a popular singer to endorse a product or service, then this is permissible. It is usually very expensive.
radio station or another central point, and let your listeners engage in a brain-storming session for ideas, under your guidance. You will be amazed at the amount of ideas that are generated, and the enthusiasm that the listeners show because you have invited them to be a part of the process. Have someone on hand to take down notes, so that ideas are not lost for future projects.

Team work: Once you have decided on your story and you have a group of volunteers, split them up into teams according to their strengths. Some will be better at creative writing, others will be better at voice acting, others may want to work behind the scenes on production, others may want to play a supporting role by making the tea and providing snacks or organizing transport for those who don’t have, or simply to advise and support you.

No Egos, please: The creative process can itself be fraught with drama. When you step into the rehearsal space, please leave your egos at the door.

Taking the first steps: You now know what your story is about. Because it is radio and therefore listeners are not able to see the characters or the action, your story must be driven forward by dialogue, narration, mood music and SFX. This makes plot-driven stories like adventure, suspense and mystery very suitable for radio. Even if your story is about HIV/AIDS, food security, gender or other social issues, they can still be written in a way that will make listeners stay tuned in.

Create Strong Characters: Create a strong main character or characters and a few supporting roles. Because you cannot see the action, create contrasting characters. The good guy should be very good. The bad guy or situation should be very bad! This allows the listeners to easily identify with them. Create characters of different ages and genders and from different social backgrounds. This will make your drama appeal to a bigger group of listeners and make it easier to follow.

Conflict: Come up with a good central conflict which will hold people’s attention. A situation that your listeners can identify with, that needs to be resolved in your drama. Does your main character have to catch a murderer before he/she murders again? Does she have to escape from a poverty trap? Does he/she have to reconcile with a family member that circumstances have driven apart? Is he/she a young person, struggling to find a meaningful place in the community because of existing gender inequality? Write out a clear description of what the central conflict is. This will make it easier for you to organize your thoughts before you start to write the drama.

Create a really bad situation that has to be overcome. This will help your listeners become involved in your story, by giving them the chance to identify with the character, as the situation will be known to them.

Set the scene: It is important to let your audience know where they are at the beginning of the show and what they can expect in the minutes to come. This can be done by having a narrator (someone who reads a brief introduction to the story, and sets it up) give a brief explanation of the situation and the characters. You don’t want to give the game away, so this should be done in the form of a “tease” which raises questions in the mind of your listener. Questions that can only be answered by listening to the whole show - “What really happened to Susan on that hot sticky summer night? Did she give in to peer pressure and go to the disco with Joe? Why hasn’t she come home? Does she feel guilty about letting down her parents? Has she run away? Or is it something worse?...Stay tuned to find out, as we investigate the case of the missing girl!”

Plot Element: This is a piece of the story that will be picked up later on. You must also create a sense of place (where are they now in the story). It is important to immediately let your audience know who the central characters are, where they are, what they are doing now, and what might happen in the future. Remember to always keep the audience guessing. Put questions in their minds so that they can try figure out what is going to happen next. Engage their imagination and you will carry them with you right to the end of the story. Don’t underestimate the intelligence of your audience, by giving too much away. These are parts or ‘threads’ of the story and have a place in every scene. For example, the first scene may tell you that Susan was seen heading for the police station, but she never arrived. What was she going there for?

The second scene could take place inside a police car, as two detectives travel to her house to investigate her disappearance. The dialogue between them can reveal their concerns about her, and also their fears. Susan is very beautiful, and grown up looking, but she is really still a child. Did she go with Joe willingly, or was she coerced? Leave it open, let the listener decide for themselves. Of course having a child disappear is a parents’ worst nightmare. Here you could enter a brief discussion on the lack of properly supervised social amenities in the community for the youth.

SFX: Special sound effects are very important in helping to create pictures in the mind of your listener. There are excellent sound effects libraries that you can purchase via the internet. There are also sites that offer sound effects...
for free, or under ‘creative commons’ guidelines. Creaking floor boards, slamming doors, sirens, cars driving by, crowd noises, all of these and more help to capture the attention of your audience.

**Mood music:** This is also very important in setting the tone of the scene. If it is dramatic, then have fast dramatic music. If it is sad, then have weeping violins, or cellos playing in the background and so.

**Recommended length of the drama:** In today’s fast-paced world, attention spans are getting shorter and shorter, especially amongst the youth. So keep your episodes to no more than thirty minutes. This will give you twenty four minutes of show, and leave six minutes for advertising, even if it is only your own self promotional adverts which inform listeners of the other activities you have to offer.

**Begin Writing and Producing:** Now you that you have your story, your characters and your plot it is time to begin. The beginning of your story is very important. If you get this wrong your listeners will not be drawn to listen to the drama. They might switch off or change channels.

**A Dramatic Beginning:** Start your story in such away that it grabs the attention of your listeners and then pulls them into the plot and action!

SFX: A telephone rings. “This is the police station, Constable Van Staden speaking.”

Ms Bester: “Oh Constable, please come quickly, my Susan hasn’t come home, and I’m so afraid for her!”

Captain: “Now Ms Bester, I want you to talk me through what happened that night before Susan left crying, and tell me what clothes she was wearing.”

Ms Bester: “Ok, I’ll try. We were having dinner, and Susan’s Dad said she couldn’t go to the Disco, as they sold alcohol to under-aged youth, and...oh! It was such a scene, both of them shouting at each other, and Susan saying that she hated it here as there was no where to go, and nothing to do, and that all she wanted was to have some FUN!”

(Mrs Bester begins to sob)

- then you cut to another scene. Create a feeling of suspense. When and where was Susan last seen? Describe her state of mind. Young and rebellious and angry. Perhaps here you could begin a scene with a school councillor explaining to a policeman that Susan is suffering from mental depression, caused by the lack of adequate amenities for the youth, and the chauvinistic attitude of some of her male peers and that he is very worried about her.

**Surprise your listeners:** Even with so much entertainment on offer in this new digital age, people are still hungry for good stories they can identify with – ones that sweep them away from their ordinary day-to-day cares. You are a part of your community and you know their interests and concerns. If you have placed your story in a setting that is familiar to them and have to fix a situation that they can all identify with, you will keep their attention. They will identify with the characters and their struggle to resolve the terrible situation you put them in. To further enhance this bond, create surprises; make them go “Oh! That was unexpected!” Make them afraid, excited and fascinated. Let your story be the key that unlocks the door to that treasure house of our imagination.

**Creating Good Characters:** Your main characters must engage your listeners’ emotions. They must very quickly develop strong feelings about the characters. They must love the hero/heroine, they must hate or fear the villain and they must have sympathy for the victim or survivor. If this doesn’t happen, you will lose listeners to other activities.

**Conflict:** Your story must have conflict. There must be a great struggle to overcome the problem situation, whether it is emotional, financial, a moral dilemma, or a life threatening physical struggle.

**Suspense:** You want your audience to be so engaged that they are sitting on the edge of their seats, willing the characters to do something, or not to do something. You want them to laugh, you want them to cry, you want them to be angry and outraged and above all you want them to really get involved with the story.
Planning: the drama should have foreplay, development, sustained excitement, surprise, affection, love and other emotions, followed by a catharsis of happiness, relief or other emotions. Use extreme emotions and situations to engage the imagination of your listeners.

Dialogue: Create interesting and realistic dialogue. These are the words you will put into the mouths of your characters. These are the words they will use to arouse the listeners emotions. Have your characters use words to create pictures in the minds of your listeners. Give your characters words that will invite your listeners into this fantasy land you are creating, words that will allow them to ‘see’ the action, and feel themselves emotionally involved with the characters.

Local language: Although your dialogue should be dramatic and slightly over the top, remember to let your characters speak in their own voices. You are not writing Shakespeare. Let your characters speak in the way that your listeners speak, so they can more easily identify with the characters.

Atmosphere/Ambience: Radio is not a visual medium. Your listeners cannot see with their eyes what is going on as with television or film. So it is very important that you use the right kind of background music and the right kind of SFX in the right places to support the dialogue that your characters speak, in order to set the right tone and atmosphere. If your character is in a situation that creates fear, play “spooky” music to highlight that fear. The right music in the right place will help the listener feel what the character is feeling. The same is true for SFX. These are the every day sounds that we take for granted. Good SFX in the right place help to create a feeling of time and place. This helps the listener to know where the character is, and what is happening around them and to them. Think carefully about your special effects before you use them. For example, a woman walking in high heels will sound very different to a man walking in normal shoes. If you need to create a sense of distance or space, turn up the volume gradually, to indicate someone coming closer and turn it down slowly to indicate someone walking away. Good dramatic dialogue, supported by good mood music and great SFX, will result in you engaging the imagination of the listener and making them a part of the story.

Emotion: In order to get your listener hooked and engaged with your characters, you have to get an emotional response from your listener. Love, anxiety, revulsion, dislike, fear, joy, admiration, disgust - If the reaction is not there, and then your listener will be easily distracted from your story, and their attention may start to wander away. There must be a good emotional connection between the writing and the listener. This creates a good radio drama.

Keep a balance between the story and the plot: You have to have good strong characters and a believable plot. You cannot trade one for the other, or your radio drama will feel out of balance. Your radio drama will only work if your characters are related to the plot or story development. Don’t spend too much time on minor characters, unless they play a role in driving the story forward.

Purpose: Everything you write - the story, the dialogue or the plot, must serve a purpose. Cut out anything that does not add to the drama, or engage the listeners’ emotion and imagination. A good rule of thumb is when in doubt, leave it out.

Tension and humour: To keep your listener interested keep up the tension. When the tension becomes unbearable, introduce some humour. It’s a bit like catching a fish. You get them hooked, you reel them in, and then you give them some slack, before reeling them in again. Let one character supply the humour, and keep it consistent throughout the drama. Give your listener a chance to catch their breath, shake their head and chuckle before you plunge them back into the action.

3.4.2 Getting your Listener into the World of your Drama

- Make sure they are emotionally engaged with your characters.
- Create a good setting - the place where you introduce them to the characters and the situation.
- Make your bad guy very bad.
- Develop a great plot with lots of twists and turns.
- Start of with a crisis situation to draw your listener in immediately.

3.4.3 Create Emotional Intensity

- Escalate the conflict as the story develops. The bigger the prize, the harder the fight.
- Paint pictures with words. Choose words that are very descriptive, and emotionally strong.
- Alternate between tension and humour. Make the listener feel that they are on an emotional roller coaster ride.
- Always have surprises. This makes the listener feel that they have to pay attention, so they aren’t caught out again.
3.4.4 The Principals of developing a Scene

- Create a strong introduction.
- Give the main characters a goal to reach and an objective to overcome.
- Decide what is the purpose of the scene in developing the plot.
- Create a link in the first scene that leads to the next scene.

3.4.5 How to develop Characters

- Characters must be believable and recognizable. The listener must identify with them.
- All your characters must have a function. All characters must speak and act in such a way that drives the story forward.
- Start with a character that is easily recognizable, so that the listeners feel they know or have heard of someone like that.
- Give your characters good physical descriptions and create behaviour which develops the characters and adds to the plot. What do they look like? How do they act?
- Your main characters must be active. Make them do things, or have things done to them.
- An active character creates urgency in the plot, and an urgent plot makes the character even more energetic, as he or she tries to resolve the conflict you put them in.

3.4.6 Heroes and Villains

- We all want to be the hero or heroine of our own life story. Listeners want main characters they can admire and look up to. They want to identify with the character, and think that; yes, that's what I would do, or that's what I would say.
- By creating characters that are identifiable and believable, even if they are slightly larger than life, you make it easy for the listener to be absorbed into the fantasy world you are creating.
- Your characters need to be intense and have great conviction. The world may truly be made up of different shades of grey, but it is better in a radio drama to have stark contrasts between black and white, or shadow and light.
- Make your good characters likeable. They don’t have to be perfect. They can have faults just as we all do, but if your listener does not like your character, then they will not care what happens to them, if they do not care what happens, then you will lose the listeners’ attention.
- As the story develops, show how the characters react to the conflict and how it may change them and make them grow into better people.
- Create space in your drama where you invite the listener into the mind and heart of the character, so they can hear their inner most thoughts and feel what they are feeling. This makes the listener feel special, as if they are sharing a confidential moment. This will make them bond more closely. Use moments like this to have the character reveal intentions or motives. This makes the listener feel that they have privileged information, that only they and the character share.
- Your main characters must be very different from each other; good hero, very bad villain. Extreme differences in character make for good drama.
- As mentioned above, the listener must care about your characters, even the bad guys. Your bad guy must be the one that your listener loves to hate. Make your bad guys as bad as they can be within the context of the story. They must elicit reactions from your listeners: anger, outrage, even fear. A well developed, nasty, bad guy can engage the listener just as emotionally as the hero or heroine. They also engage that part of our brain that thirsts for natural justice.
- A great bad guy also highlights the good points of the hero or heroine, and balances out the story.
- As you write your story, you should constantly ask yourself, where are we now? Where are your main characters, what are they doing in relation to the plot? Are they growing as people as they react to the extreme situations you put them in? Is their behaviour engaging the sympathy of the listener, in a way that will make the listener like them, and care about what happens to them. Do you have a bad guy who your listeners can love to hate?

3.4.7 Principals of Dialogue

The dialogue, or words you put into the mouths of your characters, must be a response to a situation, the plot, or the action:

- Dialogue is the words spoken by characters in response to other characters in that scene
- Use the words of one or more of the characters to connect to the next scene
3.4.8 How to write Cues for Dialogue

There are many types of script writing software available. 'Final Edition' is the one that seems to be favoured by Hollywood, but it is very expensive. You can download one called 'Celtex' that is free, and it is more than adequate for our needs.

Once you have downloaded the software, read the instructions carefully, then play around with it and get familiar with it. It is well worth taking the time to learn how to use it properly as this kind of script writing software is useful in that it helps you to structure your drama and stay consistent.

However if you are unable to download this kind of software, or if you simply prefer to write everything out by hand, then it is good to keep the following in mind:

- Page headings
- Page numbers
- Scene headings
- Cues
- Music
- Dialogue
- SFX
- Producers instructions for music
- Production notes

All of the above will help your voice actors to be consistent when they are recording live in the studio. It will help them to follow the story and alert them to when they have to step up to the microphone and deliver their lines.

It also helps the production team, by telling them what music to put in at what place, as well as what SFX to use and where to use it. All of the above will help make for a smooth recording session. Remember to give your voice actors enough time to rehearse their lines, as individuals, as well as a group. This will give them confidence and help them conquer their nerves so they can give a credible performance.

Page Headings, Scene Headings and Numbers: Use page headings and numbers to indicate what scene you are working on and on what page.

Page numbers should be in the top right hand corner in bold, so your voice actors can easily see them as they page through the script in rehearsals, as well as during a performance. This numbering is important as you should never staple your scripts together. Your voice-actors must learn to slide each page off the top to avoid hearing the rustling of paper as this will distract your listener and make the performance less believable. It will also drive your production crew crazy, as they won’t be able to capture a clean read. Also, remember that you are using volunteers, many of whom will never have done this before. If someone should drop their script, it is easy to get pages mixed up and this will create confusion and waste time. It will not be good for their nerves or their confidence.

Scene headings: A scene is the dramatic action that takes place at a particular time and place. Radio drama scene headings should indicate the scene number, a description of where the scene is set, as well as the time of day.

Example: Scene number one. Interior of Susan’s house. Early evening.

- These help your actors and production team get a sense of time and place.
- Interior or exterior instructions also help your production team by indicating the microphone settings, so that they can create echo or reverb to indicate the type of space the voice actors are in. The ‘time of day’ instructions will help the production team determine what kind of background noises to include. If it is night, they may include the sounds of crickets, or perhaps an owl hooting.

Cues: These are the things your listeners hear: the dialogue, the music, and the special effects. All of these sound components are called ‘cues’, something said or done that acts as a signal for an actor to say or do something. Cues must not be confused with lines (these are words that actors speak). While your actors are speaking make sure your cues are clearly marked so that it makes it easy for everyone reading along with the script to understand what is going on and where they should come in.

Example: Music: Scary, angry, or solemn string instruments swell up and then fade.

1. Susan: “I hate you Dad!... I’m leaving and I’m never coming back!”
2. SFX: Susan sobbing, and feet running on wooden floors, a door opens and slams.
**Cue numbers:** The reason for numbering cues is to make the rehearsal process, and indeed that actual performance go a lot smoother. If someone makes a mistake and you have to retake some dialogue, it is easy to simply refer them to page number two, cue number three. This quickly brings everyone back to the same point in the script and avoids time wasting, it also helps keep the actors energy levels up, as time wasting, can quickly drain them of enthusiasm and confidence. Cue numbers also helps the production team to put the music and the SFX in the right place when doing post-production.

**Music:** The right kind of music at the right time is essential in a radio drama as it brings out feelings in the listener, even on an unconscious level, and helps to activate their imagination, by helping them become emotionally involved in the drama. Use very descriptive music cues. Load, fast, angry, sad. There are three ways to use music cues that are helpful in letting the cast and crew know what the function of the cue will be:

- **The Bridge:** This is the music that is played in between scenes. The type of music you use should be related to the situation in the drama, and should set the tone or atmosphere for the next scene. If in the next scene your actor is going to be in danger, then let your music bridge reflect that.

- **Bed (embedded music):** As the name suggests, this is the music you use underneath the words that the actor says. It can either be a short introduction which then fades away, or it can be kept under the entire speech. Again, the type of music should reflect the intensity of the underlying emotion of the actors’ words. If he or she is happy, sad, or afraid, the music bed should enhance that emotion. A source bed cue is the music that your characters may hear in the background of a scene they are in. The sound of a radio playing in the background with the sounds of clinking cups will place your actors in a house or perhaps a restaurant. You could heighten the tension by suddenly interrupting the music program with an urgent news bulletin announcing that there is danger for everybody. Your listener will hear the announcement and may identify the fact that your actor is in danger but have your actor carry on as normal. This will make your listener anxious for the safety of your actor, and they will become more emotionally involved in the drama.

- **Sting or music stab:** This is a sudden short piece of music that is used to dramatically highlight something that is said or done. If used correctly, it can make your listener jump right out of their seat. Music and SFX should always be underlined. This helps to clearly separate them from the words the actors have to say, so your actors don’t get confused and end up including cues into their speech. It also helps the production team know exactly where to place them. Make sure your cues are in bold print to make it easy for everyone to follow them.

**Music cues should include:** A description of the type of music cue it is - BRIDGE, BED, STING. It should identify the piece of music or the file name. It should give instructions for the production team on how to fade up, or down, or let it continue. Make sure your music cues are correctly labelled and filed so you can easily find them.

**Production team instructions:** It is important that these are included in the script. This will help the production team keep a sense of time and place as well as mood and atmosphere, as they will edit after the voice actors have recorded their lines. Here are some examples for the production team:

- **Fade in** - begin playing the music softly and then gradually bring up the volume.
- **Fade out** – bring the volume down slowly.
- **Fade under** – drop the volume once the actors begin to speak.
- **Under** – let the music play under the SFX or spoken words.
- **Duck under** – bring the volume down slightly when someone speaks but continue to play.
- **Establish** – Let the cue play for a while before any other sound begins.
- **Quietly in background** – let this play quietly in the back ground.
- **Cut abruptly** – stop the music, to underscore a point. Silence, if used correctly will pull the listener in, and heighten the drama.
- **Crossfade** – fade in one piece of music as you fade out another.
- **Let it finish** – Don’t fade this, let it finish.

**Sound effect cues (SFX):** Sound effects are very important in that they help to establish where your characters are and what they are doing:
If your character says “Quick, let’s run to the car, and get out of here” then you must have the sounds of feet running, and perhaps slightly heavy breathing to indicate exertion. You must hear the sound of a car door open, and close. You must hear the sound of a car start and then pull away. Remember to fade the sound of the engine to indicate that it is moving away.

There are two types of SFX. One type is self-explanatory. If you hear a gun go off, then you know that someone is shooting at something and it needs no explanation.

However, there are other SFX which may require supporting dialogue so that the listener knows what’s going on - SFX: The sound of paper rustling. “I know I put the will in this drawer. I have to find it!”

Only use SFX that are necessary for the scene. Do not overdo it. SFX are the sounds you hear in your head as you read the dialogue in the script. Keep your SFX related to the dialogue and or the action in a scene. You don’t have to include every sound that may be heard; just the key elements that help the listener get a sense of time and place as well as action. Too many SFX’s can confuse the listener and just become noise.

SFX should be underlined: Example: SFX: (2X) FEET RUNNING, CAR DOORS OPEN, CAR DOORS SHUT, ENGINE STARTS, CAR PULLS AWAY.

If you don’t have access to a good library of SFX then your production team will have to record them live.

Remember that silence, when used effectively creates intrigue and pulls the listener into the drama. For example: SOUND SILENCE FOR 2 SECONDS ‘…….’

Production notes: You need to give very clear instructions to your production team as they will be putting in the SFX after the voice actors have recorded their dialogue; for example: To show that Susan and her family are in the dinning room, put in SFX that take place in that scene, like the sounds of crockery, to indicate that they are eating. Because it is a large space, put a bit of echo on their voices. If we are listening to a character’s thoughts, put some reverb on it to indicate that this is interior dialogue.

ACTIVITY 21:

Gather your volunteers together, and create a workshop to discuss what your story is going to be about.

Once you have your story line worked out:

- Give your drama a working title.
- Create a plot.
- Create your characters.
- Create your dialogue.
- Create your scene and
- The beginning of your story.

- If your character says “Quick, let’s run to the car, and get out of here” then you must have the sounds of feet running, and perhaps slightly heavy breathing to indicate exertion. You must hear the sound of a car door open, and close. You must hear the sound of a car start and then pull away. Remember to fade the sound of the engine to indicate that it is moving away.
- There are two types of SFX. One type is self-explanatory. If you hear a gun go off, then you know that someone is shooting at something and it needs no explanation.
- However, there are other SFX which may require supporting dialogue so that the listener knows what’s going on - SFX: The sound of paper rustling. “I know I put the will in this drawer. I have to find it!”
- Only use SFX that are necessary for the scene. Do not overdo it. SFX are the sounds you hear in your head as you read the dialogue in the script. Keep your SFX related to the dialogue and or the action in a scene. You don’t have to include every sound that may be heard; just the key elements that help the listener get a sense of time and place as well as action. Too many SFX’s can confuse the listener and just become noise.
- SFX should be underlined: Example: SFX: (2X) FEET RUNNING, CAR DOORS OPEN, CAR DOORS SHUT, ENGINE STARTS, CAR PULLS AWAY.
- If you don’t have access to a good library of SFX then your production team will have to record them live.
- Remember that silence, when used effectively creates intrigue and pulls the listener into the drama. For example: SOUND SILENCE FOR 2 SECONDS ‘…….’
- Production notes: You need to give very clear instructions to your production team as they will be putting in the SFX after the voice actors have recorded their dialogue; for example: To show that Susan and her family are in the dinning room, put in SFX that take place in that scene, like the sounds of crockery, to indicate that they are eating. Because it is a large space, put a bit of echo on their voices. If we are listening to a character’s thoughts, put some reverb on it to indicate that this is interior dialogue.
4.1 INFORMATION AND COMMUNICATION TECHNOLOGIES (ICTs)

Outcomes
The purpose of this module is to provide you with the information and skills which will assist you and your fellow members in the community to understand and use information and communication technologies for the benefit of individuals and all community members. The different types of information and communication technologies available will be described and their usefulness for the community will be discussed.

The aims and outcomes of this module are:

- To provide you with the background knowledge of the types and usefulness of new and existing information and communication technologies.
- To introduce you to new and converging technologies which are bringing together new and traditional media.
- To illustrate the use of information and communication technologies such as e-mails, Blogging, Skyping, Website design, SMS writing, Wikipedia updates of articles, Facebook.

4.1.1 The Role of Information and Communication Technologies in Community Multimedia Centres

UNESCO describes the goal of community multimedia centres as being to foster equitable access to information and knowledge for development, reduce the digital divide and promote social inclusion.

This is achieved through integrating community radio with access to the Internet and other information and communication technologies, to improve the lives of all citizens.

These goals also involve overcoming literacy and language problems and other barriers that prevent disadvantaged communities from benefiting from information and knowledge.

It aims to empower marginalized communities through community multimedia centres, resulting in their active participation in the information society.

Community multimedia centres bring together of a range of technologies, especially ICT applications such as access to the Internet via the web, e-mail, chat rooms combined with digital radio and video production, printing, word processing, scanning, photocopying and some phone services, which we believe strengthens economic opportunities through information and training, as well as promoting social inclusion, governance, education, medical services and other activities necessary to healthy and sustainable communities.

Community members can use ICT’s to find out what is going on in the world; e-mail and chat is used to contact relatives and friends, as well as make new friends. Business people can use services for printing and copying and can use the Internet to find out more about markets or to get ideas on how to grow or improve their business.

The use of ICT’s and community radio also facilitates the strengthening of cultural roots and values, helps marginalized groups to break free from their isolation and connects the community to the wider world. In particular, Community multimedia centres improve the capacity of communities to retain their cultural values and critically important knowledge while at the same time adapt to outside influences and pressures.

Community multimedia centres supported by UNESCO have made deliberate efforts to improve access to information and communication technologies for women and girls. Their inclusion and participation has the ability to improve their lives and the development of the community. This focus on gender equity and equality in the representation and use of community multimedia centres and community radio is an integral part of UNESCO’s aim to improve the life of the community.

4.1.2 New and Traditional Media coming together

Activity 22.
4.1.3 Information and Communication skills to navigate the Information Highway

Activity 23.

4.1.4 Presentation of equipment and demonstration of functions and operation

Activity 24.

4.2 MEDIA LITERACY – THE REPRESENTATION OF MEN, WOMEN AND GENDER IN THE MEDIA

UNESCO’s campaign for gender equality and equity, to improve the lives of women and children in Namibia and globally strives for equality of representation in all forms of media. Media has traditionally been owned and managed by men – in the past, most notable journalists were also men. Researchers have shown that this has resulted in a skewed balance between men and women in the media – not only do fewer women own, manage or contribute to media, but women and girls are also represented less on-air and in print. This means that fewer women are seen in programmes, news broadcasts, interviews and other forms of programming.

There are many reasons for this: traditional role models and beliefs assigned women to other roles, and they were not able to participate equally or freely in the media. Some cultures also restrict the movements and communication of women and girls, who are not able to participate in media because of these practices.

Gender equality in communication and the media requires not only that women and girls actively participate in the ownership and production of media, but must also be seen in the articles, news reports, live coverage, interviews and other programmes. It also implies that women and girls are not only assigned to secondary roles in this representation, but are represented equally in all spheres.

This will consist of group work, group discussion and report back. Participants will be required to write down their answers.

ACTIVITY 22:

In this activity you will discuss who uses new technology, and for what purpose it is used. This might include new communication and information technologies for small or own businesses, social media such as Mixit or Facebook, the Internet sites used for research and information, e-mail, sms and others. You should only discuss the new technologies which are used within your own community. You are expected to produce a summary or list of information and communication technologies used by members of the community, and the common uses of this.

ACTIVITY 23:

The following ICT’s will be illustrated by the facilitator:

- Sending e-mails
- Blogging
- Skyping
- Website Design
- SMS writing
- Updating Wikipedia articles
- Facebook

ACTIVITY 24:

This is a practical session in which the facilitator will demonstrate how to access and use the different information and communication technologies available at the community multimedia centre and community radio. You will be expected to observe all sequences of action, ask relevant questions and take notes where necessary. You may be requested to practice certain information and communication skills.
CONCLUDING SECTION

We hope that the multi-faceted approach has assisted you in reviewing and developing your organizational and management structures and has assisted you in understanding why this is an important starting point for effective communication in all spheres of community media.

We have also stressed that community engagement is critical in enhancing the community multimedia centre or community radio station. In Module 2 we have given you pointers in developing a Communication Policy as well as a Gender Policy that actively involves your local community.

In Module 3 we have dealt with practical tips on producing the materials necessary for on-air communication, as well as enhancing all on-air productions. We hope this has sparked ideas for more activities, interaction with the community, especially the involvement of women and girls, and ideas for earning additional income.

The technical component on ICTs and the component on Media Literacy in Module 4 has introduced you to the role, nature and possibilities of community multimedia centres. In particular, we hope that the information and guidelines we have provided will assist you in setting things right for women and girls in the staffing, production and on-air representation in the community multimedia centres and community radio stations of Namibia and Southern Africa.
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