



HOW TO DO COMMUNITY RADIO



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*A Primer for Community Radio Operators
by
Louie Tabing*

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PREFACE

Community Radio has a special place in UNESCO's programs. The aim of UNESCO's community radio program is to address crucial social issues at a community level, such as poverty and social exclusion, empower marginalized rural groups and catalyze democratic processes and development efforts.

Tambuli (Tinig ng Aming Munting Bayan Upang Umunlad Ang Maliliit or the Voice of the Community) in the Philippines was among the first independent community radios set up with help from UNESCO, in collaboration with DANIDA.

Several ways and means are possible to set up a community radio, organize it or compose its equipment. This primer builds on the experience of Tambuli, which in the past ten years has grown from one community radio to a network of 25 stations. Often located in remote rural areas, these stations are "operated in the community, for the community, about the community and by the community".

The author of this primer, Mr. Louie Tabing is a pioneer in both the concept and the practice of community radio in his country the Philippines and much wider. He was the Tambuli project officer and has trained many other community radio stations to start and run their operations.

Mr. Tabing kindly agreed to collect these materials into one primer. The UNESCO Office for the Pacific States has supported the work¹⁾.

3 September 2002

Tarja Virtanen

UNESCO Office for the Pacific States

1) Other reading materials on Community Radio : UNESCO Community Radio Handbook. Ed. Colin Fraser and Sonia Restrepo Estrada. UNESCO 2001



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Section A

CHAPTER 1 CONCEPT AND PRACTICE OF COMMUNITY RADIO

1. What is Community Radio?

A community radio station is one that is operated in the community, for the community, about the community and by the community.

The community can be territorial or geographical - a township, village, district or island. It can also be a group of people with common interests, who are not necessarily living in one defined territory. Consequently, community radio can be managed or controlled by one group, by combined groups, or of people such as women, children, farmers, fisher folk, ethnic groups, or senior citizens.

What distinguishes community radio from other media is the high level of people's participation, both in management and program production aspects. Furthermore, individual community members and local institutions are the principal sources of support for its operation.

2. Characteristics of Community Radio

Following are the characteristics of community radio:

- It serves a recognizable community.
- It encourages participatory democracy.
- It offers the opportunity to any member of the community to initiate communication and participate in program making, management and ownership of the station.
- It uses technology appropriate to the economic capability of the people, not that which leads to dependence on external sources.
- It is motivated by community well being, not commercial considerations.
- It promotes and improves problem solving.

3. Principles of Community Radio Operation

a) Access to the facility is the primary step towards the full democratization of the communication system. People have access not only to the media products but also to the media facilities. The feedback channel is always open and full interaction between the producers and receivers of messages is maintained.

b) Participation in the production and management of media is the logical step after access. Citizen's participation in radio is allowed at all levels – from planning to implementation and evaluation of the project. It involves the citizens in the decision-making process, including making decisions about the contents, duration and program schedule. The citizens, or their representatives, also have a voice in the management and financing of radio program projects.

c) Self-management of the communication facility follows participation. Once the community members gain necessary experience and assimilate the required skills there is no reason for preventing them from managing and owning the radio station.

A community radio station is one that is operated in the community, for the community, about the community and by the community.

d) Community mandate is the inevitable result of the process of democratizing the communication system. Community mandate encompasses not only management but also ownership of the radio.

e) Accountability is exercised. There is no sense in having the opportunity to operate, control and manage the station when accountability is not in the hands of the managers and broadcasters.

4. Why Community Radio?

Community radio gives community members access to information because it gives them access to the means of communication. The most relevant information - educational and developmental - is disseminated and exchanged. Important local issues are aired. A free market place of ideas and opinions is opened up and people are given the opportunity to express themselves socially, politically and culturally.

Community radio helps to put the community members in charge of their own affairs.

5. Distinct Features of Community Radio

a) Facilities

A community radio often uses the basic production and transmission equipment appropriate for the size, needs and capability of the community.

Usual transmission equipment is comprised of a low-power FM transmitter of 20 to 100 watts. The production facility can range from a simple tape recorder or a karaoke playback machine to a simple studio that consists of an audio-mixer, tape decks, CD player and microphones.

In some facilities a simple loudspeaker or the community audio tower system (CATS) is used, either independently or coupled with a transmitter. Technically speaking, the community audio tower system is not radio. However, even with its apparent advantages and disadvantages the CATS serves a purpose similar to that of community radio. Regardless, the community prepares regular programs.

b) Sources of Support

Much, if not all, of the resources needed for operating the community radio come from individuals, institutions and organizations within the community. Private individuals are motivated to contribute to the station. Various fund raising schemes such as raffles draws, benefit dances, selling of FM receiver set are held. Institutional advertisements or sponsorships or outright donations are accepted.

Host institutions such as schools, foundations, cooperatives, local government units and religious organizations may provide backstop support.

Community radio helps to put the community members in charge of their own affairs.

Resource generation and appropriate fund raising schemes are planned and implemented by the station management.

c) Management

The management of a community radio station is entrusted to the Community Radio Council (CRC). The CRC is a multi-sectoral body, which obtains its mandate from the community to run the station. CRC is trained for the purpose for managing the station.

It usually has seven to 25 members who are representatives from the most important sectors for the community such as farmers, fishermen, women, youth, laborers, ethnic communities, educators, and religious denominations. The members are initially selected from among well-respected community leaders on the basis of their moral integrity, probity and community involvement. Eventually the council has a right to co-opt new members or replace those who retire.

The functions of the council include, among other things, deliberating on the direction and polices of the station, and making major decisions for the situation.

d) Program Makers

A core of selected community members who have the time, ability and enthusiasm are chosen to prepare regular programs. Like the members of the management council, the program makers are from various sectors of the community.

The program makers undergo training on preparing programs of various formats such as radio talk, interview, magazine, music, news, drama, documentary, or plugs.

The initial training normally lasts from two weeks to one month and is conducted by professionals and people from the academe. The production of community-oriented participatory programs is emphasized during the training.

The program makers are volunteers from the community. Although most of them do not receive honoraria, they undertake the day-to-day operation of the station. They serve as producers, announcers, hosts, scriptwriters, news gatherers, technicians and administrative personnel. Under the leadership of the designated senior manager, they prepare programs, operate the equipment, and handle the administrative responsibilities of the station.

e) Programs

Community radio's program format is similar to that of a mainstream radio including news, drama, talk shows, interviews and magazine. However, in community radio programs, there is a heavy emphasis on local contents. For instance a program will feature the availability

The management of a community radio station is entrusted to the Community Radio Council (CRC).

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of seedlings from local farmers and the price of vegetables in the market along with public service items. News content focuses on events coming from the municipality, villages and local organizations. Discussions centers on issues of local concern such as ordinances, bridges that have to be completed, or the setting up of a factory in the village. Broad participation by community members is encouraged. There is a dominance of local language, color and personality in the manner in which programs are presented.

Not only the regular production group produces programs. Cultural and neighborhood programs are prepared with a wider involvement from villagers who may not have formal training in production.

f) Broadcast Hours

The broadcasters and the management council determine the broadcast hours for a community radio on the basis of the following:

- capability and number of trained personnel;
- availability of electricity or power;
- technical feasibility;
- needs of the community/audience;
- availability of resources necessary for operation;
- competition with other radio stations.

With such considerations, community radio normally comes up with shorter broadcasting hours than commercial or government or public radio.

6. Stimulating Community Participation

Community residents can be motivated to participate in program making by inviting them to neighborhood and village level production workshops. Peasants, rural women and unschooled people can be trained in the rudiments of broadcasting.

By bringing production to the rural areas, radio is demystified for the people of the community. Many forms of cultural programs and village activities may be adopted and accommodated in radio programming. After all, radio is simply people talking with people.

7. Activities in Setting-Up a Community Radio

Organizing. A core of responsible leaders, initiators and workers who are convinced of the benefits of community radio has to be organized.

Research / Evaluation. Baseline research will determine the socio-economic situation of the community at the start of the community radio project. During early operations a periodic assessment of progress and monitoring has to be done. Evaluative studies are also called for in the later stages of operation.

Training. Three groups of people need to acquire basic skills – the core of managers, program makers and technicians.

Community residents can be motivated to participate in program making by inviting them to neighborhood and village level production workshops.

Documentation. With a new communication set up it will be in the interests of prospective evaluators, simulators, and adopters to record, on print, film, paper or video the progress of the community radio.

Installation of equipment. There will be a need to purchase equipment, construct a studio and put-up a tower. Qualified electronic engineers and/or technicians are to perform these tasks.

8. Legitimizing Community Radio

Requirements for legalizing the operation of radio stations vary from country to country. Initiators must check with the communication-regulating agency of their respective state. The agency should provide a checklist of requirements for setting up low power radio.

In the Philippines, there are two main instruments to be secured from government, which are (1) a congressional [parliament] franchise; and (2) a license from the National Telecommunication Commission (NTC).

Low power stations [20 watts and below] that are set up for education and training are not required to get a franchise, only a license that will serve as a permit to buy, install and operate radio. In this case the license is renewed every year but ideally the community radio should have the license valid at least for three to four years without the fear of having to close after a short license period.

9. Sustainability of Community Radio

Contrary to popular assumption regarding the operation of a commercial station, community radio is not an expensive operation to maintain for the following reasons:

- The operating cost is very low, mostly related to electrical consumption, spare parts, maintenance and office supplies.
- Volunteers, who receive, if any, minimal honorarium, staff the station.
- Management is trained in how to raise money from local, national and international sources for example through donations other fundraising activities.
- Since a community radio serves the interests of the community, people easily assume responsibilities in the operation of the station.

10. Community Radio Movement

Community radio is fast becoming a sound system of communication all over the world. In most regions and continents, Europe, North America, South America, Africa and Australia there are hundreds, or thousands, of community radios. In Asia there are barely two dozen known community radios that are located in the Philippines, Nepal, Sri Lanka and East Timor. There are so few community radios in Asia because of the domination of governments in the use of radio. There is, however, a growing acceptance of the concept of community radio in many countries of the region.

Requirements for legalizing the operation of radio stations vary from country to country.

CHAPTER 2 EQUIPMENT

The simplest community radio set up can consist of a low-power transmitter harnessed with an antenna, a tape recorder and a microphone. A motorcycle battery provides the power source. Its total weight may be much less than 10 kilograms. When affordable and necessary, a more technical set up should consist of the transmission equipment, antenna, tower and a decent production studio. This will allow more possibilities for production and mixing of voice, music and sound effect. Listed below is a cost estimate of a basic equipment for community radio.

Basic Equipment		Approximate cost (US\$)
1 unit	20-40 watt transmitter (exciter)	1,500
1 unit	100-watt booster	1,000
1 set	Antenna system/single dipole	400
1 unit	12-channel/audio mixer	500
1 unit	Amplifier	300
2 units	Tape deck @ 500	1,000
1 unit	CD player @ 200	400
3 units	Karaoke	300
2 units	Microphones @ 100	300
3 units	Portable tape recorders @ 150	300
1 roll	Floor stand mic/boom @ 15	30
1 unit	Microphone cable	30
2 pcs.	KG 1500 D AVR	250
2 pcs.	Headphones @ 30	60
	XLR connectors (male/female)	20
Total cost		\$6,390

**Costs vary according to brand, suppliers and country of purchase. The above estimate was done in the Philippines, November 2001. It does not include the cost for studio construction and antenna.*

In addition to the above there may be a need to purchase small items, e.g. extension cords, electrical outlets, etc. A two-way communication system would be ideal for more dynamic newsgathering and reporting.

Instead of the above-mentioned analog equipment it is possible to configure the entire production set-up using computers and USB supported recording equipment.

1. Transmitter

The transmitter is the core piece of equipment in a community radio. The transmitter makes it possible for programs to be sent to distant places. A low-power transmitter can be designed between 5 and 300 watts serving distances of up to an approximate 30 kilometers radius.

The customary transmitter available, and often suitable for a town level community, is a 20-watt FM [frequency modulation] transmitter. It can be used as the sole transmission equipment and can also serve as an exciter. Another piece of technology called a linear amplifier, or a power

The simplest community radio set up can consist of a low-power transmitter harnessed with an antenna, a tape recorder and a microphone.

booster, may be attached to the 20-watt transmitter. The power booster could be available, or fabricated, with multiples of 50, 100, 200, 250, 300, and 500 or even 1,000-watts. Electronics engineers claim that the booster is easier to build, hence cheaper, than a transmitter.

FM transmission is often preferred to AM (amplitude modulation) for its features. It is

- Less costly to acquire.
- More available in the market.
- Has better signal quality.
- Requires a less complicated antenna system.
- Consumes less electricity; and
- Has more available frequencies in the band.

The main disadvantage of the FM transmitter is that the signal travels in more or less line-of-sight fashion. FM is most suited to flat terrain where there are no mountain obstructions and tall buildings, or where an elevated site could be identified for putting up the antenna.

Alternatively, an AM transmitter could be used with one distinct advantage. It works better where the terrain is hilly and mountainous. However, it needs a more sophisticated and costly antenna system and uses more electricity.

It must be pointed out that in most countries transmitters may be bought and possessed only upon securing a license from the telecommunication-regulating agency of the government. [A section of this primer is devoted to the process of applying for permits and licenses].

Depending on suppliers, the price of a 20-watt transmitter can be anywhere from US \$400 to \$2000. Unfortunately in most developing countries there are no local transmitter manufacturers. Most low-power transmitters are imported from Europe, China, Canada, Australia or the United States.

2. Signal Reach

The distance that the signal of a FM transmitter can reach is dependent on the following factors:

- Power of the transmitter
- Efficiency of the transmitter
- Height of the antenna
- Terrain of the community
- Atmospheric conditions.

A higher wattage transmitter will give a correspondingly wider coverage. However, the reach is not an exact numerical coefficient of the power. If the 20-watt transmitter hoisted on a 23-meter antenna could be heard with a Class A signal up to 10 kilometers on a flat terrain, the 100 watt transmitter could be expected to provide that same quality signal up to about 15 - 20 kilometers.

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Estimated reach of different antenna power

Power	Class A*	Class B**	Class C**
10 watts	0-4 km	4-6 km	7-15 km
20 watts	0-6 km	6-8 km	8-15 km
50 watts	0-8 km	8-14 km	14-25 km
100 watts	0-10 km	10-20 km	20-35 km
*Class A	Clear, strong, little or no static Increased static, fading strength High static, highly inaudible, intermittent		
**Class B			
***Class C			

Most of the FM transmitter models available these days are stereo.

Understandably, the capacity of the receiver and its antenna could be factored in approximating strength and quality of reception. Where reception is rather weak, listeners could be advised to attach a metal wire to the antenna that extends to a pole above the roof possibly clear of structures and trees. A more sophisticated receiving antenna for FM radio may also be fabricated for better results. As much as 40% signal reception could be achieved with extended receiver antennas.

3. Mono or Stereo?

Most of the FM transmitter models available these days are stereo. If only for the advantage of more extended reach, a competent technician could disable the stereo function of a transmitter. By deleting the stereo chip, a signal could be strengthened by 20 to 35 percent. It is contended that rural people who crave for information do not mind if they get a mono signal. Stereo sound is more preferred in music broadcasting.

4. Transmission Antenna

Various antenna makes and designs could be fabricated, the most common of which is the folded single dipole. To increase signal propagation a two-bay or a four-bay antenna could be harnessed.

5. Antenna Tower

The height of the FM transmission antenna is an important factor that determines maximum signal reach. FM waves travel in nearly line-of-sight fashion. "If you can see it, you can hear it," says an experienced technician. Hills, ridges and building barriers can be overcome by raising the antenna up to approximately 20 to 30 meters. The higher the antenna the better and farther the signal can reach.

An antenna mast can be made of two-inch galvanized iron water pipe joined at the ends, erected and held firmly by guy wires. Triangular steps are also fitted on the side of the pipes to serve climbers. The base of the tower can be reinforced concrete, one square meter into the ground.

The tower can also be erected above a strong roof where the mast needs to be fastened even more securely.

The water pipes, which are usually 20-foot sections in length, are arranged in descending diameters. The diameter of the lowest section can be three inches, followed by two inches and 1.5 inches. Bigger pipes are required for a more solid tower, appropriate for typhoon belt areas. Heavier pipes are more costly and will require some effort in erecting.

Guy wires should be strong enough not only to hold the sway and weight of the antenna but also to withstand climbers. The guy wires must be secured strongly to the ground with iron pipes impaled about one and a half meters to the ground perpendicular to the direction of the guy wires. Guy wires are stretched in four isosceles directions. In some cases more sophisticated and expensive tower designs are used.

A lightning arrester is always recommended to avert any expensive tower damage on the transmitter during stormy weather situations. The major causes of breakdown for transmitters are unmatched antenna, faulty connections and lightning strikes, which ruin the expensive power module integrated circuit, called BGY 33, of the main transmitter output.

The antenna mast should be grounded properly. If the mast is installed on top of a roof a half inch stranded copper wire can be welded to the mast and connected down to an iron bar that is driven into the earth. The iron bar should reach the wet part of the soil in order for the surge of high voltage electricity to be absorbed by the ground.

The thick cable that runs from the transmitter to the antenna is usually a co-axial cable. An RG-11 or RG 58 cable is the most commonly used. Its cost is about US\$2 per metre. Higher power transmitters of over 400 watts call for a heliax cable that offers the least power loss, but is more expensive than the co-axial cable. Heliax cable could cost about US\$24 per metre.

The cable between the transmitter and the antenna must not be longer than 20 metres. With transmission lines longer than 60 feet, much of the transmitter power could be dissipated within the cable.

6. Location

The program production studio may be set-up in any existing house or room where there is enough space for the equipment and the operators to work. An optimum area for the announcer's booth is 30 square meters, technician's cubicle is 20 square meters, but smaller rooms are possible. In urgent need, the station could be provisionally operated in a cart, on a tricycle or even atop a walking horse.

In a more traditional set-up, a separate building that will house the station may be constructed. The station should preferably have an announcer's booth and a technician's cubicle as well as a receiving and working area.

A lightning arrester is always recommended to avert any expensive tower damage on the transmitter during stormy weather situations.

The following criteria are recommended when choosing a studio site:

- i. Closeness to center of population
- ii. Accessibility to the participants
- iii. Accessibility to the community members
- iv. Low or no rental fee
- v. Neutrality from vested interests
- vi. Security from pilferers and vandals
- vii. Availability of power source
- viii. Freedom from uncontrollable noise [particularly when the studio is not enclosed tightly for air conditioning and noise proofing]
- ix. Favorable technical conditions:
 - a. There is an elevated location of transmitter.
 - b. It is unobstructed by tall buildings.
 - c. It is away from high voltage power lines.

The studio should be centrally located in the community where there is a tall building to hoist the antenna. A higher elevation for the studio location would be an advantage. Where it is necessary to hoist the antenna higher, the studio may be located up to several hundred meters away from the antenna. As mentioned earlier, the co-axial cable linking the transmitter to the antenna should not exceed 20 meters. A preferred set up would be for a program line [a pair of insulated wires connecting the studio to the transmitter] to be extended to the location of the transmitter and studio. Telephone drops wires, or even electric wires can be used as program line. The wire may be propped up on existing electric posts, or bamboo poles, throughout the length of the line. The length of the program line should preferably not be longer than one kilometer.

7. Building an Inexpensive Studio

The most important part of a studio is the announcer's booth, which houses the production equipment such as tape recorders, turntables, tape decks, audio mixer, amplifier, microphones, or speakers. This is where the announcer conducts his/her live broadcast. In some cases, the technician may control the equipment and the announcer has only the microphone to control. However, most announcers prefer to operate the turntables and tape recorders.

The announcer's booth should optimally have a minimum space of three metres by four metres and should be properly enclosed. The main features of a professional announcer's booth are that it is sound proof and it meets simple acoustical requirements.

It would also be a good idea to have a staff working area that can also serve as a receiving room.

8. Studio Acoustics

The acoustical balance of the studio room can be achieved by fitting some sections of the wall and ceiling with soft materials such as egg trays, styropor, drapes, coconut coir, curtains, cardboard or mats. The

The studio should be centrally located in the community where there is a tall building to hoist the antenna.

objective is to avoid too much bouncing of sound from the wall to the microphone. Sound reverberation makes for a “cathedral effect”. Alternatively, too much of the soft materials can create an open field effect.

To limit noise from infiltrating the production room all passages should be sealed airtight with rubber lining if possible. Double walling is recommended, particularly if the partition is made of thin boards such as ¼ inch plywood. The usual passage of extraneous sound is through the gap between the panel and the doorframes, as well as the gap between the door panel and the floor. Some rubber fittings can be made to seal off these sound passages.

A small, silent-type air-conditioning unit may be installed inside the big studio. To avoid the hum from being picked up by the microphone the unit should preferably be installed in the technician’s room or the working area. The cold air is then blown to the announcer’s booth through an airduct with a silent exhaust fan.

If the studio is directly below galvanized iron roofing, there must be an intact ceiling to avoid too much heat during sunny days and to prevent the sound of raindrops being picked up by the microphone. Holes on a wooden floor should also be plugged.

The usual announcer’s booth has a glass panel [possibly double] between it and the working area. This glass panel is necessary to facilitate communication between the announcer and the staff in the adjacent room. Hand signals, prompters, “idiot boards” and other means of non-oral communication are commonly passed between the announcer and the technician. The size of the glass panel can be one meter by 1.3 meters or larger. Again, this glass paneling must be tightly fitted to the frame to prevent external sound from being picked up by the sensitive microphone in the announcer’s booth.

It would be advisable for the assigned master carpenter or architect to visit local radio stations and to observe their respective acoustical treatment methods.

9. Production Equipment Layout

The pieces of equipment inside the studio are anchored on the audio console mixer, that processes, balances, amplifies and mixes any of the inputs and sends it to the transmitter, as well as to the monitoring speakers. The broadcast equipment such as turntables, tape player/recorders, cassette tape players, compact disc players and microphones should be laid out neatly where the announcer can easily reach the knobs, switches and faders.

10. Wiring and Installation of Equipment

Wires that connect the studio equipment to the audio console mixer should not be too long or short, and hence must be cut at proper lengths. Extraneous long wires are not only expensive but can also cause

Sound reverberation makes for a “cathedral effect”.

difficulties in a cramped studio space. Extra long wires can also cause humming sounds. Laid out wires must be laced or properly bundled together. Program lines that connect studio to transmitter, should not run close to electric power lines.

11. Recommended Studio Guidelines

1. Take care of equipment as if it were your personal property, as indeed it is. Replacements, and repairs, are expensive and difficult to get.
2. Drinking, eating and smoking are not allowed inside the studio.
3. Do not take out any piece of equipment from the studio unless with express permission from management.
4. Do not disturb an existing set-up. Only qualified technicians may change or alter connections. Other people may find difficulty operating the equipment in an altered set up.
5. Only authorized persons may enter the studio. Visitors should at all times be accompanied and advised to remain silent and observe decorum in the studio area.
6. Program guests should be advised to maintain silence when it is not their turn to speak.
7. Children must be accompanied by an adult and not allowed to play in the studio or touch sensitive pieces of equipment. Some technical equipment could be dangerous.
8. Maintain an active users log [or record] of equipment and studio use.
9. Maintain a visitor's log to keep track of those who come in and out of the station. The visitors log must contain information such as the date and time of visit, names of guests, address or agency being represented, and purpose of the visit.
10. Failures, discrepancies and malfunctions of equipment must be recorded and brought to the attention of the technician and management immediately.
11. Cover the equipment, console, tape recorders, and transmitter, when not in use.

12. Recommended Policies for Operating a Transmitter

- 1 Only a qualified technician or trained person should operate the transmitter.
- 2 When connecting the transmitter to the power supply always observe the CORRECT POLARITY. The red lead or wire is connected to the positive terminal (+) of the battery, the black lead to the negative (-). Incorrect connections may damage the transmitter.

Take care of equipment as if it were your personal property, as indeed it is.

Only a qualified technician or trained person should operate the transmitter.

- 3 Do not connect the transmitter to the power source [power supply such as a 12 volt battery or voltage regulator] without an antenna or dummy load. Transmitting without an antenna will destroy expensive circuits in the transmitter.
- 4 Install the transmitter in a properly ventilated area. An electric fan may help keep the temperature low by directly blowing air on to the transmitter and amplifier.
- 5 Regular inspection must be scheduled to check on lines and antenna connections. Clean the connections regularly and ensure their firmness. All connectors must be properly soldered. Poor soldering will result in power loss and inefficient transmission.
- 6 The recommended transmission cable for the 20-watt transmitter is RG8/U with length of 20 meters from the transmitter to the antenna.
- 7 It is suggested that every transmitter station must acquire an SWR meter. This will determine if the antenna matches the frequency of the transmitter and if the signal is going out of the system efficiently.
- 8 The co-axial cable should not be laid on sharp bends or angles that will break its conductor elements. Allow the natural soft curve of the cable. The coax cable should not hang loosely against the antenna mast; it should be fastened at designated points in the tower to prevent damage to the cable.
- 9 Regular inspection of antenna and cable should be done. Joints or splices along the transmission cables must be taped with waterproof, rubberized and self-fusing tape or epoxy to prevent corrosion and water seepage into the line.
- 10 The maximum length of the transmission cable should be 20 meters. Using more than 20 meters of line will cause radio frequency (RF) power losses wherein the effective radiation power is decreased.
- 11 Install the power amplifier or booster, if any, as close as possible to the FM transmitter.
- 12 Always turn off the DC power supply when making or changing connections.

13. Dummy Load

What is a dummy load? It is a resistive element used as a substitute for the antenna element. The dummy load is useful in a situation where a proper antenna could not be connected, such as in a transmitter testing session. By connecting the transmitter output to a dummy load, any problems with antenna, transmission line and output can be isolated and identified.

The transmitter should preferably be housed in one building with the studio. The technician and the announcer should occasionally check the transmitter to find out whether it is working. Its audio level and power

Regular inspection must be scheduled to check on lines and antenna connections.

meter indicate this. Should there be a need to locate the antenna in quite a distance from the studio, it is necessary that the transmitter be placed close to the antenna. This split operation would require a longer program line from the studio to the transmitter.

The telephone drop line/cable can be used to facilitate the conduct of studio sounds to the transmitter. It is durable, resistant to weather elements, and a good sound conductor. It is so designed for transmission of sound. If the telephone drop line is not available electrical wires may be used instead. However, these may have to be replaced more often as electrical wires easily develop cracks on the rubber insulators when exposed to heat and rain. Electrical wires with double insulation would be preferred for reason of durability. These electrical lines used as program lines should not exceed 500 meters. With longer distances noise or impedance of sound may manifest.

Microphone lines or standard studio audio lines are ideal sound conductors. However, they are more expensive and need to be laid out in a conduit to protect them from damage. They are not designed for outdoor installation.

14. Off-Studio Broadcast

In the absence of an outside broadcast van, program lines could be extended from the studio down to a coverage area such as the church, market place, gymnasium or the town plaza.

The program line will serve as link between the outside coverage points down to the studio. The telephone drop line is recommended for this purpose. Other electrical conductors such as flat cord or ordinary lamp cord could be used as cable. It should be noted that many of these types of cords are not designed for changing weather conditions, therefore expect to replace them when they show signs of brittleness such as cracking and when inner conductor is exposed. It is suggested that the program line must not exceed 1,000 meters.

While a microphone may be simply attached to the line at the coverage area, a remote microphone mixer is necessary, especially when several microphones and inputs are required. The remote mixer [sometimes called an auxiliary microphone mixer] can be bought for approximately US\$150. The one that is powered by a battery instead of the alternating current is preferred so that it can still be used in case of blownout. Also look for mixers that are provided by individual output and input control knobs.


Auxiliary mixers can be used to put on air recorded voice clips, interviews, music, sound tracks, and other material outside the live proceedings.

During remote broadcasting, cables must be taped to the floor surface firmly to avoid accidental tripping and pulling that can cause disruption of on-air program or recording. Avoid running loose lines in passageways.

Microphone lines or standard studio audio lines are ideal sound conductors.

Only the volume control knobs of switches to the microphones and inputs being used should be open. Turn off all others to minimize catching extraneous noise.

Remote broadcasts are usually exposed to various forms of audio interference such as mechanical, electrical or crowd noise. It is always wise to carry grounding materials. Copper wires may be used to ground the mixer to a water pipe or to any metal buried in the ground.



Only the volume control knobs of switches to the microphones and inputs being used should be open.

CHAPTER 3 THE COMMUNITY RADIO COUNCIL (CRC)

This chapter presents an example of a constitution that governs the community radio council. The following model may be adjusted to serve a particular need and/or purpose.

1. Mission Statement

The community radio shall

- serve as an avenue for the free flow of beneficial information aimed at uplifting the plight of the various sectors of the community. The station shall open up possibilities for everyone, especially regular citizens, to express themselves socially, culturally, politically and spiritually, thus preparing each and every member of the community to participate in decision-making;
- strive to help create a self-reliant interactive community and seek its own development, fully harnessing locally available resources;
- be the catalyst for social, political, moral and cultural development and promote harmony among all community members and sectors.

2. Objectives

a) It will be the general objectives of the community radio to:

- give voice to the people who normally have no access to the mass media nor opportunity to express their views on community development;
- seize every chance to use the radio station in a constructive way ensuring fullest respect for, and adherence to, basic democratic processes and journalistic ethics.

b) Through its regular operations the community radio shall seek to:

- provide a development forum for the community;
- encourage participatory community development;
- promote active involvement of underprivileged groups such as women and young people;
- intensify the sharing of information within the community;
- encourage innovation in community development;
- increase the free flow of accurate and balanced information to, and within, the community;
- provide a forum for local cultural expression; and
- improve people's access to information in local languages.

c) Furthermore, the station was established with the understanding that:

- it shall in no way give advantage or disadvantage to a political party or candidate, political platform or purely partisan interest;
- its newscasts and information programs shall be edited for strictly factual and objective presentation; and that
- in the case of error or shortcoming the community radio shall rectify the said error, and issue corrective statements immediately.

This chapter presents an example of a constitution that governs the community radio council.

3. The Composition of the Community Radio Council (CRC)

The community radio council (CRC) is a group of leaders representing a cross-section of the community. Its task is to make decisions and formulate policies with respect to the operation of the community radio.

The CRC composition [7-15 members] is based on representation by the principal sectors in the community such as the following:

- business groups
- church sectors
- civic organizations, notably NGOs
- education sector
- ethnic groups, if any
- farmers
- fishermen
- labor groups, including professionals and employees
- local /national government
- senior citizens
- transportation groups
- volunteer staff member of the community radio
- women
- youth

A minimum number of political factions represented in the CRC should be three or four, if any need to be represented.

The council members should preferably be selected, or nominated, by the sectors concerned.

The members must have demonstrated a genuine concern in uplifting the plight of the sector and the community at large. Should a sector be so divided that no outstanding person appears to be a deserving representative, the other members of the community media council may determine the criteria and considerations necessary to decide who should be eligible to sit on the CRC. Selective representation by influential groups such as politicians or businessmen should be strictly ruled out.

The station manager and volunteer staff are eligible to be members of the CRC. Should it happen that no member of the staff is a member of the CRC by virtue of their representation of a sector enumerated above, the staff may elect a representative to the CRC.

Observers

It is possible that a sector such as farmers, fishermen, youth and the ethnic communities would nominate more than one representative for the purpose of taking a more active part in the deliberations of the council. During the time of voting, however, it may be decided that each sector should have only one vote. Voting privileges should have been decided beforehand.

The community radio council (CRC) is a group of leaders representing a cross-section of the community.

The council members should preferably be selected, or nominated, by the sectors concerned.

Annual Review

The CRC shall review its composition at every annual meeting, to ensure that it adequately reflects the principal sectors of the community, including newly emergent sectors.

Selection Criteria

A wide representation of key leaders in the community should make the decision as to which sectors should be represented in the CRC. The community representatives should be in a good position to determine who is best suited to represent the various sectors shown above. Certain criteria should be laid down in order to avoid confusion.

To be a member of the CRC, a person must:

- have proven integrity;
- be able to participate effectively and soundly in a democratic deliberation of community matters;
- have demonstrated a high level of interest in the wellbeing of the community;
- espouse the cause of his/her sector but be willing to subjugate sectoral interest in favor of the greater community;
- possess leadership qualities; and
- be willing to participate in workshops/seminars on the operation of the community radio and related issues.

4. Functions

The CRC, representing the whole community, shall collectively make decisions and formulate policies with respect to the community radio.

The CRC shall decide and resolve the major issues regarding the community radio and serve as its steering committee. Among the specific acts that shall reserved to the CRC as a collegial body, are the following.

- 1 Initiate, develop and approve the radio station's code of conduct.
- 2 Approve the job descriptions of the station manager, deputy station manager, the cashier and any other volunteer staff member as may be deemed necessary.
- 3 Appoint the station manager, deputy station manager, and cashier.
- 4 Appoint an external auditor.
- 5 Exercise the authority to review the decisions of the station manager to ensure that they are consistent with the goals and objectives of the station.
- 6 Decide on possible honoraria, salaries/ fees and allowances for the members of staff or management of the community radio.
- 7 Decide on what kind of fund-raising schemes, announcements, sponsorships and other income generating revenue should be allowed.
- 8 Confirm and review the fees for announcements, sponsorship arrangements, public awareness spots by individuals, local businesses, development agencies, government/non-government organizations, etc.

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9 Decide on following matters:

- broadcast hours
- types of programs to be aired
- weather to air political programs or not and approve the related guidelines, based on objectives of the station
- type of religious program to be aired
- programs to be accommodated
- programs to be cancelled
- program airtime.

10 Deliberate and make a decision regarding any other major issue that is presented by community members, the staff, and the station management.

The CRC should ensure that the program schedule is in line with the mission statement and objectives of the station, taking into account the needs of audiences and ensuring that the community radio is responsive to the needs.

The CRC should further

1. Decide how often it will meet, and how and when the meeting invitations should be delivered. Meetings can be weekly, fortnightly, monthly, bi-monthly or quarterly. All decisions should be recorded in minutes for reference of the staff/community and for documentary purposes;
2. discuss its own term of office, systems of decorum, honoraria [if any], and other matters relating to the CRC that it may truly represent the community in its decision-making functions.

The CRC should adopt measures to avoid making its deliberations an arena for political bickering.

5. Right to Sign

In situations where the CRC is taken as a mere deliberative body, not an organization, it is recommended that the operation of the radio station be placed in the hands of a duly registered co-operative, foundation or association.

Without an existing organization or agency that is officially responsible for the operation of the station the CRC shall act as an organization by itself. For practical and legal purposes it may consider acquiring a juridical personality.

Until the CRC has been duly registered it should nominate the chairperson and the station manager to make transactions, enter into contracts, engage in business and receive grants on behalf of the community radio. It should also decide on the mechanism of receiving local announcements and payments for them, as well as the related financial reports.

The CRC should adopt measures to avoid making its deliberations an arena for political bickering.

6. Terms and Conditions

The term of office of the individual members of the CRC is one year. However the term may be renewed/extended based on recommendation of the sector and the acceptance of the CRC.

The CRC shall have the option to replace those members with unsatisfactory performance, including the chairperson or vice-chairperson. The CRC should request for an alternative representative from the sector concerned.

A member shall be replaced if he/she is absent from more than half of the meetings organized in six months. Should the sector fail to send another acceptable representative, it forfeits its chance to participate in deliberations.

The CRC as a body may terminate, suspend or refuse to accept an individual member for any misconduct that it deems to be prejudicial to the deliberations of the council. Habitual tardiness, absenteeism, non-observance of proper decorum, coming to the meeting under the influence of liquor and drugs, along with other recognized forms of misbehavior, shall be grounds for sanction by the council.

Official invitation letters indicating the period of time for which office is to be held should be sent to each member of the CRC.

7. Election of Chairperson and Other Officials

The chairperson of the CRC shall be subject to yearly election, renewable for three years. Any member in good standing can be nominated and elected to the chair. While observers and resource persons can be invited to the meetings of the CRC, voting rights shall be limited to the membership of the council.

The council can decide whether election shall be by secret ballot or by viva voce.

The CRC shall also elect a vice-chairperson, cashier and secretary, subject to election every year.

8. Relations with Volunteer Staff

The station manager, and/or in his/her absence the deputy station manager, should attend the CRC meetings. The chairperson, station manager and/or deputy station manager should hold regular [weekly or bi-weekly] meetings with the volunteer staff to discuss editorial policy on important community matters, new program schedules and formats and inform them of decisions of the CRC. Feedback should be collected from reporters to ensure their views, experience and contact with the community are adequately reflected in the policy decisions.

The preceding suggestions may be adopted, improved, modified or altered by the community leaders. They can also be taken as either the terms of reference or the constitution of the CRC. Each member of the CRC must sign the constitution to make it a binding document.

A member shall be replaced if he/she is absent from more than half of the meetings organized in six months.

CHAPTER 4 ETHICS AND CODE OF CONDUCT

The community radio broadcasters are responsible for the image of their individual radio program, radio station and its support structures. How the broadcasters conduct themselves on the radio, at the station or elsewhere reflects not only their own personality but also the integrity of the radio station.

Every community radio should approve its own ethical standards. The following are selected examples of the ethical standards that participants in community radio should adhere to. A community radio's standards of ethics and conduct apply to every person representing the community radio.

As Marshal McLuhan said — “the medium is the message.”

1. Conducting the Broadcast

a. Prepare for The Program

A radio program 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 program well before going on air.

b. Do Research

The community broadcaster should look for new and useful information. A person cannot give new, interesting and comprehensive information if it is not researched and 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 some day end up as the most reliable source of information for other people.

c. 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 youth, should always be able to uphold the announcer as a model of propriety in action and language.

d. 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 the 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.

e. Verify Information

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

The community radio broadcasters are responsible for the image of their individual radio program, radio station and its support structures.

f. Be Fair

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

g. Maintain the Innocence of the Accused

Dealing with allegations and accusations always requires utmost care and integrity. The accuser should be clearly identified, including his/her position and relation to the accused as well as clarifying his/her, possibly biased, viewpoint. A broadcaster shall bear in mind that a person is presumed innocent unless proven guilty. Cases pending in court are subjudice, that is, merits of the case cannot be discussed in public, particularly in 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.

h. 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.

i. 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.

j. Determine Hearsays, Gossips, And Rumors

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

2. Conduct within the Operational Framework

a. Be a Team Player

A member of the radio station shall treat his/her co-workers as team mates. He/she must therefore participate in evaluation and discussions regarding programs. He/she must encourage his/her team mates to assess and criticize his/her own work. All members of the team must be willing to accept constructive criticism. They must abide by the decisions and recommendations of management.

b. Respect Decisions

The members of the radio shall respect the administrative mechanisms and policies put in place by the CRC. Policies, rules and regulations approved by the management shall be fully complied with.

A reporter shall avoid introducing his/her own bias, prejudice, inclination or personal belief when reporting an event or describing a situation.

c. Be Prompt and Punctual

An announcer shall come to the studio no less than 10 minutes before broadcast time. In the case of a known reason for non-arrival he/she should inform his/her station manager at least a day before the broadcast, or earlier. Only in an emergency situation may an announcer be absent without advance notice.

d. Be Cooperative

Every announcer/reporter shall help a member who is placed in a difficult situation. He/she should offer additional information, contacts and materials to a fellow broadcaster in need.

e. Be Ready for Pinch-Hitting

It shall be standard procedure in live programs for the previous announcer to deputize for an announcer who does not arrive, or who fails to arrive in time.

f. Observe Proper Conduct in Studio Premises

No person shall be allowed to carry firearms inside the studio, irrespective of whether the person is a member of the police or military.

It is a violation of the integrity of the community radio to appear at the station under influence of alcohol or drugs, or to drink or use drugs at the station.

Any immoral or illegal activities within the station shall be considered an infringement of station's rules and regulations.

The members of the radio shall not bring personal guests or relatives to the station who have not been advised about proper decorum with respect to sanitation, order, silence, and non-tampering of equipment as well as the importance of maintaining a clean environment. Guests shall not in anyway distract the broadcasters, interfere in studio operation, disrupt broadcasting activities, pilfer the station property and equipment or behave in any way that is prejudicial to the radio station.

Children must always be accompanied by adults at the station.

g. Care for Studio Equipment

Every member of staff should help preserve the equipment and property of the radio station.

Only the trained, qualified and authorized staff must operate studio equipment. Equipment should never be left "switched on" when not being used. It shall be the obligation of every user to clean, repack, cover and replace the equipment in its original position, rack or storage bin after usage.

The community radio management should impose regulations regarding the proper use of equipment. Systems of usage and borrowing should be in place. A user's and borrower's [if allowed] log should be maintained in the studio.

The members of the radio shall respect the administrative mechanisms and policies put in place by the CRC.

Any immoral or illegal activities within the station shall be considered an infringement of station's rules and regulations.

No piece, or part of, studio equipment may be removed from the premises without written approval from the station manager or another designated person.

Equipment removed from studio premises shall be returned promptly.

Any malfunction, breakdown, loss or abnormality in the set up of equipment should be reported immediately to proper authorities, together with pertinent notations on date, time and cause.

3. Conduct Outside the Studio Station

The conduct of a member of the radio station in the community will reflect on the image of the whole station.

How he/she treats his/her family, neighbors, friends, associates and the members of his/her community is a manifestation of what kind of person he/she is. A radio station's personality is therefore required to live a good community and family life in order to qualify as a reformer and development initiator.

It is a violation of the station policies for an unauthorized member of the station to solicit or receive funds, favors, or concessions in the name of the station, or program, for personal benefit.

4. Solicitation for Advertisements and Funds

Only officially designated persons may solicit donations, contributions, grants or advertisements for either the radio station or individual programs. It will be considered misrepresentation for any staff member, volunteer, member of the CRC or any one who has not been given written authority to solicit or receive funds for the station. Civil and criminal responsibility may be assessed against him/her.

The station must not receive funds from illegal sources such as operators of gambling dens, advertisers, drug pushers, illegal loggers, smugglers, environment polluters and other parties considered as working against the interest of the community, country or society.

No funds shall be solicited from political parties and from other vested interests that may make the station beholden to such vested interests. Should the question arise, a contribution may be accepted only if the CRC, after having deliberated, determines that there is no string attached to the donation or contribution.

All contributions, donations, funds, grants, earnings and income of the radio station shall go to a cashier/treasurer. The cashier/treasurer should keep account of all funds for safekeeping, disbursement and auditing purposes.

The community radio management should impose regulations regarding the proper use of equipment.

CHAPTER 5 MANAGING FINANCES

The spirit of transparency, accountability and integrity must be upheld at all times in the management of the finances of the station.

- i. An official cashier should be appointed who shall keep an official record book of detailed financial transactions of the radio station, particularly of receipts and disbursements. This record book should be available to everybody at the station at all times for review and/or checking.
- ii. Every transaction should immediately be recorded in the book, as follows:

Date/Time	Client	Description	Amount	Received by
June 22, 2002	Department of Agriculture	Production of Radio Program	P6,000.00	John Cruz

- iii. Only the cashier can make payments, with written approval by the station manager and the treasurer, using the official vouchers intended for the purpose.
- iv. Receipts, vouchers, tickets and service contracts as applicable must support all disbursements.
- v. Only authorized personnel or representatives may solicit, and/or accept, money on behalf of the radio station.
- vi. All collections, donations and receipts must be remitted to the cashier within 24 hours of receipt. In turn, this amount must be remitted to the treasurer on a pre-arranged regular basis.
- vii. The treasurer is the official custodian of all finances of the radio station.
- viii. The cashier, who is immediately accountable to the treasurer, undertakes the management of the daily cash flow. He/she is authorized to keep petty cash of up to [—] that can be replenished by the treasurer when the amount goes below. Request for replenishment, signed by the station manager and the cashier, is subject to presentation of proof of expenses.
- ix. No person, solicitor or member of the staff may allocate receipts and collections for any particular program, and much less to his/her personal needs.
- x. Only the CRC may approve allocations for operational expenses. The CRC [or the financial management committee] should approve allotment outside the regular budget and routine expenses.

The spirit of transparency, accountability and integrity must be upheld at all times in the management of the finances of the station.

- xi. A financial management committee of three persons may be created by the CRC in order to undertake and approve major disbursements on behalf of the CRC. Such disbursements would have to be reported to the CRC on the first occasion of a meeting.
- xii. An external auditor may be appointed by the CRC to look into the manner by which the finances and records of the station are managed.
- xiii. A financial statement should be presented by the treasurer at every regular meeting of the CRC or after every two months of operation if the CRC meeting happens to be less frequent than two months.

CHAPTER 6 SECURING A BROADCAST LICENCE

In most countries the use of the airwaves, whether for profit or for education, is controlled and regulated by government through a national regulatory agency. There is, however, no uniform set of procedures in legalizing the operation of a broadcast facility.

When planning to set up a community radio the following must be checked with the proper government licensing office:

- Which licenses - to purchase, to build, to operate or to possess - must be secured?
- Which agencies are concerned?
- Which documents need to be presented?
- How much is the processing fee?
- How long does the process take?
- Who is qualified for the license?

In the Philippines, for example, two main government documents, the franchise and the license, are required to legally operate a broadcast station using either FM or AM transmitters.

All public utilities such as a broadcast station must be covered by a legislative franchise from the Philippine legislative congress before they can be operational. This means that a bill seeking to grant a franchise to an individual or an organization has to be filed by a lawmaker. It then goes through the legislative process before it is enacted into law. This process can take anywhere from six months to several years.

Meantime the National Telecommunications Commission (NTC) serves as the regulatory body in charge of implementing the rules and regulations with respect to broadcast stations.

According to Philippine NTC officials radio stations operated for educational and community purposes, whose power is below 20-watts, may no longer be required to have a congressional franchise. In some expedient cases the NTC may issue a temporary “certificate of public convenience” upon presentation of a certification from Congress that a bill has been filed in favor of the applicant seeking franchise.

Currently a bill has been filed in Congress exempting community radios which have transmitter power of 100 watts and below from securing Congressional franchises.

The licensing process

In the Philippines, licensing is a two-stage activity.

Initially a petition is filed for provisional authority to operate a radio station. This is called the certificate of public convenience (CPC).

There is, however, no uniform set of procedures in legalizing the operation of a broadcast facility.

The following is the list of requirements for applicants for a new broadcast station:

1. Congressional franchise.
2. Petition for CPC that should include the following papers:
 - a. Articles of Incorporation and By-laws duly approved by Securities and Exchange Commission. [In the case of cooperatives - the Cooperatives Development Authority registration papers, in the case of schools - its charter].
 - b. List of present officers and Board of Directors and the corporate secretary's affidavit attesting to its present corporate structure.
 - c. Duly accomplished information sheet of each and every member of the Board of Directors.
 - d. Audited financial statement of the corporation for the last three years and a copy of income tax returns for the same year.
 - e. Economic viability study for commercial stations and source of funds for non-commercial stations.
 - f. Technical feasibility study and engineering plans and diagrams [signed and sealed by an electronics and communication engineer duly registered with the Philippine Regulations Commission].
 - g. Duly accomplished application form [available at NTC] for:
 - i. permit to purchase transmitter;
 - ii. the construction permit.

A lawyer must file the application for the CPC on behalf of the station, the process being quasi-judicial.

The applicant, together with other affected parties, will be given a notice of hearing. This notice is also published in a newspaper of general circulation at least 15 days before the hearing. There may be a pre-hearing process within any period prior to the formal hearing, or at any stage thereafter, to thresh out possible contentious issues. The hearing process follows where the applicant presents documents required by the NTC. The applicant may be asked to submit additional documentary evidence by the hearing officers. The opposition, if any, may also present their arguments. When the Commission sitting *en banc* decides to approve the petition the Commissioners prepare a provisional authority for signature.

The second stage is the application for permits. Permits to purchase the equipment, to import equipment if to be purchased from abroad, to possess, construct and to operate.

A construction permit, which has a maximum time frame of six months, is needed before any construction or installation is started. After construction the applicant may make a request for the corresponding permit to operate. An inspection by NTC engineers will then be conducted to verify whether all requirements have been complied with. Some of the pertinent items to be checked include the actual power of the station, monitoring operations,

In the philippines, a lawyer must file the application for the CPC on behalf of the station, the process being quasi-judicial.

provision of the licensed technician, etc. If all requirements are in order a temporary permit for operation will be issued for a minimum of one year to a maximum of three years. Any modification requirements for the station, e.g. change of frequency, call sign, operating hours, would require an application to be filed with the NTC.

The NTC process normally lasts for approximately six to 12 months.

The licenses of the station and the technicians should be posted in a noticeable place in the station itself.

Section B

COMMUNITY RADIO PROGRAMMING

1. Radio as a Medium

(1) The Inherent Nature of Radio

Radio has its own strengths and weaknesses. Understanding the medium, which capitalizes mainly on sound, will act as a guide to using radio effectively for development and education.

1. Radio, a medium for hearing. The most striking attribute of radio is that it is an auditory medium. It has no visuals. It is blind. Listeners cannot see its messages. With radio, they can only hear and imagine objects, actions and ideas.
2. Radio is a mass medium. It addresses a many at the same time. With distance the contact becomes less personal than in face-to-face communication. The chance of being misunderstood is great. Also, feedback is not immediate.
3. Radio lacks permanence. The audience may not read and re-read messages as in the print press. Radio is transient.
4. Radio has no visuals. There is no image and no text. The receivers cannot see the sender or broadcaster as they do on television or film. Radio's codes are purely auditory – speech, music, sounds, and silence. The occasion of being misunderstood, or of complete communication failure, is high. To use radio effectively much effort must be expended in order to compensate for the lack of visuals.
5. Radio stimulates imagination. The listeners of radio supply the visual data for themselves. They picture the messages suggested by voices, words and sound effects. When one school was asked about television drama the response was "I prefer radio, the scenery is so much better."
6. Radio is personal and intimate. Real voices, insinuating personalities and emotions are passed on through radio impulses. Warmth, compassion, anger, pain, and laughter are conveyed more adequately in an audio medium. With accent, inflection, hesitation, pause, and a variety of emphasis and speed the voice report is able to convey far more than the printed speech. The fact that radio often reaches the listener during his/her situation of solitude and privacy adds to the intimate character of radio.
7. Radio listeners do other things. They can be plowing in the field, traveling, driving, washing clothes or mending fishing nets. One drawback of this is that the audience may be only half listening, and much of the message could be missed, ignored or misunderstood. The radio speaker cannot command full attention from a housemaker who is attending to her children going to school, or who may be chatting with a neighbor.
8. Radio appeals to disadvantaged groups. Being portable and inexpensive it is affordable to the common people, especially to

Radio has its own strengths and weaknesses.

Radio lacks permanence. The audience may not read and re-read messages as in the print press. Radio is transient.

farmers, fishermen and rural audiences. Those who have little access to newspapers can get news and information through radio. The less educated, such as those who have difficulty reading, are easily attracted to radio.

9. Radio negates geographical and physical barriers. Radio reaches the radio listener who could be anywhere, in the sea, on a mountain or on a bus. Radio can bring a commonality to people separated by geography, culture, learning or status.
10. Radio gets messages to the listeners instantly. The words spoken by an announcer in the radio studio are sent to thousands of listeners at the speed of light. The speed and reach of radio should also apply to situations whereby the availability of piglets or rambutan seedlings in a nearby farm could be made known to the rest of the community. Such local items are too numerous and minor for big networks and newspapers. They are, however, vital to small communities and can be publicized far more cheaply and quickly through community radio.
11. Radio is selective. Program materials have been chosen previously. The radio presenter selects exactly what is to be received by his/her listener. With radio the selection process takes place in the studio. The listener is presented with a single thread of material. Choice for the listener exists only in the mental switching off and switching on, such as when the news or program material fails to maintain the listener's interest. He/she might tune to another station.
12. Radio has music. Radio provides the enjoyment of listening to a guitar or to the ballad of a songbird. Music on radio can serve as a background or can be the focus of total absorption. Music relaxes, induces pleasure, nostalgia, excitement or curiosity.
13. Radio can suffer from interference. While the printed page is received in exactly the form in which it left the press, radio is always subject to interference. What leaves the studio is not necessarily what is heard in the possibly noisy environment of the listener. Intrusion of other station's signals, atmospheric noise, distortions of sound, a fading signal all add to the infidelity of message.
14. Radio is an entertainment medium. A majority of listeners accept radio as a means of entertainment rather than as a source of education. Therefore, when one looks to radio as a means to serve development and education, the design of enjoyable and stimulating programs is essential. Heavily laden development programs fail to attract the desired number of listeners, which is waste of effort and the chance to change people's lives.

Radio gets messages to the listeners instantly.

Radio has music. Radio provides the enjoyment of listening to a guitar or to the ballad of a songbird.

With the knowledge of the basic characteristics of the medium comes the realization of the possibility of how radio can be used effectively to affect the lives of individuals or society.

(2) What Can Community Radio Do?

1. Radio for the individual

- Provides relaxation and entertainment. It moves people away from their problems and anxieties.
- Helps to solve problems by providing information and advice.
- Widens the horizons of people by stimulating interest in previously unknown topics.
- Promotes creativity.
- Contributes to self-knowledge and awareness, enabling the listeners to see themselves in relation to others.
- Guides social behavior by setting standards and offering role models.
- Provides topics of conversation through shared experience and hence facilitates personal contacts.
- Allow individuals to exercise choice, make decisions and act as responsible citizens.
- Inspires the individual and can move him/her into action.

2. Radio for the community

- Speeds up the process of informing the community and therefore acts as a catalyst of change.
- Serves as a watchdog on power holders, affording active relationships between leaders and the citizens.
- Helps to approach consensus and to develop common objectives by providing debate and discussing issues.
- Exposes options for community action.
- Enhances artistic and intellectual culture.
- Brings out and disseminates ideas promoting diversity and change.
- Reinforces values to help maintain social order through the status quo.
- Offers chance for individuals and groups to speak to each other, thus developing awareness of a common membership of community.
- Mobilizes both private and collective resources for personal or community needs.

The radio producer may aim to achieve program objectives along any of the impacts outlined above or by some other community and individual purpose. He/she should be able to state his/her program purpose clearly.

The radio producer may aim to achieve program objectives along any of the impacts outlined above or by some other community and individual purpose.

2. The Radio Craft

To understand radio language it is useful to examine the raw materials of radio – words, sounds and music. They are the audible signs and symbols used to convey messages. It is also essential to look at the nature and functions of silence.

(1) The Spoken Word

Verbal language is the primary code of radio. The spoken word is a representation of the objects and ideas that the listener must visualize, picture or imagine. There is a difference between words printed on a page and words on radio. Words on radio are always spoken, the voice offers an index of the person or the character that is speaking.

For example, a smile in the voice of an announcer may automatically depict a congenial personality. It may also serve as an index of the type of program being presented or even of the radio station or network. What might a frown indicate?

Another point about the radio talk is that most of it is scripted. However, radio talks must not sound as though they are written and rehearsed. They should sound spontaneous. Everyday language, colloquialism, common expressions and embellishment phrases are encouraged. A prepared script must be delivered as if it were unstructured. When reading of a script becomes obvious the listener gets the impression that the presenter is simply conveying words, probably prepared by somebody else.

The news, however, is not upheld as impromptu. Today's audiences accept news reading from a script, although some news presenters try to provide a conversational tone both in the writing and in delivery of news.

Literary programs, when identified as such, may also be presented without having to be 'disguised' as spontaneous.

Much of radio talk must suppress its literary style in favor of the casual and the conversational. Spoken words must be simple, or concrete enough to be easily understood through the ear alone. Frequent repetition may be practiced if only to ensure those meanings are clearly received. Remember that the listener has no chance of going back to a missed point except on rare occasions when he/she has taped the program.

(2) The Sound

Sound is commonly a manifestation of the presence of something. The sound of a bell ringing, a cow mooing, barking of dogs, the tractor engine, closing of a door all signify that something is happening.

As a tool sounds are used deliberately to establish time, mood and setting. Sound can suggest occasions. A crowing sound frequently signifies not only a rooster but also daybreak.

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Literary programs, when identified as such, may also be presented without having to be 'disguised' as spontaneous.

In general, sounds are introduced in radio to add realism to an event or to enhance the mood or atmosphere of a scene. The varied sounds of footsteps in a radio play, hurried, slow and eerie, suspenseful, casual or in chase provoke an environment or set an emotional frame.

When portraying a scene, such as in drama, it is not necessary to put in all the sounds that could be heard in the real world. The producer prioritizes sounds for the listeners. He selects the more suggestive sound or foregrounds the most important one. The irrelevant sounds are either eliminated or reduced to a minimum.

Many of the sounds used in drama are created in the studio rather than actually recorded in the real world. The rustling of a bunch of recording tapes or of shredded papers signifies walking through undergrowth. The clapping of coconut shells conveys horse's hooves. To create the sound of fire, crumpling plastic sheets makes an easier and less dangerous exercise than recording a real conflagration.

Finally, words often compliment a sound for greater effect. Most suggestive sounds would require the support of dialogue or narration.

(3) The Music

On radio, music performs two functions. It invites aesthetic appreciation as well as signifies something outside itself.

Music is a predominant output in radio programs. In the Philippines many FM stations offer little, or nothing, but music. The lyrics, melody, beat and rhythms are objects of pleasure for the listeners. Words and sound largely give reference to something outside themselves. Distinct from the meaning conveyed by lyrics, wordless music may serve listeners differently. Some music may convey emotion, while other melodies may indicate cultural and historical circumstances.

Much of melody does not contain the clear meaning that words offer. However, music is usually self sufficient as radio material. It can be fully appreciated even if the particular track has never been heard before. This absence of precise meaning in music makes it suitable for radio. It allows listeners to assimilate music in harmony with their respective thoughts and moods. This perhaps is one reason why music is popular on radio.

1. Music as a Boundary and Program Frame

It has been customary for producers to use snippets of music [at times specially composed short melodies] to denote a program's beginning or ending. Musical opening or closing stingers, for instance, marks segments of magazine or variety programs. The use of music, played during talk shows, is becoming a more frequent practice.

As a framing mechanism, or as a denotation of sectional boundaries, the music sets the tone of programs or slots such as a

When portraying a scene, such as in drama, it is not necessary to put in all the sounds that could be heard in the real world.

children's show, drama, news, comedy, documentary or farm program.

2. Music as a Link

Like the closing and opening of curtains in between acts in a theatre play quick pieces of music are often played between the scenes of a radio drama or between segments of long programs. These snatches of music indicate the shifting of subject, time, location or setting.

3. Music Sets Mood

To serve as a clue to listeners, or to enhance feelings portrayed in a drama, appropriate mood music is played. Music is placed as background sound, usually sneaked in and out. Musical chords are used as a punctuator to highlight an action or statement.

4. Music as Sound Effects

To indicate parties, carnivals or a rural setting the corresponding music can aid in establishing a locale, a situation or an era. In order to mark scenes – battle, suspense, a saloon or a Spanish setting – the producer selects signifying music. Special music could be created in more sophisticated productions.

5. Music Application Techniques

Whether as signature, theme, bridge, background, stinger or sound effect musical pieces should be applied judiciously,

- using music only appropriate to the mood and content of the production;
- avoiding excessive use of music for background sound or for establishing mood; and
- using craft in music fading in and out.

Some terms used in music application techniques.

- Fade in – starting music from nothing and then slowly bringing it up to a desired level.
- Fade out – bringing down the music from existing level to zero.
- Fade down – bringing down music from existing level to a lower optimum level.
- Fade under – bringing down the volume of music to a background level.
- Sustain – keeping a constant level of music over a certain period of time during the show.
- Cross fade – bringing down one piece of music simultaneously with the fading up of a second piece.
- Sneak in – introducing music slowly during dialogue or speech, practically unnoticed, to help enhance the mood of a scene.

Like the closing and opening of curtains in between acts in a theatre play quick pieces of music are often played between the scenes of a radio drama or between segments of long programs.

- Sneak out – fading out of a piece of music, virtually unnoticed by listeners, when it is no longer relevant.
- Segue – playing of the succeeding music immediately after the last note of the previous music.

(4) The Silence

As in the song, the sound of silence “can be heard”. Silence normally signifies that there is nothing happening. Alternatively it can also be deliberately applied to indicate that there is something happening, such as thinking. It can also heighten the interest of the listeners in a certain section of an action scene. “ *Ahh..This heavy stone could put you out forever... Ahh... here... Take it!.... Uhhh..... [SILENCE]*”.

A pause in the noise – sound, music and voice – could be employed to heighten a dramatic scene or to indicate a comical punch.

3. The Radio Talk

(1) Talking on Radio

Radio is simply people talking with people. The main difference is that, in radio, the conversationalists are at a distance, not seeing eye to eye. Hence, audio signal is the only tool of conversation.

It is not necessary to be a formal communication graduate to be able to use radio and speak to a whole community.

A good radio talk should be interesting and should effectively drive home the message.

Here is a possible structure for an interesting two to five- minute radio talk.

1. Get the attention

The first sentence is always the most critical. Do not prolong the take off. The runway of listening span is short. You may employ a striking fact, a loaded question, an intriguing statement or a dramatic situation.

2. Point the direction

This is the line that leads the opener to the body of the talk.

3. The body of information

Sustain the interest of the listeners by logical presentation of ideas and by presenting facts. This means that each part of the talk flows easily out of the preceding one and equally easily into the one that follows. Give specific situations and concrete examples. Your talk must stick together. You must always stay with the main idea. There should be no words or sentences that do not clarify the main idea. Your talk should be easy to understand and sentences easy to say.

4. A strong ending

Leave your listeners at the end with something that is important or thought provoking.

To be interesting in your radio talk, "BE YOU, BE NEW, BE TRUE!"

(2) The Radio Script

The script is the written material that the announcer or a radio performer reads. The radio script may include technical instructions and inserts that have to go into the program. It may contain various directions for dialogue, sound effects, music, action and much more.

The script is the written program that tells the presenter what to say and do, when and how to say it.

This does not mean that everything that we hear on radio is scripted. But then, as listeners, we do not know for sure. Unlike television, we do not know when someone is reading the lines on radio.

It is not necessary to be a formal communication graduate to be able to use radio and speak to a whole community.

(3) Why Write Script ?

Knowing that there is a prepared script during a broadcast lessens the stress on the performers and participants in the program. Everyone has an idea of how the program should run. Each would know what to say and do.

Even in individually run programs, it is important to have a script as it:

- ensures smooth continuity of the program;
- helps in proper program timing;
- ensures accuracy of information;
- helps to present information in an organized manner.

(4) Tips on Writing a Radio Talk

- Write, as you would speak. Be conversational.
- Don't generalize. Be concrete. Illustrate. Give examples.
- Provide a bold beginning, it keeps the listeners tuned.
- Make a strong impressive ending.
- Employ a logical progression of ideas in building up a picture or a story.
- Use simple words, ideas and sentences. Do not heap adjective upon adjective to twist the tongue.
- The listener cannot look back and forth in a talk. Repetition is the essence of radio presentation.
- You may forget grammar as long as you communicate clearly. Your ideas are your message, not your language.
- Be personal and informal. Use "I," "You," "Your." Talk to a friend. Write in the way that a good personal conversationalist would speak. Use your own experiences as examples.
- Be accurate and precise.
- Avoid technical terms foreign to the listener's ear such as *destierro*, *statutes*, *habeas corpus*, *conflagrations*, *civil liability* and *concubinage*
- Avoid too many figures and statistics.
- Be timely. Choose topics that are relevant to the needs and interest of the times. Write about events.
- Be clear with your instructions.
- Use familiar words and ideas.
- Do not sermonize. Listeners are looking for entertainment.

Knowing that there is a prepared script during a broadcast lessens the stress on the performers and participants in the program.

4. Radio Spots

“Why buy a whole cow when you only need a pound of beef?”

The above line summarizes the practicality of urging campaigners to prepare concise program materials, jingles, spots and plugs rather than endeavoring to produce hour-long shows. Building an audience through a full-length program is a process of trial and error that often takes time. It is also an expensive proposition. Meantime, capsule materials may be played in existing popular programs.

Radio spots are made up of short catchy messages of anything from 15 to 30 seconds duration designed to deliver information, inspiration or instruction to the listeners. They are effective conveyors of quick messages.

Usually well-prepared, although terse, these materials are interspersed like commercial advertisements in a program proper, between programs, as intermission for long-winded segments or in program breaks such as around the time station identification is given.

(1) The content

Themes can range from civic to social, political, religious, agricultural, health, environmental, livelihood to moral. Many national information and social mobilization campaigns have effectively been carried out riding mainly on the efficacy of radio spots, jingles and plugs.

(2) Advantages

The following are the main advantages of short materials.

- Being short, radio spots can be easily accommodated, even in tight sequence guides.
- Announcers and broadcasters recognize that radio spots add spice to their programs.
- Radio spots are relatively inexpensive to produce.
- Radio spots drive home the message in a short time.
- Radio spots can be played over and over in one program or station.
- Radio spots can be recycled over years.
- Radio spots can be played in programs, which already have a captive audience. There is no need to worry about building an audience.

(3) Guidelines

A good radio spot should offer extra entertainment value to an existing program as it conveys the intended message in a snap. In commercial, competitive situations the programs traffic officer normally rejects dull material. Audiences who typically seek excitement and entertainment spurn non-stimulating programs. It is therefore important that radio spots be charged with an interesting message and strong audience appeal.

Radio spots are made up of short catchy messages of anything from 15 to 30 seconds duration designed to deliver information, inspiration or instruction to the listeners.

The following are some guidelines when preparing spots, jingles, plugs and short materials.

1. Define the specific intended message(s) as well as the target group(s). Indicate the main and secondary messages. Clarify the principal audience as well as secondary, or even incidental, listeners. Remember that the spot cannot deal with discursive instructions principally because of the limitation of time and space. Verbosity and over embellishment are unaffordable in a 30 second, or even a one-minute, production. The effort should be used to directly shoot a terse message that may need to be repeatedly pummeled to the listeners.

Example:

- A. Main message – Brown rice is more nutritious than polished white rice.
- B. Secondary message – Much of the vitamins are lost in washing] rice.

Principal audience – farmers, rural home makers.

Secondary audience – other home makers, other members of the rural family and rural improvement club members.

2. Make the radio spot really appealing so as to merit playing and replaying it in a popular program or radio station.

Employ some attention catchers such as.

- a. A startling revelation: *Did you know that madre kakaw leaves could be used to drive away the pests eating your vegetables?*
- b. Striking information: *Did you know you may harvest your rice one week earlier by direct seeding?*
- c. An intriguing question: *Who are really better – the old farmers or the young ones?*
- d. A highly dramatic point: *I love you, Thalia. Yes...but my child with Mercedes has to carry my name!*
- e. A stimulating dialogue or discussion.
- f. A lively voice that grabs listeners' attention.
- g. An odd or curious fact: *Did you know that if all the eggs produced in a day in Bantayan Island were lined up, the long queue would reach the City of Cebu?*
- h. A personality endorsement: *Listen to Miss Ara Mina on the benefits of breast-feeding.*
- i. A human-interest report: *Did you know that the infant in the womb of the mother can already appreciate music and laughter in the outside world?*
- j. A pun: *GATT is what we've got. Few benefits, burden to a lot.*
- k. A curious sound effect such as the sound of the child laughing inside the mother's womb.

Make the radio spot really appealing so as to merit playing and replaying it in a popular program or radio station.

In addition,

- Avoid making the plot too complicated. There is not much room for complex story lines.
- Stay away from awkward dialogue, petty plots and trivial scenes, they will only bore the audience.
- Keep a lively pace, both through snappy delivery of lines and quick progress of ideas. You cannot afford to crawl and drag in one minute.
- Focus on one dominant message. Do not submerge the central theme under peripheral and incidental points.
- Examine the spot for the unintended and latent dysfunctions or hidden messages.
- Use strong endings such as:
 - a punctuating statement;
 - a thought-provoking question;
 - a strong declaration;
 - pleasant or amusing repartee;
 - a comical note;
 - a resolution of the conflict;
 - an open but provocative ending;
 - a clear reminder.
- Repeat key lines several times, or as often as necessary and possible. Take the cue from commercial advertisements that repeat their slogan or the brand three to six times, if only to heighten recall value.
- Make the tag line distinct from the principal message. It should not interfere, muddle, complicate or becloud the main issue. Do not be tempted to overload the end obtrusively with institutional credits. The acknowledgements could backfire on these institutions. A more subtle approach might be considered rather than the apparent propaganda-like manner of putting tag lines. The tail should not wag the dog!
- Base the format to be used on practical considerations:
 - Which line shall be most effective in delivery of the message?
 - What logistical requirements can be met?
 - Can we afford the fee for a star-personality endorsement?
 - Do we have transportation, money and staff to get a testimonial from a farmer in a place 500 kilometers away?
 - Are there competent musical talents-composer, arranger, musicians, band, etc -available in the station?
 - Beware, some literary pieces may deserve literary awards. However, they are not necessarily effective message carriers.
 - At the end of the production, check result message against the intended message. Pre-test the final appeal with some intended receivers.

Avoid making the plot too complicated. There is not much room for complex story lines.

Focus on one dominant message. Do not submerge the central theme under peripheral and incidental points.

(4) Various Formats of Radio Spots

1. Mini-drama

- Dialogue must be clear, exciting and natural.
- Delivery of lines should be lively and realistic.
- The plot must be simple.
- The story should zero in on, and drive home, the principal message.
- Transition should be swift and smooth.
- Resolution should come in a reasonable and logical manner rather than forced through.

2. Straight Announcement

- This format is the easiest and least costly to prepare.
- The script must be exciting and moving.
- The producer must select the most effective voice to deliver the script.
- There must be some flexibility and variation in the mode of delivery. Avoid monotony.
- While you employ ways to make the script stimulating there is no need to be flimsy and unnatural in both the script writing and delivery. Triviality could turn off listeners.
- A solid punch line should clinch the message to:
 - conclude a discussion
 - resolve an issue
 - stimulate the audience to think hard
 - summarize points
 - open up a line of thought
 - deliver a specific instruction

3. Endorsement by Authorities and Personalities

For the message and information to carry the highest credibility and preclude any controversy it should originate from the most recognized experts – from the “horse’s mouth”, so to speak. A doctor or specialist should issue health tips. Agricultural information should preferably come from a farmer or an agriculturist. Other personalities such as celebrities, sports figures, political leaders or respectable persons in the community may have credibility but their respective areas of work do not indicate professional or vocational expertise. A movie celebrity or a basketball star will lack credibility endorsing an agricultural practice or a technological practice if he/she is not directly involved in it.

Testimonial

This is also an endorsement, usually from somebody who has actually tried a product, idea, practiced a method or a regular denizen who might have seen how something that is being promoted actually worked. A testimonial brings down the

For the message and information to carry the highest credibility and preclude any controversy it should originate from the most recognized experts - from the “horse’s mouth”, so to speak.

programme material to the level of regular people.

Collage, Montage and Vox Pops

These are quick snatches of people’s voices that are arranged to demonstrate the range of views and feelings of the citizenry. A differentiation among the terms could be made in the following manner.

- Vox pop (vox populi) – voice of a regular member of society expressing an opinion from his/her personal point of view.
- Collage – an assembly of unrelated voices focusing on an issue.
- Montage – a series of assorted voices of people, played one after the other with the design to portray one theme or story.

Example:

SFX : FARM SOUND

Farmer : *Too many of the farmers are getting sick.*

Woman: *Chemicals are too expensive. Can't we think of using other methods to control pests?*

Child : *The dragonflies are our friends. They should not be killed.*

Doctor : *Stay away from chemicals that poison our bodies.*

STINGER MUSIC

Announcer : *It is time to limit the use of chemicals on our farms. Let us promote integrated pest management.*

CURTAIN CHORD

4. Dialogue

Use two voice qualities that are distinctly identifiable rather than mistakable – man and woman, old and young, gruff and pleasant, big and small, high pitch and low pitch, etc. Common every-day language that flows in a conversational manner should characterize the dialogue in order for it to sound natural. The dialogue must excite and stimulate the audience.

5. Musical Jingle

It does not always require a professional musician to make a good jingle. Any one who has some fascination for music may come up with a big hit with little expense. The musical jingles that became popular are those that have the following characteristics.

- Simplicity of message, melody and lyrics.
- Clarity of the wording and idea.
- Unity of the message.
- Repetition of a main line.
- Outstanding melodic line that lingers in the minds of listeners.

It does not always require a professional musician to make a good jingle.

Do not succumb to the temptation of loading too many ideas into one minute, much less 30 seconds.

Do not succumb to the temptation of loading too many ideas into one minute, much less 30-seconds. It is more practical to repeat a central idea that you consider would become a byword, or an anchor melody for remembering some details of the message.

Do not discount the possibility that old popular melodies with adopted lyrics can work wonders. You need not create entirely new melodies for every jingle you make. Old melodies could also be adopted. Do check with recording companies if a particular popular song could be adopted for a developmental jingle without violating intellectual property rights before venturing to use it.

Instrumentation must not be so heavy as to drown the lyrics. Bright and lilting instrumental sounds may be selected, if only to add brilliance to the sound of the jingle.

One professional jingle maker, a senior producer of a music recording company, says he normally adopts his melody from a familiar tune. He makes some modifications on old pop songs to give the melody the lead of easy recognition. After all, he says, some 50 to 80 percent of all compositions are virtual adaptations of certain other musical patterns.

6. Question and Answer

This form of dialogue should excite the listeners by way of thought provoking questions and interesting answers.

7. Puzzles and Quizzes

When the listener is placed in a situation where he gropes for answers to questions and puzzles he is captivated. As in other formats, the questions must be stimulating and relevant. Trifling queries, hackneyed and corny questions, will only sound cheap and petty. They will drive the listeners away. Only new ideas and interesting questions will arouse the listeners.

5. Magazine Program

The name, and perhaps the concept of radio magazine, is borrowed from the printed version. It features a variety of topics and formats that are presented regularly. However, the magazine is often designed with a specific audience in mind. It is usually aired as a regular series of programmed editions – daily, weekly, or several times a week. A good magazine uses a wide range of applicable program forms – dialogue, field reports, special features, interviews, music, puzzles, vox pops, moral messages, jokes, news, practical tips, etc. The most potent reason for tuning to a particular program is that the listener liked what he heard previously. Therefore the program must be of similar mould, not too much of change. Needless to say there must be consistency in the program texture, both at the intellectual level and in the emotional appeal of the material.

The magazine program must present fresh and updated content. It must present frequent surprise features. The program that has predictable content is likely to bore listeners.

(1) The Title

As in any radio program the title should be catchy. The name of the program should preferably reflect the presentation's mood and content.

(2) Signature Tune

Identity music is designed to permeate the whole show. The present trend uses the signature tune as “bed” - played as background, transition and filler of gaps during the program. As such it serves as an additional program identity. Hence, the signature music must convey something of the program style and content such as light hearted, cultural, serious, rural or science-orientated.

(3) The Host or Presenter

The host, or hosts, regulates the tone of the program by approach and style. Unless the host has attained superstar status there is good reason to have two presenters working in a lively dialogue style. It makes for a dynamic presentation.

Should the host be a good broadcaster or an expert on the subject matter? This is one decision the producer may have to make. Indeed, the ideal is to find both in the same person. Diversely the expert can be trained into a broadcaster and vice versa to some limited extent. An alternative is to use both as co-hosts. The person who knows his material is generally preferable. Credibility is crucial.

The following are virtues that would add to the “listenability” of the program:

- friendly and outgoing sound
- companionable
- informal
- briskly business-like
- knowledgeable and authoritative.

The name, and perhaps the concept of radio magazine, is borrowed from the printed version.

(4) Linking Style

Once again the way in which items are introduced, the type of humor used, joviality and enthusiasm must remain constant. The presentation should ensure that the various sections and formats blend together.

Keeping the interest high, the dynamic pace going and the vibrant quality of the program sustained is the task of the host. Such qualities are also to be the object of every segment production.

(5) Program Content

The subject matter offered in every section should be new, relevant and interesting. The type of useful information will naturally depend on the particular needs of the target groups. What interests you may be a guide. But first ask yourself how different are you from your listeners.

Section lengths must be trimmed to bite sizes of stimulating scraps and chunks. Reject any item that is too long, too dull, above the listeners' heads or remote from their experience. Throw away items of unsatisfactory technical quality – even if you went 500 kilometers to make the interview.

Long segments of speech, especially by one voice, should be avoided. Different voices, locations, actuality and the use of music bridges and stingers will produce an overall effect of brightness and variety. These music stingers and segment intros need not be trivial.

Sample sequence guide [60-minute magazine development program]

- 00'00" Intro-Signature music
- 01'00" Teasers
Host giving greetings and previewing the salient features/guests of the day's program
- 02'30" Weather report
- 03'00" Local/national news headlines
- 03,30" Farm news round up
- 06'20" Jingle on environment
- 09'00' Field report on opening of auction market
- 12'00" Radio spot on anti-jueteng drive
- 13'00" Follow up discussion by hosts on anti-gambling
- 16'00" Radio spot
- 20'00" Interview with a listener - tips on selecting big piglet for a sow
- 24'00" Radio spot
- 24'30" Music
- 27'30" Community bulletin board—boat/ transport, etc
- 29'00" Station ID time check
- 30'00" Signature tune (intro to 2nd portion)

continue on next page

Keeping the interest high, the dynamic pace going and the vibrant quality of the program sustained is the task of the host.

The subject matter offered in every section should be new, relevant and interesting.

30'30"	Studio interview with successful piña cloth weaver
35'00"	Jingle on irrigation
35'30"	2 nd portion of interview with piña cloth weaver
40'00"	Music
43'00"	Field report on prices of commodities in the market
46'00"	Tips on how to detect dynamite-caught fish
50'00"	Radio spot
51'00"	Feature report on personality of the day (women club officer)
54'00"	Thought for the day (repeated and expounded)
57'00"	Teasers for next program Parting words
58'00"	Standard extro-signature tune
59'00"	Station ID

*Rehearse
the scripted
narration
for pace,
pronunciation,
emphasis,
and style.*

(6) Studio Production

- Rehearse the scripted narration for pace, pronunciation, emphasis, and style.
- All tapes, segment intros, music, interviews should be well timed.
- Provide the technician with a copy of the script, or at least a sequence guide. Confer with him/her on cue points and on flow of material. In and out cues must be clear with the technician.
- When recording or doing the program live give warning of approaching cues to the technician. Alert the studio operator or engineer of coming up segments, ending or starting of new material.
- Recognize the limitations of the machine and the personnel who will be handling the engineering side of the production.

6. Radio Voice Performance

Voice that little sound produced by vibrations in the throat and mouth triggered by small amounts of wind passing through the upper respiratory system, can move a whole army. It can also prevent armies from marching. By learning to use and control the voice, “armies” can be “created” and “dissipated”.

How do you communicate on radio so that you will influence the lives of people in your community? This pursuit is not easy, but when you discover how to use your voice properly you will be on your way.

The word ‘announcer’ is used primarily to describe any one of the men and women who convey information via the electronic media. The term includes several categories of radio performers – deejay, newscaster, emcee, sports caster, host, narrator and commentator. An important and fascinating radio performing personality, not usually included in the announcing group, is the drama talent.

(1) Qualities of Radio Performers

The first responsibility of the men and women behind the mike is to communicate in an intelligible way. Hence, the radio performer needs to develop and refine his/her speaking skills – articulation, enunciation, pronunciation, variety, intonation and naturalness. Increasingly, education in the communication field has become an important factor.

While a strong case can be made for a formal education, education alone is not a guarantee of employment, much less of success. Other inherent qualities serving as capital are the talent of the performer, basic speaking qualities, intelligence and natural rapport with the audience. Regardless, all the inborn and acquired qualities of a beginner announcer, or talent, could be enhanced through practice, study and conscientious effort to improve.

Experience may come in all shapes and forms. The expectation is that experience cultivates the endowed abilities of a person and moulds his/her personality. Confidence, adeptness and maturity are, of course, acquired through years of actual work on the air. One can never stop working at improving.

(2) Voice Quality

No one will dispute that a naturally rich and lushly textured voice is an initial asset to an aspiring performer. A deep voice alone does not shape an announcer or a talent. Take an industry survey. Not all the top radio personalities possess the deep golden voice. What most of them possess is the ability to talk in a clear, concise and personable style. After all, that is what communication is all about. The substance and choice of material for the speech is another issue that will not be discussed in this module.

Every person can cultivate his/her voice to a level that is pleasing and appealing to listeners. There are ways to enhance voice quality, to

Voice that little sound produced by vibrations in the throat and mouth triggered by small amounts of wind passing through the upper respiratory system, can move a whole army.

strengthen a weak or thin voice. For example, correct breathing helps greatly. Simply allow the lungs to replenish themselves with air during pauses. Do not gasp or force air into the lungs. Lack of oxygen when speaking can make the voice weak.

Poor breathing may be attributed to a number of things such as bad posture. Slouching, slumping or sitting too rigidly twists and contorts the lungs and the diaphragm. When the body is bent over it is difficult to take in air freely.

(3) Relaxing the Voice

A relaxed voice sounds best. A nervous or agitated voice loses its depth, range and texture. Radio performers must learn to relax before they go on air.

Rotating the upper body and the head for several minutes can relieve tightness in the muscles related to the production of the voice, specifically those in the neck or shoulders.

Casually flexing the arms and shoulder muscles, letting the jaw hang open and shaking the arms may loosen up muscles. Deep breathing exercises and humming can work to loosen up the muscles around the voice box.

Some broadcasters meditate before airtime to achieve a relaxed state.

A short walk in the fresh air, if possible, may help.

(4) Articulation

Easy and clear expression is another key to improve voice quality. Proper articulation and enunciation add substance to the voice. The tongue, lips and jaw must effectively form words. Unclear speech generally stems from deficient use of the mouth and jaw muscles. All the resonance chambers – mouth, throat, nostrils and chest - must be active and balanced. Mumbling and slurring of words makes for incomprehensible speech, often the defect of many broadcasters.

Practice is the only guarantee that will improve articulation and enunciation.

Taping one's voice and listening to it may reveal defects and can certainly speed up the process of development.

(5) Inflection

Using the blind medium, a radio talent or announcer improves his performance by varying tone and pitch. Moving voice pitch from low to high, or vice versa, better conveys color and emotion. Whether doing sports casting, a drama personification or a deejay stint the voice performer must be able to alter an otherwise monotonous delivery.

Words of warning: Do not exaggerate so as to sound affected and pretentious! There is no alternative to being natural.

A relaxed voice sounds best. A nervous or agitated voice loses its depth, range and texture. Radio performers must learn to relax before they go on air.

(6) Nervousness

Microphone fear is not an unusual phenomenon, especially for newcomers. Most of the fear is self-imposed. Fear is self-defeating if not checked and it is only the broadcast performer who can defuse his/her apprehension. Indeed, experience does eventually develop confidence but there are things that the inexperienced broadcast performer can do to overcome microphone anxiety.

A broadcaster who is prepared to deliver his/her piece should automatically feel secure. He/she is not only confident of the content of script [if he/she prepared it] he/she has also spent time rehearsing. Concentrating on the content of the material rather than the performance can help vanquish fear.

(7) Accents

Radio management normally seeks announcers and performers who are free of regional accents, unless there is the intention to portray provincial or ethnic identities. Nonetheless, more than a few performers have succeeded in carrying their peculiar home accent to a successful career in the competitive broadcasting world. In community radio it is even an advantage.

(8) Pronunciation

The problem of inaccurately pronouncing words often stems from the:

- poor articulation of word parts
- lack of familiarity with a word or name.

Hence, avoid a lazy mouth and slurring of words. Effective articulation contributes to good pronunciation.

Since announcers are often models of good speech, on air they have the responsibility to demonstrate good language - correct grammar and correct pronunciation. Furthermore, listeners take pronunciation as an index of wisdom and familiarity with facts. When encountering strange and unfamiliar words, don't guess, check the dictionary or consult a knowledgeable person. Names of people and places are often pitfalls.

(9) Ad-libbing

To adlib with authority and ease the voice performer must have an agile mind. Effective adlibbing is anchored on knowledge of subject matter. There are numerable situations demanding that the reporter, the announcer, deejay and the talk show host possess skills in delivering spontaneous speech.

A thorough appreciation of the situation, and insight regarding the topic being extemporized, helps the announcer from getting caught without anything to say. Therefore, research and preparation help

Microphone fear is not an unusual phenomenon, especially for newcomers.

the announcer to gather a wealth of knowledge from which to derive sensible, though unscripted, speech.

Even in an impromptu situation the skilful ad-libber immediately tries to make a structure of his/her speech in his/her mind. A good beginning and strong ending can be achieved if the habit of organizing thoughts is ingrained in the radio voice performer.

As in everything else, practice can enhance spontaneity. Tape yourself describing an object or a situation.

(10) A Polished Performer

The announcer should create a favorable impression with the audience. He/she should have a balanced personality, be extrovert to the extent that he/she speaks with assurance and conviction. He/she should have an interest in people and appreciate what makes listeners think, act and say the things they do. He/she should enjoy meeting people from all walks of life. He/she should enjoy reading and be capable of appreciating and interpreting good writing.

Today's radio announcer is a salesman, performer, teacher and a good citizen. He/she advertises, educates, informs and entertains. He/she influences buying habits and tastes. He/she affects the social, cultural, and political life of the community.

The good announcer is creative enough to come up with fresh ideas each day. He/she is serious enough to discuss civic problems, and humorous enough to greet every morning with a smile, a good joke and a happy song.

- The capable announcer is more than a voice. He/she is a good citizen, sitting in a key spot with a realistic approach to identifying with community life and taking part in a large number of charity drives and worthwhile projects.

(11) A Practice Regimen

If one seriously intends to exploit potential to the hilt, the announcer must establish a program of practice. The frequency and length of practice depends on how many habits need changing.

How often should a beginner practice? The more frequently the better. However, speech practice should not be a half-hearted, absent-minded ritual. Without a critical person evaluating one's speech, pointing to the undesirable points and those that need to be improved, the practice will lead to nothing other than to establish the habit of repeating mistakes. He/she should seek an objective ear, or better still - ears, to listen and provide critical evaluation.

Analyzing the speech of others is recommended. It is important that the performer wanting to improve his trade hears and scrutinizes varieties of speech, good and bad. He/she needs to make comparisons to identify what is good about one voice and bad about another.

The announcer should create a favorable impression with the audience.

If one seriously intends to exploit potential to the hilt, the announcer must establish a program of practice.

7. Interviewing

Radio's main advantage over newspapers is that the audience can hear what people say in their own words and voice. Broadcast interviews and quotes carry an authority which quotes in the newspapers can never match.

(1) The Basic Approach

An interview is aimed at drawing out information, ideas or emotion from an expert, a personality or a regular person through asking questions.

An interview is not a discussion. Therefore, the best advice given to an interviewer is to not be drawn into answering questions that the interviewee may put to him/her. The interviewer is not there to argue, agree or disagree. He/she is there to ask questions!

An interview is expected to be a spontaneous event. Any hint of it being rehearsed or scripted spoils the program material.

There are three parties to the interview, the interviewer asking questions, the interviewee answering those questions and the listeners listening to the whole process. The most important party - the listener - is absent from the act.

(2) Why Interview?

A good interview:

- adds variety and interest to the program or the station
- adds credibility to the broadcast
- adds authenticity to a presentation
- makes for easy listening
- adds human interest
- allows members of the audience to participate
- brings experts, news sources and personalities into direct contact with other members of society.

(3) What Makes a Good Interview?

Whether it is with a scientist, man-on-the-street, an outstanding farmer or a movie personality the following are virtues of a good interview.

- The purpose is clear. The interviewer is guided by the specific information he aims to get from the interviewee.
- Preparation and research is well done, no matter how short the time allowed. Tapes and fully charged batteries are on hand. Enough of the basic information has been obtained regarding the topic and the interviewee.
- Questions are focused on the objectives. They are direct and short, simple and intelligible as well as stimulating.
- The discussion develops logically from beginning to end.
- The audience is involved. Subject matter is relevant to the needs of the listeners. Questions elicit what the average person likes to

Radio's main advantage over newspapers is that the audience can hear what people say in their own words and voice.

know.

- The interviewer conducts the interview impartially. He/she does not make judgments and does not express his/her personal opinion
- the interviewer controls the pace, topic development, duration and the mood of the interview.
- The interview sounds spontaneous and conversational.
- The interview is interesting and must sound so. It should hold the audience from beginning to end.

(4) Dig into the Background

Gather sufficient background on the subject matter of the interview. Listeners have little tolerance for shallowness and ignorance on the part of the interviewer.

You may not be given time to gather background on subject matter, especially for a short preparation interview such as an “ambush interview.” Like the soldier’s ammunition, you must forever need to carry much of the information in your head.

The interviewer must keep up to date about stories involving the station and the community. Reading and listening continually is unavoidable for real broadcasters.

(5) Prepare the Questions

You must spend time preparing questions before interviewing. Jot down questions and arrange them in logical order (though you may not follow the same order in the actual interview). Often the mind becomes clearer when contents are spilled on to paper. Even if notes are not referred to this can be a worthwhile exercise.

Beware of deviating from the designated topic to put other topics that might interest you, or a like-minded minority, but would be irrelevant to the majority. Keep to the point. Good questions naturally bring out good answers. With research and preparation the interviewer develops the knack of thinking ahead to the answer he/she is likely to receive before asking the questions.

(6) Get Your Facts Right

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

Reporter: *Director Holgado, how do you deal with the cholera epidemic that has broken out here in Olutanga?*

Interviewee: *Well, two cases of typhoid hardly constitute an epidemic. By the way, I am actually the assistant director and my name is Dr. Cortez. Dr. Holgado has been reassigned elsewhere.*

(7) Check Arrangements

Be sure that an appointment has been made. Confirm the time and place.

Gather sufficient background on the subject matter of the interview. Listeners, have little tolerance for shallowness and ignorance on the part of the interviewer.

Check your portable recorder. You must be familiar with operating the particular machinery in use. There must be enough battery if required. If you should use the AC electricity, is there electricity and appropriate outlets in the place of interview? Does the microphone work? Do you have a blank tape? If necessary, carry spare tapes and batteries. A thorough equipment check should only take two minutes. It can save you hours, and your face.

(8) Personal Presentation

How you look and conduct yourself can make or break the radio station. Your clothes and manner will introduce you to a first time interviewee. His/her first impression of you will affect the whole interview.

The way you sit, how you cross your legs and arms, reveals how you feel. If your interviewee is sitting legs crossed and arms folded you know that he/she is on the defensive and needs to be relaxed.

Beware of putting up barriers. Even if you intend your interview to be adversarial, be friendly. To use the lingo of sport, the best punches are delivered when one's opponent's guard is down.

(9) The Pre-Interview Chat

The short conversation before the interview establishes the rapport between the participants. Here the interviewer sounds out the course he/she proposes for the interview.

A congenial greeting, a firm handshake and a good deal of eye contact are conducive to good rapport. With the initial greeting you make an impression of who you are and the credibility of the radio station.

If the interviewee is tense and nervous he/she needs to be put at ease. A complimentary phrase, a joke or a quip can effectively dissipate the fright of first time interviewees.

(10) Rehearsing

Avoid rehearsing an interview, if necessary simply discuss it generally with your subject. Repeats of interviews are just like trying to rehearse a meal, the taste of the food could no longer be savored. Even a nervous interviewee performs better when the adrenalin is flowing.

Never allow your interviewee to read from a script. Reassure him/her that he /she will perform better without reading from scripts or from notes.

(11) Using Notes

The preparation and writing of questions is useful in planning the interview.

The problems when using them during the interview are:

- eye contact is lost.

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- When the interviewer is concentrating on the questions, he/she is unable to listen to the interviewee.
- Fixed questions make for an inflexible interview.
If you intend to use notes, use them sparingly. One good practice is to make brief notes or headings of important points only.

(12) Ask Questions that Will Get Answers

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

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

(13) Avoid Questions that Yield Yes/No

A *Yes* or *No* answer is often unusable. It is useful only if it will establish a fact that will open the way for a new line of questioning or when it is the outstanding issue on hand. “*Did you endorse the use the planting of Bt corn?*”

(14) Avoid Questions that call for Monologues

“*Will you tell me what the position is regarding environmental problems in this country?*” With this question you can leave your tape recorder running and come back an hour later when the tape is finished!

You must pin your question to one clearly defined point. “*What do you consider is the most urgent environmental problem of this town?*”

Proper scope of your question is important. Too open a question leads to long speeches. Make it too narrow and your interview becomes halting. Flowing dialogue can be achieved with an interactive question eliciting an answer of appropriate length.

(15) Clear Questions

Clear, simple and straightforward questions make for intelligible listening. Stick to one point at a time! The threads of issues should be clearly untangled.

(16) Progress from Point to Point

To achieve logical flow each question should relate to the previous point. When the interviewer needs to refer to a previous point this should be done neatly and followed through by another question that advances the argument. Each question should naturally arise from the previous answer. If the two are only distantly related the interviewer should use a bridge.

If you intend to use notes, use them sparingly. One good practice is to make brief notes or headings of important points only.

To achieve logical flow each question should relate to the previous point.

(17) Avoid Double Questions

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

(18) Relevance to Audience Needs

The interview must concern itself with the lives of people. An interview is neither merely a mental exercise nor plain art. It must address the needs of the community or society.

Immediately move away from abstract ideas. Confront day-to-day realities. If the question is about poverty do not talk about living standards, ask about the food that the people eat, get a description of their homes.

Examples should be concrete and real. If you ask if the rate of inflation is real the concept should be brought down to wages, salaries and the price of specific food.

(19) Avoid Leading Questions

Poor: “*Why did you have to join politics which brings woes and problems to you and your family?*”

Better: “*What did your 9- year old daughter tell you when you announced your candidacy?*”

Poor: “*You were probably not maintaining your tractor correctly. Is that the reason it bogged down?*”

Better: “*When did you last have the oil in your tractor checked?*”

(20) Mixing Statements with Questions

Occasionally, giving background information is called for before arriving at the question. The question and information should be kept separate for the sake of clarity. Then the question at the end should be brief.

“*Now that the Cowboy team has seven wins their coach claims that they will be this year’s champion. Does your Rambo team have any chance?*”

Avoid statements posing as questions.

(21) Avoid Sounding Ignorant

Always check your facts before you launch into an interview. Clear up details during the pre-chat.

Get basic information from all possible sources when you are not familiar with a situation. Beware when you rely merely on your interviewee for backgrounders, he/she can manipulate the interview to his/her advantage.

(22) Winding the Interview

Avoid saying “*And finally...*” A point may arise which begs a clarification or follow up. To say “*This my final question...*” twice sounds a little silly.

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Some phrases may serve as wind up signals if necessary— “*Isang bagay lang po...*” “*Briefly...*”

Avoid questions such as: “*What can you say as a parting statement?*”
With such a question you may expect to be in trouble, especially if the interviewee makes a ten minute final discourse.

Your interview should have a strong finish - a bang - not a whimper. It should end in a way that gives the whole performance a bold and emphatic full stop.

8. Some Other Points On Programming

(1) Selection of Broadcast Materials

The events and personalities that the station choose to put on air, including the amount of time that it devotes to them, will reflect the station's bias. If it broadcasts the entire proceedings of a beauty contest listeners get the impression that it condones, or gives social significance to, the event. If it puts a ten-minute interview on air with a gambling lord who doled out a P1,000 donation to a charity ball the station puts aside the adverse impact of gambling.

On the other hand, if the station gives more importance to those who strive to achieve than to less motivated personalities it can send an inspirational message to young people. Science contests, in lieu of pure movie gossip, can demonstrate the serious educational thrust of the station.

If it concentrates on playing American rock music and fails to give adequate time for local and community developed renditions, the station does not promote patronage of native talent and products. Similarly, if an event of one political party is covered, and not the other, the station can be seen as taking sides in an electoral contest.

The station is expected to always strive for balance in presentation of material, particularly in cases of diversity of ideas and conflicts. While the perfect balance is unattainable the broadcaster must bear in mind that audiences can readily discern the bias and prejudices of a broadcaster or the station.

In general, the station should project a positive image by opting for materials that educate the listeners. Program material must present facts and depth. The presentation should be geared towards uplifting the community. Education, motivation, intellectual deliberation, opinion formation based on reason should be developed.

Even as community broadcasters are urged to "join the building gang rather than the wrecking crew," malpractice and wrongdoing of leaders and public officials must be pointed out. These exposes, however, should be a product of meticulous research and establish unimpeachable data rather than conjecture or speculation.

(2) Views and Opinions

Interpretation, analysis, editorials and opinions have to be well thought out. Better still, they must be the output of careful deliberation by a group of responsible people in the radio station who have access to adequate facts. The community radio council, or a special editorial board mandated by the CMC, might handle the station editorials on such issues as forest denudation, child rights, cooperativism, education on family relationships. A separate section in this chapter deals with editorials.

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In general, the station should project a positive image by opting for materials that educate the listeners.

Personal attacks should give way to logical analysis and presentation of facts. The oft repeated phrase “walang personalan’ [nothing personal] might well find its application as a policy for opinion slots. Opinions expressed by community members on tape, telephone or live interviews must always be divested of slanderous remarks or name-calling. Nothing defamatory or libelous must be allowed to go on the air.

(3) Vox pops

The voice of the people (voz populi) is important in community radio. Views coming from a wide social spectrum depict the conscience of the citizenry. A mobile tape recorder that picks up speech, from the one sentence to three-minute interview, will develop the authenticity of public opinion. Again, the station must endeavor to achieve balance of views.

Vox pops can either be aired at random during whole program hours or aired in specific slots devoted solely to public opinion. They can also be accommodated in a public affairs, news or documentary program.

(4) Documentary Programs

Considered as the highest form of radio programs, documentaries usually take more time, effort and perhaps money to prepare. Documentaries take an intense look at an issue and present the findings in as balanced and comprehensive a manner as possible. The feature usually starts from originally compiled information, voice clips and lowdowns gathered in normal news activities and interviews accomplished by the station. Other information, actualities and materials are sought to paint a thorough picture of a problem.

The documentary can have a short dramatization of the situation, interviews, vox pops, voice clips, relevant music as well as live commentaries. While it is easy to tilt balance in documentary presentation the noble aim is to paint an impartial picture of a question. Integrity is put on line every time the station presents a documentary.

(5) Side Remarks

Most of the strong and hard-hitting comments do not come during a commentary or editorial program. They are off-the-cuff remarks delivered, either wittingly or unwittingly, by the station personalities or guests.

In one instance a TV newscaster, who scorned the interview done by the station with a notorious couple, was asked to resign when she wryly commented, “why does television have to glorify thieves?”

The author of this manuscript used to give out news and receive live field reports in a radio magazine program. At the end of one field report about a statement coming from the President the technician

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Considered as the highest form of radio programs, documentaries usually take more time, effort and perhaps money to prepare.

played one of the many voice clips done by a seven year old girl, "Tito Louie, isn't it a sin to tell lies?" Consequently a letter was received from the Information Minister pleading for the program not be too harsh on the President.

Some radio personalities are adept at employing these short quips. The impact could be truly stinging but unless done on purpose, and as part of the general picture painting, they must be used sparingly. The seemingly off-the-cuff remarks can be repulsive, amusing, and derisive or simply arise out of bad taste. People who use the station microphone should be advised to doubly watch their tongue. When the tongue slips it is sometimes worse than the foot.

(6) Interviews and Panel Discussion

The very choice of interviewees and panelist often indicates the partiality or impartiality of the station. The length of the interview, together with the manner of questioning, reveals the leanings of the producer, host and/or the station. Leading questions reveal the interviewers positions.

The way guests are addressed gives away the disposition of the program host. For example, the following ways to address a representative suggests how the host would like to regard his guests:

1. "Our beloved and handsome congressman, Honorable Jose Valdez"
2. "The Honorable Jose Valdez"
3. "Honorable Peping Valdez"
4. "Congressman Jose Valdez"
5. "Mr. Congressman"
6. "Mr. Jose Valdez"
7. "Ka Peping"

9. On Music Programs

- (1) Avoid speaking over music without a purpose. That may sound discourteous to your listeners. Listeners would like to hear the whole selection.
Some may be taping the music.
- (2) Let the music, or at least the vocal part, finish before making any announcement. Don't make a habit of starting music before the introduction or narration is through.
- (3) On occasions when you need to speak over music, never do so when the vocals are on.
- (4) Cue the succeeding piece as other music is playing. Cue it correctly to start on the first note.
- (5) Do not allow people to disturb you while you are on board.
- (6) Program the music beforehand. Have a list that would allow music to be played from one music source to another. Avoid scheduling two succeeding selections coming from a single cassette.
- (7) Choose instrumental music as background or theme.
- (8) Define your audience and choose the music that will attract the majority.
- (9) The musical taste of people was formed in their teens.
- (10) Do not try to have too wide a variety, or contrast, of music that pleases noone.
- (11) The basic categories which contain their own subdivision can be listed as follows:
 - Top 40
 - Progressive rock
 - Black soul / funk
 - Disco-beat
 - Jazz
 - Folk
 - Country
 - Latin American
 - Middle of the road
 - Light classical, orchestrated-operetta
 - Classical symphonic – opera etc.
- (12) When the broad category of music is established try to make a combination of tempos and sounds to achieve the essential variety within any chosen consistency:
 - Vocal – male, female, duo, group, newcomer, star
 - Tempo – slow, medium, med/bright, up-beat
 - Era – twenties, thirties, forties, fifties, sixties, etc.
 - Sound – big band, string, military band.

Avoid speaking over music without a purpose. That may sound discourteous to your listeners. Listeners would like to hear the whole selection. Some may be taping the music.

Define your audience and choose the music that will attract the majority.

- (13) Make a clock format.
- (14) The time of the day has to be considered in programming music.
- (15) Do not overdo requests and dedications. Your purpose is to broadcast. Do not think only of those who have written in, rather than the audience at large.
- (16) Develop the habit of talking alternately to the general audience and the individual listener.
- (17) Do not play the same record in successive programs just because someone has requested it again.
- (18) Do not read out a lengthy list of names simply because someone has taken the trouble of writing them down.
- (19) Remember that the program aim is to entertain, to give especial pleasure to those who have taken the trouble to send a request, to foster good will by public involvement.
- (20) The program presenter should be consistent in what he does with his music program.
- (21) Do not make long speeches. The declared intention of music programs is to play records. Speech should be the central ingredient.
- (22) Encourage your listeners to contribute poems, quotations, thoughts, proverbs, short info that will get them involved in the program as well as in serving the community.