

European Radio Training Initiative

Module 2:

BASIC

English

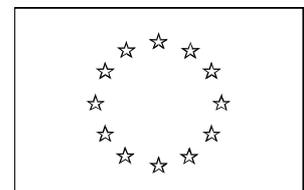
developed by:

Orange 94.0, RadioRobin Hood,
Tilos Radio

supported by:
European Commission

Programme

**LEONARDO DA
VINCI**



RADIO PRODUCTION TRAINING

Module 2 – Basic Course

EUROPEAN COMMISSION

LEONARDO DA VINCI

RADIO PRODUCTION TRAINING

MODULE 2: BASIC COURSE

PREAMBLE:

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RADIO PRODUCTION TRAINING

Module 2: Basic course

PREAMBLE:

This introductory material aims to provide the very basic knowledge to individuals or specific target groups working closely with community radios. It is a trainer curriculum and checklist for Radio production basic courses.

It is a flexible material that can be adjusted according to the group size, structure and background skills and the duration of the course as well. That's a rather sweeping summary that intends to sustain the participants through the day course.

Our experience has proven that it is normally covered within 16 -18 hours with 6 to 8 participants per trainer.

This material is based on the AMARC Europe Radio training pack and is reflecting the main points of the brochure with key features from our experience in Radio Robin Hood, Radio Orange 94.0 and Tilos Radio as well. It has been adjusted to our particular target groups and or multicultural community environment needs and local standards with relevant professional quality.

We are grateful to Amarc-Europe for the training pack, for its innovative and pragmatic approach meant to enhance the work of community radios, while protecting the quality and effectiveness of the training.

- We expect that this module will figure out further ways to increase the effective use of target groups resources.
- Why this training material?

In the framework of the European Union Leonardo da vinci projects, the partners have agreed to develop and update accurate radio production training tools based on our respective experiences in community radio training and good practices.

Obviously, a basic course suits the needs of the majority of community radio stations' target groups. Their time is shared between many and various occupations. The training material has to be well structured alongside a practical methodology modulated to the expectations of the participants who rarely are professionals in Radio production.

This material is meant for trainers involved in community radio broadcasting. It provides the necessary basics and guidelines for a sustainable basic course.

The main objectives of this material is the improvement of quality of vocational training, to enhance the employability of target groups, to raise their awareness about community radio as a mouthpiece of the voiceless and an alternative to the mainstream by drawing under-represented or disadvantaged sectors of communities into radio production.

- **Trainer's guidelines:**

It is very important for a trainer to have guidelines about the course contents, the attitude and flexible methodology for vulnerable groups. Here are some clues:

- The trainer best play is a good self-confidence and good communication skills. It is good to show that every thing is easy and that he is trained to provide the necessary basic knowledge within the limited time;

- the trainer should have good background skills in radio production training and have the necessary experience;
- He should avoid antiquated procedures that don't adequately deal with the problems the community radio movement is facing today. The community radio sector is expanding very fast, especially in terms of quality, experience, theoretical and technical knowledge. It is very competitive;
- the trainer should start with warming up exercises as an ice breaking approach. During the whole course, it's good to keep in mind the most commonly observed difficulties with different target groups, such as techno fear, awe of technical terms, awe of writing, frustration and exclusion feelings, boredom and the like;
- avoid stereotypes and globalisation and respect skills of the participants;
- test the motivations of participants before hand: how and why they are involved in the course? What are they expecting to do with the new skills?
- keep in mind the context of community radio during the whole session and make clear the fact that the listeners are presenting the programs themselves.

Contents:

1. INTRODUCTION

- Presentation of the trainer, stressing his experience in the radio production field and training for community radio;
- Familiarise the participants with the context and allow them to present themselves and to talk about their respective experiences in different domains. The possibility for participants to ask few questions during the warming-up exercises is necessary and the trainer takes the opportunity to test their respective interests in radio production work.
- The trainer introduces the aim, the assumptions, the context of the course, and announces the subjects to be covered by the course.

2. COMMUNITY RADIO, ETHICAL ISSUES, LEGISLATION

2.1. Community radio:

General concept:

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

- Alternative voices to mainstream and commercial stations. Community radio means radio in the community, for the community, about the community and by the community.

Community radios are normally owned by non- profit making groups, co-operatives, students, trade unions, universities, municipalities, rural groups, churches, and other grass roots organisations. They are financed by donations, international bodies, and owner's associations, fundraising, by listeners themselves or by governmental

bodies. All voices are broadcasted without discrimination or censorship. The main aim is community building, in a context of closeness, a bridge, a step toward others beyond differences.

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

The programming, the signal and the broadcasting schedule are modulated in the image of their listeners because they present programmes themselves. More details about the definition of community radio are available on the AMARC website.

Note: the trainer briefs the participants about the history of the community radio and answers beforehand relevant questions as a matter of illustration: who are the founder members of the radio? When? What was their philosophy? Why the needs of an alternative voice? Who are making programmes? Where has the Radio been getting its financial resources? Who are making decisions about programmes?

Programming for community radio:

The trainer begins by stressing differences with mainstream and commercial stations: mainstream stations: state run and commercial radio stations. Their main aim is to maximise their audience and to sell advertisements. The staff is mainly made of “paid professionals” who don’t see themselves as part of the target groups. Their music is normally “easy - listening” or “top hits”.

From the very meaning of a community radio, the community has a participative role in the programming. The relationship with the listeners is the key. It is the reason why community participatory programmes made by listeners themselves are very common. The music is modulated according to the listenership. Minorities, marginalised groups, women and migrants are involved in all activities of the station. They make, normally on a voluntary basis, programmes for their respective groups enjoying full independence without any censorship or dictatorship. It is their station, which is there for them and by them. The volunteers are locally trained for a high quality production.

Ethical and legal aspects:

aims:

sensibilbilty of the trainees for ethical aspects

sensibility of the trainees for legal aspects

basic knowledge of copyright laws

ethical aspects:

No sexism, No discrimination, and No racism: these are most of the community stations leitmotives and basic principles. The station keeps its door open to all without any discrimination. Its programs don’t suffer any censorship, any dictatorship or any other limitations from the management or the permanent staff. The station maintains a high profile by prohibiting any kind of sexism, discrimination or racism.

Responsibility of a broadcaster: trainees have to understand how powerful the medium is, they are going to use. They can reach many people at the same time and therefore convey quantities of information, opinions and comments. This gives a certain power and responsibility. The listeners always get the message and understand if they are part of the stations or excluded, or only seen as passive

recipients. The persons who are presenting programs, the style they are using, the people they are interviewing, the space given to alternative voices, etc are doing it as a person.

Objectivity:

It is important to be truth conscious for all broadcasters and journalists. The truth has to be recounted within its environment uninfluenced by personal feelings, opinions, belief prejudices or cultures. The word “objectivity” refers to the view that the truth of a thing is independent from the observing subject. The objectivity is a permanent guideline for a community media along practices which avoid “bias”, “misquotes”, defamation, slander and the like.

Defamation:

The lectric law library defines defamation as follows:

“an act of communication that causes someone to be shamed, ridiculed, held in contempt, lowered in the estimation of the community, or to lose employment status or earnings or otherwise suffer a damaged reputation. Such defamation is couched in ‘defamatory language’. Libel and slander are defamation”.

Copyright:

Copyright, body of legal rights that protect creative works from being reproduced, performed, or disseminated by others without permission. The owner of copyright has the exclusive right to reproduce a protected work; to prepare derivative works that only slightly change the protected work; to sell or lend copies of the protected work to the public; to perform protected works in public for profit; and to display copyrighted works publicly. These basic exclusive rights of copyright owners are subject to exceptions depending on the type of work and the type of use made by others.

The copyright protection rights apply to music, news, books and newspapers materials. The laws provide when they can be used or credited.

3. MICROPHONES AND PORTABLE RECORDERS

Devices (different types of portable recorders, brief history of different devices, advantages and disadvantages);

- DAT Recorders (digital audio tape)
- Reel to Reel Recorders
- Cassette Recorders
- Mini-disc Recorder

It’s good, when applicable, for the trainer to have a sample of each portable device and accessories. So the trainees can get familiarised with advantages and disadvantages of each. I.e. the Reel to Reel Recorder is normally heavier and bigger, because they provide rooms for tapes, which are normally big. DAT-Recorders and tapes are usually very expensive.

The trainer has to make a demonstration of each: recording and listening back. It’s only after having done exercises themselves, that trainees can ask questions.

Mini disc portable recorder:

In our stations, the Mini disc recorder is the most popular recording device. For a basic course, we provide the necessary information about what one can do with a Mini disc? Recording, listening, easy editing and troubleshooting.

Connections:

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

Recording from a microphone:

- Before recording, confirm the MD is recordable (not protected) and has a recording space
- make sure the microphone is well connected and is functioning properly (see microphone section 3.3.)
- select the sensitivity of the microphone with “MIC SENS” at the bottom of the recorder. Usually set it to “HIGH”. When recording loud sounds (live concert, crowd voices) set it to “LOW”.
- press and slide the “REC” (red switch on the front panel) to the right. There is a REC indicator, which lights up while recording or flashes when the recording is paused.
- To stop recording, press “■” button, if you intend to resume or “||” (pause), if you want to continue the recording later (press again “||” button to continue).
- When you have pressed “■” while recording, and you like to continue at the end of the previous recording, press “end search” button and slide “REC”.
- To end recording, press “■”, open the lid and remove the MD.
- The level of the recorded sound is adjusted automatically. You can monitor the sound by using the headphones and adjusting the volume. This does not affect the recording.

- Playing back
- Insert an MD and press “⇒” to play. To listen, just plug in the headphones and adjust the volume with + or - .
- To stop play, press “■”
- To pause, press “||” and press it again to continue.
- to chose a special track use the jog wheel
- To terminate, press “■”, slide “open”, lift the lid and remove the MD.

Erase

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

Editing

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

- Erasing
- To erase a part of a track. Add track marks at the beginning and the end of the part to be erased. While playing or pausing an MD, press “track mark”. A track mark is automatically added, and the number of tracks increases. Then play that part and erase it.
- Moving recorded tracks: while playing the track you like to move, keep pressing and press “title/enter”. The recorder will play it repeatedly waiting for further instructions. Rotate the vertical jog wheel to select the new track position. Press “title/enter” again to have the track moved to the new position. You can move the track as well by pressing the jog wheel after you have selected its new place.

Troubleshooting

- Blinking “Hold” appears slide “HOLD” button to the left.
- The record does not work or is poor: check the battery. Check the audio sources and the connections. If necessary, disconnect every thing and restart afresh. When the MD is protected, you can not record on it, unless you slide the tab at the back end from the record-protect position.
- Overwriting: to avoid the recorder to overwrite, always press “end search” before recording.
- Headphones are too loud, low, or silent: adjust the volume with + or -.
- Distorted or poor signal: if the audio source is closer enough to the microphone, maybe while operating, the recorder received a mechanical shock, too much static, abnormal power voltage caused by lightning. Or maybe you are under a strong magnetic influence (cell phone, computer) or near electric apparatus (high voltage power lines, fridge) . Restart the operation and make sure the recording conditions are good.

Microphone

The microphone collects sounds from an external source and converts them into electric signal.

There are two basic types of microphones: omnidirectional, uni-directional or cardioid. Normally the omnidirectional microphones which collect the sound waves around are the best when recording background noise, actuality interviews. Though, it's advisable to have it closer to the source. The Uni-directional is normally used in sound proofed studios.

What is needed?

Of course the recorder as the masterpiece, a microphone, a lead which connects the microphone to the recorder and, if available, a windshield.

A windshield is important when you are recording outside, it plays the role of wind-stopper and improve the quality.

Before you start, test the equipment and the connections, and proceed by a brief test recording.

"The microphone is very sensitive. When recording, hold it firmly, but not tightly. To avoid moving the mic lead, take a small loop of it in your mic hand, being careful that it's not actually touching the body of the mic"

Put the recorder into record mode, and if it has its own speakers, close them to avoid feedback or undesired echoes.

For interviews, make sure the mic is about 15 cm from the mouth, a bit down from the chin.

After recording, every time rewind a bit and confirm if you have recorded something. In noisy or windy places, busy streets or any other kind of noise you don't like to have in your background, try to minimise its effect by using your body as a shield by turning your back to the source of noise. In those cases, it can be better to have the microphone more closely to the lips of the interviewee, just below the chin.

4. INTERVIEW TECHNIQUES AND TYPES OF RADIO PROGRAMS

Interview techniques:

The trainer has to make sure the trainees understand how to conduct interviews, how to prepare close and open questions and write down a cue before the interview, how to brief the interviewee before the interview, what attitude to have before and during the interview and what are the different types of interviews.

Types of interview:

basically there are three types of interviews:

concerning facts

The focus is on the topic itself.

concerning an opinion

The focus is on an opinion of the interviewee.

concerning a person

The focus is on the person as a human being.

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

Furthermore the main interest can be:

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

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

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

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

Interviewing Techniques:

Check before hand if the necessary equipment is available and functioning well. Make sure you have enough tapes.

Check you have your notebook, pen and notes for questions you want to ask. Be clear what you want to get out of the interview.

there are two main types of questions:

open questions – leave space for the interviewee to talk

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

How to handle the issue of “open and closed” questions?

Ask open questions in the beginning of an interview to make sure the guest is the one who is going to talk more. Your work is just to ask short questions, and to direct him when he loses track or wants to talk about irrelevant stories, propaganda, etc. To conduct the interview in a certain direction the question can be a little more closed, focused on a certain interest.

Examples:

Open questions:

Can you tell us who you are, can you describe your job, can you tell us how the process is going, what is your opinion, who, what, how, why, where, when, etc.

Closed questions:

Mrs. ..., you are the mayor of ...?; Is it true that ...; Can you confirm that ...

Questions have to be short, clear, and focused on the subject.

It is very important to listen carefully to the answers you are recording because they can give you hints for more important questions for the listeners. Don't stick to the list of questions you have written down before the interview.

Handling your guest:

The main point here is to discuss the interview with the guest. Indicate the subjects to be covered and create the degree of rapport that can make the guest feel confident and relax. Ice - breaking is important before interview.

The guest should know that mistakes can be removed and that undesired parts could be removed if he feels like. You should discuss about how he likes to be presented.

Types of radio programmes

Programming for community radio is based on the structure and needs of listeners. Here are different types of radio programmes very common in the community radio environment and in other radio stations as well. Definitely, each type of station will adapt according to its aims, its target, the audience, and its category.

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

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

News bulletins: *the main point is to keep in mind the following ethical aspects: objectivity, balance, accuracy, clarity, brevity, recency, impartiality and legality when preparing or taking the decision about what to include or not in the bulletin. Think about copyrights and sources. This aspect is deepened in additional courses. In the basic course, there is not enough room to discuss news policy, news reading or presentation.*

Commercials: *the aim of such programmes is normally to advertise products, services and things to sell. The commercial has to motivate the potential buyers and to get them moved. It's important to know the interests of the target group, qualities of the object. Choose the right style, voices and background.*

Participatory programmes and listeners forum: *this is crucial for community stations. The programme presenters have to approach the listeners, the local associations and the target groups, set the subjects and topics together after consultations and open the microphone. Sometimes you have incoming correspondence from the listeners. If they are sending in questions, think about the right person to answer. Rarely, this person will be a staff member but a knowledgeable, an experienced, a local leader, a specialist or the authority. Read the letter or the question and ask different people to answer. Sometimes the listeners themselves prefer to voice their requests themselves. The so-called "phone - in" programme is a kind of participatory programme. Its purpose is to allow live community action, so the listeners can call in and express their views on a particular topic of interests. The producer is the moderator of the presentation, so he can*

channel all the inputs towards the goal he aims to achieve. In Finland, the access to phone facilities is not a problem.

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

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

Current affairs programmes: Those programmes aim to analyse, discuss or probe issues that are currently in the news. They can be interviews or studio discussions on or off-air. They have to be planned in advance with a reliable research. The main point is to influence or to add to the debate on a current issue. Current affairs vary from one group to another. They are made of reactions, comments and alternatives opinions. Example: if the city has passed a decision to limit disco opening hours from 6 to 3 hours because of the noise, it will raise a debate which will interest more disco users (youngsters, middle aged people) than other people. It's good to invite people from the very group, along a city council member, a disco owner or staff, a society expert and some people from the disco vicinity.

Documentaries and features: Documentaries and features highlight normally one topic and can start with this kind of introduction: this week's topic is the organisation of educational system in the city of Turku, this week's guest is the Chancellor of Åbo Akademi university, we discuss about the history, the organisation, the funding, the scholarship..., this month we visit the historical Turku castle,...

The difference between Documentary and feature is that the first is based on facts, documentary evidence with clear sources and contemporary interviews while a feature is a very free form of documentary. Features can imagine the more likely stories to fill gaps (i.e. imagine the first human on the moon asking himself if he'll be back to earth, if all parameters have been well calculated, if there is no bad surprises, ...). The documentary stacks on documented stories (e.g. What was the feeling like being the first person on the moon?)

5. PLANNING SHORT PROGRAMMES AND EXERCISES

Select the subject:

For different target groups of the radio training provided by Radio Robin Hood, the training experience has proven that it's better to plan at this stage a short programme based on an interview. It suits our main targets: trade unions, refugees and immigrants, youngsters, unemployed people and women's associations. The trainer starts by writing down together with the target group the running order of the programme after they have agreed upon which type of radio programme they are going to make.

At Radio Orange 94.0 the experiences are slightly different. The topics can either be chosen by the trainees or being suggested by the trainers. In order to make sure the trainees get to know a big variety of possibilities how to make radio, we shifted the focus on producing small features in groups of 4 to 6 people.

Writing for the radio:

The trainees should be aware that writing for radio is very different from writing for reading. The listeners can hear the material only once and can never ask back or read back, if they haven't understood. Neither can they see the gestures and mimic of the person talking – so everything has to be said.

Because of this the best advice is to find your own style of talking and preparing your words:

The principle is to make the listener think that you are talking to him not reading stories. The style, the structure of sentences, the vocabulary, all is modulated in that view. It's a communication between the presenter or producer and the listener. The script should be suitable for the ears. It's advisable to have a typed script with a presentation which is easy to read, sounding like spontaneous. Avoid writing recto-verso, because such a script is not easy to read. A sentence should not run over the next page, each sheet should end with a full stop. Figures are written in full words, avoiding long enumeration (i.e. not say 1487 people but "almost fifteen hundred people"). Speak out loud what you want to say before you write it down. Write short and clear sentences. Start by the most important fact of the story in order to grab the listener's attention, but make also sure that you still have got something to say throughout the whole programme.

Running orders

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

Example:

Title of the programme

Presenter

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

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

The trainer exercises all the trainees to plan short programmes and to write down running orders.

6. INTRODUCTION TO THE STUDIO

presentation of the studio equipment

At this stage, the trainer has to familiarise people with the studio basic equipment and reduce the techno fear observed with some groups (migrants, women, unions, etc.). After the presentation of the equipment, trainees will enjoy practical exercises, recording the programmes they have planned in the previous chapter. They use the recorded materials of their group-mates.

At Radio Orange 94.0 we found that it is easier for the trainees, if you use a small (mobile) studio – it has the same effect, but the trainees think, before going into the mixing work, that they are only practicing, but when they start it gets serious anyway.

- Mixing desk:

All the studio equipment is connected to the mixing desk. The trainer has to show the role of faders, which control how much volume comes out of the desk. Each fader has a "gain" control which affects how much volume goes into each fader. Levels are measured by a set of meters. For normal programme the meters should display a level between 4 and 6. It's necessary to put on headphones in order to listen to the output. Microphones and monitors are connected to the mixing desk as well.

- Recording in the studio:

Trainees are going to be familiarised with studio recording techniques. Three possibilities are available: Cassette recording deck, Minidisc recorder deck, Real-to-Real machine. It's better to go through the following simple steps:

- . Put on headphones
- . Select the jingle and music
- . Open the microphone fader
- . Press the record button of the deck you have chosen to use
- . Start recording.
- . Insist on the function of faders and how they operate while recording.
- . Make sure the fader of the recording device is closed down
- . Prior to recording make sure the speakers volume is off

After this exercise, the trainer will insert some interviews realised by the trainees.

- Editing exercises.

- . Trainees have used the Minidisc recorder for recording, and they have been shown how they can edit records in a simple way, like "track mark", "erase track", "end search". For a basic course it's not good to confuse them with moving, combining, naming tracks.
- . After recording and inserting interviews, the trainer shows how to edit the records. With a Minidisc recording deck, show how to divide, to delete tracks and to combine. Cassette editing is easier, because you rewind or forward and pause at the right place to edit and you record again from that place. With a real-to-real tape, show how to cut with a razor blade and to fix the splicing tape for joining the two sections of the tape together. Why editing? It's important to remove unnecessary parts, to size down a longer programme, for the clarity of the interview, to remove unwanted noise or long silences, to add some music or other material in order to reach the desired duration of the programme.

Listening to the programmes produced by the trainees

At this step, the trainer takes time to listen, with the participants, to the interviews and recorded shortprogrammes (short feature). There will be a room for some comments about what has been done well, or what has been wrong or difficult. Encourage the trainees to make short programmes using the techniques they have learnt in the course and listen to the programmes.

7. FEEDBACK

It's important for the trainer to assess what has been achieved by the course. All objectives have been met?

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

What are they able to do now?

Do they understand what is a community radio and how it works?

Can they make short and elementary radio programmes?

Looking to the future: what are the plans of trainees for future after this course? How many are willing to learn more about the community radio?

Follow up and continuity: the trainees who want to push further their skills are encouraged to get involved in radio production as volunteers, and the station should have the responsibility of the follow up of the group. The advantage of continuity is that people don't lose the contact with the station after training. From time to time, they should participate in radio programmes.
