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THE USE OF RADIO IN SOCIAL DEVELOPMENT

by
Terry D. Peigh
Martin J. Maloney
Robert C. Higgins
Donald J. Bogue

Media Monograph 5

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PREFACE

Throughout the world, both in industrialized and developing countries, the radio is a major communication force for improving the quality of people's lives. It is a daily companion for several hours to billions, and the size of its audience increases steadily. It provides entertainment, news, and information needed to keep the average citizen adjusted to his world. In addition, it is a major social force in shaping the personalities of youth.

With growing awareness, those who wish to improve the lot of the most disadvantaged segments of society are realizing the potential value of radio, and are making use of it in their efforts. Social development, in the First, Second, and Third Worlds, is communicated in major part by radio.

This little volume is intended to be of help to those who wish to make use of radio (hopefully in conjunction with other media) to promote social development. The focus is on techniques for imparting essential information, motivation, and legitimization for new ideas and practices to an audience which, generally speaking, can be described as "below the poverty line" or is otherwise socially disadvantaged.

The Authors
January, 1979

Chapter One

THE USE OF RADIO FOR SOCIAL DEVELOPMENT

Donald J. Bogue

When faced with the problem of trying to inform large masses of widely dispersed rural and semiliterate or illiterate people about new ideas, services, or products that can improve their lives, a social development worker can turn to one of the most promising solutions—the radio.

In remote villages made almost inaccessible by difficult terrain and poor roads, in almost every nation on earth, there is at least one transistor radio in working order, which is listened to daily. Usually there are several. Similarly, throughout the mushroom-like settlements of impoverished squatters that surround most metropolitan cities, one also finds radios playing all through the day and into the night. On the assumption that a high proportion of these listeners are natural opinion leaders in their community, and that by the two-step flow process they will repeat some of what they hear to their neighbors and friends, each of these radio sets is a potential field worker for a program of social development.

Each year the number and quality of these radio sets increase. For the present and the foreseeable future, radio has the ability to reach people who cannot or do not read, whom it would be difficult or expensive to visit personally, yet who urgently need to be informed of and motivated to participate in programs that will bring about improvements in their personal lives, their communities, and their nations.

However, this “radio solution” to the task of communication for social development can be highly deceptive. The radio has a long history of disappointing those who want to use it primarily for public education, social progress, or promoting the common good. Careful monitoring usually reveals that, when “educational programs” are aired, all but a tiny fraction of the

audience quietly turns the dial to another station or simply turns the set off in order to save the batteries for a time when something more interesting is available. Most of the audience that is left are already converted. Although radio may be cost-effective and useful in reaching this small congregation of believers in order to provide them with additional facts, to stimulate them to talk to their neighbors, and to reinforce them in their convictions, this should not be confused with effectively reaching the great masses of persons who are uninformed and unmotivated.

In many developing countries, one finds radio stations operated by missionary groups which preach sermons over the radio, without gaining many converts. In a very real sense, communicators for social development programs are playing the role of missionary for some socially desirable cause; they too are seeking to gain converts to that cause, be it safe drinking water, better nutrition, longer breast feeding, or family planning. Most radio programs that are obviously "educational" or "welfare oriented" in their content do not reach the intended audience simply because that audience has little interest in being "saved."

Thus, although it is true that people like to listen to radios, as demonstrated by the millions of very poor people who spend substantial portions of their meager incomes in purchasing small transistor sets and batteries to keep them running, it is not true that these people are automatically a part of the audience for social development programming. The money they spend for radio listening could very well be spent for food, clothing, or other essentials. Their primary objective in making this sacrifice is not to gain a better education; they listen for news and entertainment.

The limitations of radio's ability to educate have been well known to broadcasters for at least thirty years. For example, in 1945 the National Association of Broadcasters sponsored a nationwide sample study of the strengths and weaknesses of the radio industry in the United States. The research was guided and analyzed by the famous communication researcher, Paul Lazarsfeld. In his classic report, *The People Look at Radio*, a special effort was made to discover in what way people regard radio as a source of learning. In order to discover how people used radio, the multiple-choice question in Table 1-1 was asked. The statistics in the right-hand column report the percent of respondents who selected each of the choices.¹

Inasmuch as this survey was taken at a time when television was still in its infancy, and radio was still the major medium of mass electronic communication, this finding that about one-half of the listeners *never* use the radio for learning, but only for news and entertainment, is relevant for most developing countries today.

This, however, is only one part of Lazarsfeld's discoveries. He also found that "the people who are more susceptible to radio education are those who need it less."² Educated people tended to use the radio for learning, while

Table 1-1. WHICH OF THE FOLLOWING BEST DESCRIBES THE WAY YOU YOURSELF USE THE RADIO?

Response	Percent
Total	100
1. I may get the news from the radio, but otherwise I use it only for entertainment	46
2. Besides the news and entertainment, I like to listen to some serious or educational programs once in a while. . .	46
3. I listen mostly to serious programs or educational programs and wish there were more of them	6
4. No opinion.	2

Table 1-2. ASIDE FROM NEWS, IN WHAT OTHER FIELDS DOES THE RADIO ADD TO YOUR INFORMATION OR KNOWLEDGE?

Field of learning	Educational attainment of respondents (by percent ^(a))		
	College	High school	Grammar school
General knowledge (politics, current events, history, quiz programs, religion, science, medicine, art, geography, travel.	94	68	49
Practical information (homemaking, agriculture, advertising, or shopping information)	23	35	30
Cultural or enjoyment information (music, drama, sports).	33	28	17
Don't learn from radio or listen only for entertainment.	14	20	36

^(a)The percentages add to more than 100 because more than one answer per person was possible.

less-educated people were much less prone to do this. (See Table 1-2. The responses were cross-tabulated by the educational level of the respondents.)³

It is clear that the least-educated persons had also learned the least, while the most-educated persons had learned the most from radio. *These statistics (which are typical of many other, later studies) do not imply that it is impossible to use the radio for social development, but only that radio has definite limitations for this kind of communication.*

This manual is dedicated to a discussion of how to minimize and overcome these limitations, to push back the barriers to radio learning and radio motivation for social development programs. It is believed that much of this difficulty lies not with the listener, but with the broadcaster. By making the forms (programs and commercials) more interesting and entertaining, we believe it is possible for important social development information to be received, understood, and accepted by a high percentage of the radio audience. Our attention and efforts will be especially focused upon the least educated and most traditionally minded segments of the audience.

The solution to the use of radio for social development

The traditional mode of getting people to learn is by direct teaching; the pupils are assembled in the classroom and a teacher then gives a lecture during which the desired information is imparted. Many a schoolboy and schoolgirl found this a dull and joyless experience. They were greatly relieved when graduation or the call of other duties freed them from the need to attend school. A high percentage of adults still carry this attitude towards classroom education. Much educational programming for radio has followed this classroom pattern. The radio audience has been treated as if it is a class of students waiting to be instructed. A credible teacher is then presented to them, and a segment of radio time, ten to sixty minutes, is devoted to his or her presentation. The inability of this approach to attract and retain a sizable audience of general listeners is now well known. When the lecture format is used, the programmers hope that the privilege of listening to an extraordinarily popular, famous, or high-status person may take some of the curse off the radio-lecture method of social development communication. Except for this special case, the solution to the use of radio for social development lies in entirely different directions.

The "solution" proposed in this monograph rests upon the following findings from radio research:

1. Almost all listeners enjoy hearing news over the radio.
2. A high percentage of the radio listeners respect the radio as a source of information; they believe it is a trustworthy and credible informant. Therefore, what they hear they tend to believe.
3. More than one-half of most radio broadcasting is music, because this is the form of entertainment listeners want most to hear.

4. People who listen to radio quickly become accustomed to and accept short "commercial" or advertising messages (often called "spot announcements").

5. Certain types of nonmusical radio programs are very popular with major segments of the radio audience. Among these are:

- Radio plays
- Serial dramas ("soap operas")
- Comedy programs
- Variety programs
- Quiz programs
- Talks or discussions about public issues
- Sports events
- Religious broadcasts
- Talks on farming (rural audiences)
- Homemaking programs (female audience).

The solution to the problem of overcoming the resistance of listeners to "being educated" instead of "being entertained" is to try to do both simultaneously. The strategy should be to introduce the messages of social development communication into radio programs of the types which the audience likes to hear, and to do so in such an interesting and entertaining way that learning becomes a pleasant and rewarding experience. Instead of trying to replicate the teacher-classroom situation over the air, the communicator complies with the listening preferences of his audience and "packages" his messages in forms that blend in with and/or reflect the programming the audience is accustomed to accepting.

This approach to communication places far greater demands upon the communicator than the conventional approach. It places him in the mainstream of radio programming and demands that he come up with productions which match those of the industry in terms of audience appeal and performance quality. It demands that the communicator interact closely with the regular producers of radio programs and integrate his efforts with theirs. The measure of success for social development communication programming is the degree to which the average listener is unable to distinguish it from general entertainment programming, or the absence of feelings of disappointment or dismay (including the desire to turn the dial or flick the OFF switch) when such programming appears.

In some quarters there is an erroneous belief that the solution recommended above is a "marketing approach" or an "advertising approach" to promoting a new idea or practice. The truth of the matter is that professional classroom educators discovered long ago that the classroom lecture method was a very ineffective method of education and that learning in classrooms is greatly improved by "programming" of the type recommended above. Dramatization, games, discussions, contests, "show and tell," and other entertaining

activities that introduce comedy, suspense, drama, and fun have found their way not only into the schoolroom but also into audio-visual and television programming for education. *Sesame Street* is a world-famous example of this approach applied to television. We simply propose to make a mammoth effort to apply these ideas to radio.

It is true that business corporations and advertisers were among the first to discover that these principles work via radio as well as in the classroom and have applied them to marketing consumer products and services. In this book we will not be recommending that development communicators copy all of the specific program techniques or the viewpoints of advertisers and marketers. Instead, we will suggest that we break their monopoly, learn what is valid and useful for social communication from them, and proceed to innovate in behalf of the particular campaigns that we are attempting to promote.

Social development campaigns that can benefit from radio programming

The number and variety of topics that can benefit from radio programming is large. Because the intention of this manual is to state general principles rather than to present specifics, we will simply list some of the particular topics in order to illustrate the wide range of items which we believe can benefit from this approach to radio programming. The following are typical items from health and medical programs:

- (a) the importance of prenatal diet and medical care for the health of a mother and her newborn child,
- (b) foods to give a baby when weaning is started and how to prepare them,
- (c) practical meals and foods for promoting the growth and health of growing children,
- (d) preventing and treating diarrhea in babies, young children, and adults,
- (e) symptoms of common infectious diseases and what to do when they appear,
- (f) the importance of breast-feeding babies during their first year of life and the foods which lactating mothers should eat,
- (g) the causes of important infectious diseases (tuberculosis, malaria, cholera, leprosy) and how to prevent these diseases from spreading,
- (h) vaccinations—how they work and the importance of innoculating everyone,
- (i) first aid treatment for common injuries, accidents, and health emergencies,
- (j) family planning and methods of contraception.

Examples from the area of agricultural education include:

- (a) how to determine the best fertilizer mixture for particular crops and the quantity to be applied,

- (b) the advantages and disadvantages of new species or hybrid varieties of agricultural crops,
- (c) the importance of growing vegetables for home consumption and how to go about having a home garden,
- (d) common crop diseases and how to prevent or combat them,
- (e) plant and animal insect pests and how to control them.

A long list of examples could be given from other areas, such as home economics, sex education, and community development.

Content and organization of this manual

The remaining eight chapters of this volume deal with principles of radio programming in the "entertainment tradition" recommended above as the solution to social development communication problems. Chapters Two and Three deal with matters that pertain to all programming in general. Chapter Four deals with the very important topic of "spot announcements" or public announcements. Chapters Five and Six discuss the highly important topic of radio drama. Chapter Seven deals with the radio forum. Some examples of radio programming for social development are described in Chapter Eight while Chapter Nine discusses the topic of pretesting and evaluating radio programming.

Because the materials are intended to be statements of general principles that might apply throughout the world in almost every culture, the reader is encouraged to modify and adapt them to his particular context. One of the most important principles, dealt with in the next chapter, is the necessity to know the audience, its media habits, its level of knowledge, and its attitudes towards the topic of communication. This calls for country-specific research. Unfortunately, this basic ingredient is weak in most developing countries. It is a topic of such importance that it is the subject of a separate manual in this series.⁴

Reading this manual should be only the first step in beginning the production of effective radio communication for social development. The next steps should consist of:

- (a) holding numerous and detailed discussions about your problems with as many different producers of successful commercial or general radio programs as possible,
- (b) listening attentively and critically to a large number and variety of radio programs, trying to analyze what makes each one a successful or unsuccessful program,
- (c) producing trial examples of materials pertaining to your particular topic and submitting them to experienced producers for criticism and possible revision,
- (d) pretesting your materials on small samples of the intended audience.

FOOTNOTES

¹Paul F. Lazarsfeld, *The People Look at Radio: Report on a Survey Conducted by the National Opinion Research Center and Analyzed and Interpreted by the Bureau of Applied Social Research* (Chapel Hill, North Carolina: University of North Carolina Press, 1946), p. 55.

²*Ibid.*, p. 71.

³*Ibid.*, p. 72.

⁴Donald J. Bogue, *Techniques for the Measurement of Media Habits and Preferences* (in preparation).

Chapter Two

PROGRAMMING AND PRODUCTION CONSIDERATIONS IN DEVELOPMENT PROGRAMMING

Terry Peigh

Broadcasting serves a threefold purpose: the maintenance, extension, and transmission of a culture. It must concern itself with emergent values, but it must concern itself even more with those transmitted values without which no society can achieve continuity and stability.

J. Schupham,
Broadcasting and the Community

Introduction

The effective use of radio in disseminating favorable attitudes towards social development is limited only by the development organization's credibility, creativity, and accuracy. It is our contention that a proper use of these variables, combined with a firm understanding of the principles of radio programming and production, can increase the effectiveness of social development programs around the world.

The best way to approach this study of radio programming and production is to note the interrelationship between the disciplines of regular broadcast communication and social development (SD) communications. The social development organization is engaged in promoting the adoption of new social services and beliefs; it must utilize the medium of radio in a manner that will best facilitate this effort. That effort will be much more likely to succeed if it makes use of the same principles and production techniques that have been effective in regular broadcast communications. The first part of this chapter deals with the overall orientation needed to begin an SD radio program. The second section concludes with a detailed offering of how best to use the medium of radio to construct effective professional radio programs.

Study of the target audience

Effective radio programming and production must be preceded by a detailed study of the target audience. Only through careful selection and analysis of the intended audience can a programmer best use this medium to further social development within a region.

We have assumed that the social development organization has already decided upon the specific problem about which it plans to diffuse radio messages. We have also assumed that the general content of these messages has been arrived at through discussion and consensus among the SD professional staff. The project is now at a stage where actual programming and production must begin. Before writing scripts and starting rehearsals, however, time must be taken to identify exactly who is in the audience that has to be reached* and to study that audience in order to produce a program that will be found entertaining and believable.

This step begins by determining which groups within the general listening audience are most affected by the particular SD problem. If it is the prenatal care of pregnant women, the relevant audience consists of women of reproductive age. The husbands of these women are a secondary desirable audience. If the program is to deal with a particular plant disease, the audience will consist of farmers who grow the crops which this particular disease attacks. It might be decided to prepare the program primarily for only a segment of the relevant audience: for example, the opinion leaders, the rural folk, the older or the younger members. Instead of leaving the target audience vaguely understood, a brief statement should be written describing precisely the scope of the relevant audience and the subgroup(s) within that audience which will be the prime target of the programming.

A. Opinion leaders as the target audience. The strategy of aiming the messages primarily at opinion leaders has a solid basis in theory. Opinion leaders are local people who learn most easily from radio and who are among the first to adopt new ideas. They are persons who function as small, interpersonal broadcast stations, telling their friends and neighbors what they have heard. Within local villages, the more passive, less venturesome "opinion followers" are more effectively persuaded by the words and demonstrations of these indigenous opinion leaders than by the mass media or even by field workers sent in from outside. The "two-step flow hypothesis" that ideas and concepts "flow from the mass media to opinion leaders and from them to the less active sections of the population"¹ is now three decades old, and has been reverified many times in numerous cultures and with respect to a wide variety of SD themes as well as the marketing of commercial products. Therefore, by

*This information can be gleaned from national health records, public and private health surveys, and audience feedback (comments and queries).

using radio to reach the opinion leaders of a community, one sets into motion a chain reaction by which social development concepts can be communicated on a more personal and more effective level. The ability of the mass media to reach opinion leaders and innovators tends to be culture specific and, at times, difficult, but the empirical results of Tigert and Arnold (and numerous other researchers) demonstrate that the innovator segment of the population can be reached.² The motivational forces behind the spreading of SD-related ideas by opinion leaders are the desire to perform a service to their community and nation and the need for self-involvement.³ On the receiving end of this relationship, the forces motivating others to seek and accept information from opinion leaders are founded on desires to receive important information (information relating to unfamiliar situations which involve taking some risks or performing new behaviors) from known and reliable people (namely, the opinion leaders of their social, religious, political, or vocational groups) on a level more personal than that offered by radio. For communicating ideas relating to subjects as personal and important as any social development theme, use of opinion leaders as a communication intermediary is often the recommended approach.

Opinion leadership exists on several levels: social (via entertainers, educators, and leaders of neighborhood clubs, fraternal organizations, and recreational clubs), political, religious, and vocational (immediate work groups, factory work groups, union groups, trade groups). Within each level, opinion leadership varies by topic; young women may be opinion leaders for style and fashion while older women may be opinion leaders on how to care for sick children. The identification of exactly who, by name, merits the label of opinion leader is an overwhelming task which, luckily, does not have to be undertaken.* Rather, it is more important to estimate the radio listening patterns and habits of the audience which you believe would be most interested in the information and to make efforts to secure broadcast time in line with these listening patterns. For example, in one community it may be found that potential opinion leaders for a given topic tend to listen to radio in the time segments immediately preceding and following the local evening newscasts, a homemakers program, or a religious program. If such were the case, the data would lead the SD organization to purchase (or solicit) these time segments.†

*Note that opinion leaders need not be of the same educational and social level as those whose opinions they "lead."

†Caution should be taken here in assuming that all audiences are firmly entrenched in pre-established listening patterns and that the radio programmer should only concern himself with determining these patterns and fitting his program into these time slots. For some audience segments, this listening pattern need not be so firmly established; the presence of a radio program important to an audience member in a time other than that of his daily listening pattern may lead him to adjust his listening schedule, if he can be informed beforehand that such a program is to be aired.

The designing of radio programs directed to opinion leaders requires special note, for the intention here is not simply to further effective social development via the broadcasting of information to radio listeners, but also to induce these listeners, the opinion leaders, to distribute further this information to other people. As mentioned earlier, opinion leaders undertake their role in an effort to satisfy a need for self-involvement and service to the community. Therefore, the structure and make-up of the SD-oriented radio program directed to opinion leaders should be such as to make it easier to satisfy these needs. This can be facilitated in at least two ways:

1. Stimulate the listener, the opinion leader, to feel that his conversation about a particular SD subject with his group will be beneficial to his community or nation and will heighten his own status in the eyes of his associates. For example, the program could describe how the families of his friends, the community, and the nation would benefit by greater use of family planning methods. It could also stress the importance of local action in solving the problem of over-size families and overly-rapid population growth, and the importance which he as a person can gain by stimulating this local action.
2. Offer facts and information to the opinion leaders that will support their presentation to their constituents. As an example, the program could provide background details and the rationale of disease prevention projects, the location of health centers participating in these projects, the truth or lack of truth surrounding rumors on disease immunization, the importance of unanimous support and participation if the disease is to be conquered.

For most effective programming for opinion leaders, it would be desirable to know as many facts as possible about them—their sex, rural-urban residence, age, level of education, occupation, beliefs, and values. Their media habits and preferences (times of listening and type of programming preferred) should also be known. Lacking specific research evidence, the programmers must rely on any available indirect evidence, or the opinions of experienced producers in the radio industry, and upon the results of pretests.

3. *Demographic subgroups as the target audience.* In the radio and television industries, "audience demographics" refers to the composition of the audience by age, sex, ethnicity, urban-rural residence, occupation, and educational attainment. It is a well-established fact that the audience for a particular radio program, or even for a particular radio station, is not a simple cross-section of all radio listeners. Instead, the young people tend to have favorite radio programs and even favorite radio stations, while older people tend to concentrate on other programs and possibly other stations. Some programs are of interest primarily to women and others to men. Others are intended for people of a particular ethnic or religious group. Still others may be intended to attract persons who do particular types of work or who have a

certain level of education (high or low). The demographic composition of the audience for a particular radio station, and of all stations combined, may change radically with the time of day or evening, with the day of the week, and with the season of the year.

It often will be found desirable to focus the programming upon a particular demographic subgroup in an effort to communicate with persons of a particular age, sex, race, culture, ethnic background, or other demographic characteristic. The strategy behind directing an SD program to such a very specific audience subsector is based on the truth that such an effort can lead to greater audience identification with the program (i.e., identification with its characters and its characters' problems and worries) and thus greater "radio program efficiency." Granted, a program aimed at as specific and small an audience as, for example, sixteen- to twenty-one-year-old boys and girls, many of whom are in need of vocational advice or appropriate sex education, does not allow your message to reach the masses, but the strength and force of the message to this young teenage audience can enable the radio program to be more effective and efficient in communicating to the audience it does reach.

The radio listener, in normal entertainment listening, has a desire for programming that is compatible with his personality and opinion make-up, in order that he may enjoy the entertainment and identify with it. But when the radio programmer goes beyond pure entertainment in his presentation and combines entertainment with messages concerning the often emotional (and at times, worrisome) SD topics of, for example, prenatal care, child care, or venereal diseases, this need on behalf of the audience for specifically targeted, identifiable programs is magnified. With such personal topics the audience may often erect a perceptual defense or screen, thereby inhibiting the communication of information potentially useful to them. Often, the only way to break through this defense is to produce radio programs which are specifically directed to a definite demographic subsector and contain readily identifiable positions and problems. Examples of such specific demographic subsectors are young married women, young married men, young married couples, unmarried women, unmarried men, teenage girls, teenage boys, the mothers of teenage boys or girls, the fathers of teenage boys or girls, middle-aged couples, men and/or women of a certain ethnicity, income level, occupation, or educational level.*

While the orientation of radio programs for one specific demographic subsector may be called for in one locale, in another area one may find the need to direct the radio program to a particular combination of demographic sub-

*A further subgrouping relates to audience predisposition towards a particular SD program—is the demographic subsector you seek to reach initially in favor of or opposed to that SD program? This subject will be covered in a later section.

sectors. For example, it may be the opinion of an SD organization that the lack of parent-teen communication regarding drug use is a growing problem in that area. With this recognized problem, the SD group may feel that such communication may well be improved by a series of radio programs, some aimed at parents and others aimed at their children.

Truly effective programming for demographic subsectors requires a knowledge of the media habits and preferences of each such subsector, and the opinions and prejudices which the subsectors hold concerning the topics to be discussed in the communication. Unfortunately, in most developing nations this information is rarely available, and the programmer must proceed by making use of the opinions of experienced producers. We strongly urge that SD organizations sponsor a small-sample media habits and preferences survey as a foundation. Only by studying the audience in some depth is it possible to design programming that will be genuinely entertaining and persuasive.

Programming: use of the broadcast schedule

One of the greatest constraints which the programmer must cope with, and one that plays a critical role in the eventual writing of the script, involves the availability of broadcast time to the SD organization. If the SD group is in a position to purchase a block of time on the broadcast schedule or has a choice of time slots, then the group can proceed in selecting the station and time slot that best corresponds with the known availability and listening habits of the sought-after audience. The selection of which station to use and which specific time slot to purchase requires the SD group to determine the following listening patterns and habits of its desired audience:

- (a) What days do members of the sought-after audience listen to radio?
- (b) What time periods in the day do they listen?
- (c) How long do they listen during these time periods?
- (d) What are the seasonal factors entering into a group's listening patterns and habits? For example, how does the harvesting schedule affect the listening habits of the rural male audience? How does warm weather affect your sought-after audience's listening habits? Does your audience spend more time away from home and the radio during the summer months?
- (e) What are their favorite radio stations?
- (f) What are their favorite radio programs, which they listen to regularly, and when are they aired? (It is desirable to avoid these times in order not to compete with favored other listening.)

Quite often, finding answers to the above questions can be one of the most difficult problems in the entire process of radio program development. One possible way to determine such radio-use information is through the purchase of audience measurement data. Audience measurement organizations compile

information on who listens to which program, on which day of the week, during which month. But since such data-collecting services are not available in all areas of the world—and when it is available, the cost of such a service is often prohibitive—the SD group must at times rely on other sources of information. Following are three alternative ways to obtain such needed demographic data:

- (a) from the broadcast station,
- (b) from local advertisers, and
- (c) directly from the sought-after audience.

The radio station (or stations) with which you are negotiating may already be a subscriber to one of these audience measurement services and may offer its data to prospective station users at no charge. The station may also have previously conducted audience make-up surveys on its own and might be agreeable to providing access to the results of such surveys.

If the radio station functions on a commercial basis, the SD group may be able to obtain audience information from radio station advertisers. Often this can be accomplished by either personally visiting the advertiser and viewing the data he has compiled on the demographics of radio use in that area, or merely by paying strict attention to the type of advertisements found in various parts of the radio schedule. For example, a preponderance of advertisements in one time segment for products used mainly by young housewives may give a true picture of that radio audience's make-up. (In reference to this example, the SD organization should be cautious about assuming that *only* females of the ages twenty-five to thirty listen to radio at the time one finds advertisements for this demographic group.) This latter approach assumes that the advertisers are aware of audience demographics and that they schedule their own advertisements on the basis of such demographic information. Whether or not this assumption is a realistic one for a specific area is a question that the SD group must answer for itself.

Another way to determine audience listening patterns is to question directly that sought-after audience. Small-sample studies which can provide essential information of usable precision can be conducted comparatively quickly at low cost. Such a study can pay rich dividends if it precedes a long-term program to attain some important social development goal in which a substantial investment of funds and effort is to be made, or which is of vital importance for the success of other social development programs.

The previous discussion was based on the assumption that the SD group could select the time and part of the day (segment) best suited to reaching a preselected audience subsector. Such a situation, unfortunately, does not always exist. Often, the group is afforded little, if any, choice in the selection of time slots for the social development radio program. When such a restricted situation does arise, the group must reorient its approach from one of select-

ing the best time for a given audience to one of reaching the most important audience in a given time slot. Rather than starting with a particular audience in mind and then selecting the best time to broadcast a program directed at that audience, the group must now discover which audience segment they could assist the most given a specific time. Therefore, the programming decision (direction, approach, theme, audience) must, at times, be made after the SD group is given a segment of broadcast time. This constraint is brought to light in the following example. An SD group decided it wanted to create a radio program for teens on the subject of skin disease and facial care but could only get such a program scheduled for broadcast at a time during which the teenagers were in school or working on the farm. The broadcast of that program at that time would not reach the audience for which it was created. But if, during that allotted time, there existed a large radio audience of mothers, the SD group could make better use of the available broadcast time by perhaps creating a program for mothers on how best to discuss skin problems and their care with their teenage daughters and sons. Accurate and appropriate recognition of both the available and sought-after audiences is very important to effective radio programming.

Analysis of audience predisposition and attitudes towards social development

While the previous discussions centered mostly around the demographic characteristics of the target and listening audience (and the need to specify those characteristics before undertaking the actual production of a radio program), effective radio programming requires that attention must also be directed to an analysis of audience predispositional knowledge and attitudes towards SD matters. Are you seeking an audience with no knowledge of your subject or an audience with perhaps a little exposure to the subject matter? Are you seeking an audience opposed to or in favor of a certain SD program? The rationale for these questions is probably best brought to light when looking at the issue of family planning.

If it is determined that your audience has little or no awareness of family planning,* the programmer should seriously consider creating a radio program that is motivational in nature and not filled with detailed procedures. Were he to present a pure "how to" program to this target audience, his effort might be totally wasted; the audience members might not be at the stage where they are ready to learn about various family planning methods. The first step should be to motivate the audience towards approving the principles of family planning.

Research which reveals the level and type of awareness that a target audience possesses of an SD subject is also of value in that it outlines those

*An SD organization can obtain this information from correspondence with its audience, health studies and research, or consumer polls.

subject areas which are most misunderstood. If a program concerned with dispelling erroneous family planning rumors is to be effective, the programmer must obviously have a firm awareness of the prevalence and exact nature of those rumors.

The reasoning behind directing a program towards those people initially opposed to family planning use is fairly obvious. But the reasoning behind aiming a message at the other audience, those people already in favor of and participating in family planning, is often entirely disregarded by radio programmers. An important form of "cognitive dissonance" occurs when a client of a service or a person using a product experiences "postdecision dissonance" whereby the benefit and propriety of a previous decision or act is questioned.⁴ The theory goes on to state that the person will often engage in a "postdecision information search" in an effort to silence any doubts he or she may have about that decision. In regard to family planning method use, a new client of a family planning clinic may often seek information affirming a decision to institute birth control practices. This postdecision information search also has the effect of informing the client about just what is to be expected, both psychologically and physiologically, upon commencement of family planning method use. By listening to radio programs designed to reduce postdecision cognitive dissonance, the new client can benefit in three ways. The client will often answer any question of whether the decision to use family planning methods was proper and called for (and thereby reduce discontinuation and lead to further discussion of the benefits of birth control with friends and neighbors). The person will become more aware of normal postcontraceptive-use reaction, both mental and physical. Such people will be led to seek needed medical attention if these post contraceptive-use reactions are abnormal.

One-sided versus two-sided messages

Upon deciding the audience he desires to reach, the time segment he wishes to utilize, and what proportions of that audience are initially opposed to or in favor of the proposed theme and message of the radio program, the radio programmer must note whether that program should contain exclusively one-sided messages (messages solely centered around the favorable aspects of service and/or product use) or two-sided messages (those incorporating both the positive and negative aspects of engaging a service or utilizing a product). A classic study, Howland et al., investigated the factors mediating the effectiveness of one-sided versus two-sided messages. Engel, Kollat, and Blackwell, in their book, *Consumer Behavior*, summarize Howland's findings:

- (a) Giving both sides produced greatest attitude change in those instances where individuals were initially opposed to the point of view which was advocated.
- (b) For those convinced of the main argument, presentation of the other side was ineffective.⁵

- (c) Those with higher education were most affected when both sides were presented.⁶

Further research communication theory has indicated that the presence of two-sided messages can have a favorable influence on source credibility as perceived by the audience and can be effective in reducing listener counter-argumentation.⁷

The use of two-sided arguments in messages must be done skillfully, however. If the audience is to be persuaded, the pro-arguments must definitely outweigh the con-arguments. One of the most important functions of pre-testing is to determine the balance of opinion which people hold after listening to two-sided messages. Many times SD communication will hint only vaguely at the con-arguments, while making a strong pro-argument, on the supposition that the full two-sided presentation will be made by personnel at the clinic or at other points of service.

Script writing

The above observations concerning methods of communication to a select audience are vague generalizations; they only begin to take on practical value when properly combined and integrated into the planning and writing of particular radio programs. Not only must the radio script writer have an accurate perception of exactly who his audience will be, but he must also be aware of the unique requirements and constraints imposed by the medium of radio upon the writer seeking to diminish speaker/listener barriers. J. Schupham, in his book, *Broadcasting and the Community*, describes this relationship when he states:

A radio programme, as we experience it, is created by each of us to a far greater extent than we commonly realize out of his own store of memories and concepts and habitual responses. For that reason listening can never be passive. Listening to a radio talk is ideally an unspoken colloquy with the speaker. What he says is translated into thoughts or images related to private experiences and memories. It is accepted or rejected and leads to conclusions of which the premises have been established but forgotten. The art of the speaker lies in keeping the mind alert in the quest for attainable meanings and moving forward towards completion. Any good radio programme builds up patterns as various and individual as the minds of those who listen, yet so controlled by the pattern of the words that there is a full and valid act of communication.⁸

The extent of listener participation (unspoken colloquy) with a radio program dealing with such SD subjects as child care, hygiene, or family life education is probably much greater than listener participation with programs dealing with such topics as conservation, pollution, or underemployment. The listener

of a child-care radio program brings with her a definite set of beliefs and emotions which can have a greater than normal effect on translating speaker messages into "thoughts or messages related to private experiences and memories." For this reason, greater care must be taken in the planning and development of radio scripts directed to such subject matters.

Before undertaking a detailed discussion of how best to create and write a radio script for a particular type of format, the radio author must have a basic understanding of the essential ingredients and structural variables (unity, variety, pace, and sequence) inherent in every such radio program. An explanation of these variables and their interrelationships is best brought out in a paper by Lawrence W. Lichty, entitled "Analyzing Broadcast Programs: Structure."* In this paper, the author does not limit himself strictly to public affairs programs, but rather he considers the entire range of radio and television broadcast programs—an approach that should make the SD script writer more aware of audience expectations and needs. The paper follows:

* * * * *

Analyzing Broadcast Programs: Structure*

Lawrence W. Lichty

Every program director, performer, manager, and many others concerned with each radio or television station must try to analyze and strive to improve programs. Programs are the stuff of which broadcasting is made— clichéd but true. Too often critiques of programs, by critics, broadcasters, and students alike, are of the "I don't know why but I just like (don't like) it" type. A more systematic method of des-

*"Analyzing Broadcast Programs: Structure," found within "Broadcast Programs and Audience Analysis" by Lawrence W. Lichty, is revised from material originally prepared with Joseph M. Ripley. This paper on program structure is only one part of the more complicated matter of programming and audiences in radio and television. Mr. Lichty has also written a paper titled "Analyzing Broadcast Structure: Appeals."

cribing, dissecting, examining, studying, experimenting, and innovating in program form and content is necessary.

A number of different criteria might be applied to each broadcast program. There is no one way to evaluate broadcast programs and, fortunately, no magic formula to produce a successful program. What follows is part of one system for evaluating programs by applying rather specific standards relating to "structure." Structure is the way the basic elements and smaller parts go to make up the program—that is to say, how the program is "put together."

Units

Just as a house is built of bricks, a book of paragraphs, a play of scenes, a broadcast program is composed of smaller parts.

The basic part of a broadcast program is called a "unit." The idea of a "unit"—a term not often used in the broadcasting industry, at least not in this specific way—is helpful to understand program structure. A unit is a short segment of a broadcast program in which some one type of material is presented, in which one idea dominates the action, in which the location remains the same. The material or idea in one unit is different, no matter how slightly, from that which immediately precedes and that which immediately follows.

Thus, a new unit starts whenever there is a "change" in the program. The change may be from talk to action, from one scene to another, from one act to another, from talk to music or dance, from one major news story to another, or from any of these to a commercial.

While there are many examples, some typical units in broadcast programs are:

- a comedy monologue on one subject in a variety program; a series of short related jokes is usually one unit but longer, involved stories are probably each different units
- a musical number or act in a variety program
- one phonograph record in a record show, often including short introductory remarks by the d.j.
- brief weather, sports, or other reports often with a short musical introduction as in a record program
- the action among characters in a drama; typically a new unit starts in a drama when any character enters or leaves a scene, when the locale changes, or when the action changes (this is similar to the theater's concept of the "French scene")
- a switch from a "talk" segment to an "action" sequence
- a single major news item in a news program

- a group of very short related news items
- one round of a game or questions in a game or quiz program
- a fairly short but complete interview with a quiz contestant or audience participant
- the question and answer relating to one idea in an interview or forum-discussion program, or several questions and answers if short and about one central idea
- a talk or discussion about one central idea
- a short talk about one topic as in a farm, homemaker, or information program
- a complete commercial
- the program opening including titles, etc. (this is not necessarily the first unit of the program)
- the closing of a program, with credits, etc.

Typically, a unit would be from a half-minute to three or four minutes. A few might be shorter or longer.

The concept of "unit" is not easily explained. However, we suggest that you simply listen* to programs and look for what we call units. Several persons working together quickly find they agree most of the time on units. While there will be some difficulty and disagreement you will learn much about the construction of broadcast programs. An understanding of the unit is important to the analysis of program structure.

Pace

Effective pace and change of pace helps to arouse listener interest. People do not give their complete attention to any one stimulus, thing, idea, or action for a very long period at any one time. For example, watch children (who have an especially short attention span) as they "flit" from one thing to another. Listeners too, will not pay attention to any single stimulus in a broadcast program for very long.

Most basic to the idea of pace is the average length of units in a program. Basically, the shorter the average lengths of units the faster the pace of the program; and conversely, the longer the length of the units the slower the pace. To improve pace in filmed situation comedy programs, often fractions of seconds of silence between speeches of characters are removed. There must be variety in the length of units and there must be differences among units (discussed below) but working for short units in a broadcast program is one method of increasing pace and thus interest in the program.

*Throughout, "listening" and "listeners" refer, of course, to TV "watching" and "watchers," as well.

Of course, pace itself is not just a synonym for speed. In addition to the actual length of the units there must be an impression of pace; that is the idea of "going somewhere" and not "dragging." No part of a program should give the idea it has been stretched out or padded just to fill up time.

Not all programs require an exceedingly fast or upbeat pace. The pace must fit the mood and harmonize with the program's idea. The same type of music appropriate on a morning record show might not fit a late night program intended to be more restful. Similarly, the accelerated pace of an action-adventure program would probably hinder rather than help the mood of a romantic love drama.

Building and strong start

In addition to the requirements that units of a program fit together with some unity yet provide variety and are short enough to insure an adequate pace, the order of sequence in which the units are presented is extremely important. The beginning units must be extremely effective so that the program may get off to a *strong start*. Within the body of the program there should be *contrast and change* from one unit to the next. As the program goes on it must continually *build toward and reach a climax*.

The first unit of a program must quickly attract and hold listeners' attention. Unlike some other forms of entertainment, the broadcast audience can quickly switch to another program, turn his set off, or, more easily, let his attention lapse. The first unit or several early units figuratively must reach out and "grab" the viewer at the start of the program. In a variety program a short, lively production number usually gets attention. A musical program might start with a number with a rapid tempo, full orchestration or an extremely popular tune. A news-cast often starts with the most interesting or important item or with a suggestion of what will come so you will stay tuned. A talk obviously should have some sort of attention getting device at the beginning—perhaps a question or a joke. Many programs start with loud applause from the audience or an excitement filled introduction of some sort. In any event, get the program underway without delay.

In addition to the first unit, the traditional opening of a program must be interesting. This opening, which usually includes titles and some other material, can be, but is not necessarily, the first unit of the program. Many programs, particularly dramas, in order to get off to a faster start, start the program proper and do not present opening titles until after a few minutes of the show. Any opening, explanation, or exposition must be done rapidly. A drama is more exciting if it begins with an action scene. A long explanation of how the game goes can

quickly drag down a quiz show and make it boring. A commercial right at the beginning of a program almost never fits the requirement of effective sequence.

Programs should be constructed to give the feeling of building toward and reaching a climax. Listener interest must not only be aroused at the beginning and maintained throughout but must build to and reach a peak very near the conclusion of the program. Often variety and musical programs will end with a big production number featuring the whole cast. The quiz program provides a good example of building and climax if the final "jack pot" contest and awarding of the prize comes at the end of the program. Most sporting events, dramas, and some other programs have almost built-in factors for climax. However, effective climax often is not easy to achieve but is just as important in documentary, forum and discussion, talk, recorded music, and other program types. The program should also build to smaller climaxes throughout—especially before commercial breaks.

Just as the opening must be attention catching so must the ending of the program be appealing. Normally separate from the climax of the body of the program, the closing usually includes credits—cast, production staff, etc.—and may include some sort of "hook" or "teaser" attempting to lure listeners back again for the next episode. Often the closing will include a signature theme song or other material which can be expanded or shortened to provide exact timing for the program. This "pad" is a must for live programs but is not so necessary for programs recorded in advance which may be edited for proper length.

Variety

Variety does not mean a number of unrelated themes or ideas but refers to different ways of expressing the theme or idea. Any program consisting entirely of units featuring one type of material presented the same way each time is certain to become tiresome, boring, and dull; for example, a political talk. No one would suggest an attractive half-hour program entirely of soprano solos or a single record played over and over although such programs certainly would have unity. People want "differentness" and "distinctiveness" in programs.

There should be variety in the types of materials from which the program is built. For example, while a program might feature one particular kind of music—such as popular music or country/Western—the program would include ballads, comedy numbers, novelty tunes, male vocalists, female vocalists, instrumental numbers, groups. Selecting musical numbers with different volumes or tempos as well as types of materials also is effective.

Variety in the method of presentation is necessary also. As implied above, a single specific musical number might have a number of different

interpretations. The same news story might be handled in a number of different ways. A question-and-answer or discussion session is often more interesting than a straight talk presentation. The dj can provide different kinds of "talk" between records. And, just as transitions are needed to provide unity, it is also important to have variety in the type, method, material, and style of the transition.

The concept of variety is not in opposition to, but rather complements, the idea of unity. For example, a variety or musical program might satisfy the requirement of unity by having a single mood or theme yet have variety in the type of acts, method of presentation, various situations, locales, and the like. Similarly, a news program might satisfy the requirement of unity by including only the most important and interesting news and having a single featured personality to hold the program together. However, that same news program might give a variety of types of news using straight talk, tape recorded segments, film, still photos, and perhaps several other reporters to assist the newscaster.

Of course, week-to-week variety is also important in programs. For example, a drama may have the same central characters each week, may be in the same locale, and always be about a Western lawman. But, variety can be introduced by using many different story ideas, different characters, different situations, and so forth. The format of a variety program may be similar each week but the guests, theme, situations, songs, comedy, and other elements can be changed greatly.

A good deal of contrast and change from unit to unit is required in the body of the program. Each unit should be different from the preceding one and somewhat different from the one which follows. Often the pace, or varying the length of units, is important in achieving contrast and change. Unit to unit contrast and change is similar to, but not synonymous, with variety. For example, an hour long musical or variety program which contained four different acts or type of music might satisfy the requirements of variety, but if each act were presented in solid 15-minute blocks it probably would not be as effective as if the various elements of the program were more interestingly integrated. Briefly then, each unit of a program should be as different as possible—in content, style, mood, type, presentation, length, etc.—from the surrounding units.

Unity

A successful program must have a high degree of unity. Every unit within the program must be related to a single theme, idea, personality, mood, etc.

One of the best tests of program unity is to ask "can any unit be eliminated?" Any unit that does not contribute to the program as a whole would be taken out.

The use of a single mood, single idea, or single theme in a program contributes to unity. For example, a comedy variety program is stronger when made up of segments relating to a specific situation. A musical program usually is more attractive if it presents a single kind of or type of music, such as "good music," country and Western, rock 'n' roll, "top forty," jazz, or some other type. Often even segments of programs—particularly longer programs such as disc jockey shows—will have a single theme or idea which ties a lot of the music together.

Most broadcast programs are built around a single individual or featured personality—such as a newscaster, master of ceremonies, host, major character, "star," or featured comedian. The use of a single featured personality adds greatly to unity particularly in programs lacking in mood or thematic unity possibilities. Even anthology drama programs which use different characters and different plays each week are improved by using a single host to set the theme or mood. Clearly, the dj has a very important function in providing unity for a recorded music program.

Another highly important factor in achieving program unity is effective transitions or "lead-ins." As a program progresses from one unit to another, transitions may be provided by a master of ceremonies, dj, or even an audio or video montage. The listener must know and understand how the various parts of the program relate to each other.

Most broadcast programs are broadcast in a series rather than single "specials" or "one-shots." Therefore, all the things that have been said above concerning unity in a single program also apply to a weekly program series. Thus, a program's week to week unity is improved if all the episodes have the same general mood, theme, featured personality, and if there can be some effective transition from one program to the next—such as a preview of next week's program. Broadcasters have long recognized that, other things being equal, programs with continuing characters are more popular than anthology programs. Because listeners are creatures of habit, they grow to expect the same thing—unity.

Implications

These principles, then, provide one way for analyzing broadcast programs. There are many things left unsaid in this brief discussion. Other examples can be readily seen.

These principles apply to structure and each is limited by the basic idea, type, or style of the program. A well-constructed, effective, and interesting broadcast program must satisfy all, or certainly most, of the principles suggested here. While they apply to all programs, certainly they are not equally applicable to all. There isn't a program which can't be

improved but effective structure will not save a bad idea, inadequate talent, or poor preparation.

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Writing for listening versus writing for reading

A reading of the above paper naturally leads one to note the definite relationship between the methods and style of printed and spoken communication. Just as the novelist must attain a pace, a progression, a flow, and a diversity within his work, so must the radio script writer. Just as the novelist must immediately gain the attention and interest of the reader, so must the radio script writer. Just as the novelist must use punctuation and paragraph construction to direct his audience and inform them when an idea has ended (e.g., through the use of a period or a new paragraph), when a question is being asked (e.g., through the use of a question mark), or when a character notes surprise (e.g., through the use of an exclamation mark), so must the radio writer utilize certain techniques to direct his audience.

For example, a radio program may signal the end of one coherent stream of thought with:

- (a) a pause which leaves a second of "dramatic silence"
- (b) the presence of a different music track or bed*
- (c) a short music bridge between segments
- (d) a special sound effect
- (e) a fading out of the audio relating to the previous idea and concept
- (f) use of a different announcer
- (g) the presence of a different background sound

*When incorporating music into any part of a radio program the SD organization must determine that the use of such music complies with the appropriate music copyright statutes of that community.

(h) the insertion of a testimonial between segments, with the subject of the testimonial introducing the new concept

(i) an audio montage—a combination of any of the above.

While all of these techniques have their place in certain types of programs, the radio script writer must be aware of exactly which vehicle best communicates his desired transition and provides the most “logical” bridge from one segment to another. For example, if a radio program was utilizing testimonial bridges throughout the first fifteen minutes of a half-hour broadcast and suddenly, and unwarrantedly, changed over to music bridges, such a transition might be jarring and confusing to the listener.

Not only the presence of a particular type of bridge but also the inherent characteristics of that bridge are dependent on the segments immediately preceding and following the transition. For example, if the script writer has decided to use music to convey a natural and easy transition from one unit to another, he must enter an investigation of exactly what kind of music (the degree of instrumentation and vocals, the genre of music, how fast the pace) to use.

Just as the novelist, for example, must create visuals in the mind of the reader, so must the radio author develop and sustain mental impressions and visuals in the minds of his listeners. Total communication is best approached in that state where the listener is actively involved on both an auditory and visual level. Initial reaction to this comment often is that radio, by definition, precludes a visual communication, but upon closer study, one realizes that in certain types of radio programs (i.e., dramas) total audience involvement can only be brought about by allowing and encouraging the audience to visualize the situation at hand. This visualization is best brought about by creating and allowing for the presence of the “total” sound—the sound the audience member would hear if he or she were a real participant in the action. For example, to communicate best, both visually and aurally, the idea of two people walking through a neighborhood park on a sunny, spring day, the radio script writer should incorporate into his script such sound effects as the footsteps of two people, birds chirping, a dog barking, children playing in the distance, and so on. Without such a total sound presence, the characters in the story may not be able to hold the attention of the audience. Still another way to create audience involvement is seen in the use of words that carry a great deal of descriptive value (e.g., tingling, roared, startled, thundering, icy, groped, slither, stormily—words which allow the listener to imagine and feel the scene more easily).

Although radio communication draws on certain structural similarities with written communication, the unique characteristics of an electronic medium also create certain dissimilarities. Perhaps the greatest of these dissimilarities is that the radio audience member is unable to return to one piece of

dialogue if he did not understand it on first hearing. In the reading of a novel, a reader can absorb the material at his own pace. He can stop at any point along the way and go back and reread a certain section if any one word or passage was initially confusing in that section. But in radio communication, the act of message transferral is not afforded such liberties—the radio writer must assume that his audience will have only one opportunity to hear a particular passage in a particular fashion.* For this reason, the script writer should make every effort to use only words common to the particular target group receiving his message. A distinction must be made here between words common to this group during conversational experiences and those words common to the group in reading experiences. Just because your target group has a vague familiarity with a word often found in his reading materials but rarely used in conversation, do not assume that this audience would instantly remember the true meaning of that word if it were to appear in a radio program. Also, the radio writer must be careful in using the extended version of a phrase when the contracted version states the same thing in a more conversational fashion (e.g., avoid saying, “*He is a clinic director*” when you can very easily say, “*He’s a clinic director. . .*”).

A further distinction between the radio and written communication is seen in the levels of distraction associated with the respective communication environments. Whereas the reading environment is often a quiet one which easily facilitates a focusing of attention on the communication material, radio often exists in the presence of competing forces and thoughts (i.e., listening to a radio while working or while driving a car). With this competition for attention, radio is often relegated to a secondary or peripheral position in the audience member’s consciousness. Its messages must, therefore, incorporate special techniques which will force the radio back into a primary communication position and increase the audience’s attention span. Examples of such techniques were aptly described in the previously quoted paper by Ripley and Lichty, where reference was made to intrinsic program variety, variety of presentation, and week-to-week variety. A further way to create and hold an audience’s attention is found in the control of program pace and the conscientious varying of unit, sentence, bridge, and music piece length.

Overall cultural orientation of the radio script

Perhaps one of the most common problems associated with an effort to direct a radio program to a specific target audience is a lack of in-depth familiarity with that audience. All too often, a radio producer and script writer

*Here we do not discount the benefit of repetition in certain radio programs but merely attempt to enlighten the radio script writer on how best to communicate each and every concept (regardless of whether or not that concept is repeated).

will undertake the production of their program with only a cursory knowledge of the current attitudes, interests, opinions, educational level, disposition, and needs of the sought-after audience. What then results is a radio program that, even though targeted towards this specific, sought-after audience, fails to communicate effectively the intended, important concepts. In those circumstances where the SD organization's radio programming staff have been educated in foreign countries and familiarized with the programming and production techniques of that country, it is common for them to assume that such techniques and concepts will automatically work in their own native culture. Rather than using the techniques and concepts in a manner which merely mirrors the radio programs of the country where they received instruction, the SD programmer should use these techniques as a general guideline (a guideline often to be broken and certainly to be pretested) for formulating a program which has as its nucleus the specific cultural mores and customs of his home country.

Bringing this issue down to a more local level, the programmer and script writer should also be wary of inferring common cultural, religious, political, and language customs within one country or across local districts. Questions which the programming staff must constantly ask themselves include: Is the dialect and language of my program of a conversational nature and "natural" for the majority of my sought-after audience? Does the action of any of the program's characters violate any religious or cultural values? Will this audience find my program entertaining and enjoyable, or will they be tempted to turn the dial after listening for a few minutes?

The general principles that should guide script writing, stated here, are supplemented and illustrated in Chapters Four, Five, and Six, where the scripting and production of radio announcements and particular types of programming are discussed in detail.

Radio production considerations

Studio production methods. In effectively applying the above principles of radio programming and script writing, the production staff must anticipate the technical and procedural problems associated with the actual sound recording. In this section, the six specified radio formats have been loosely segmented into three major classifications: interview/discussion, entertainment, and drama. For each of these categories there follows a study of the general basic procedures associated with efficient, effective, and problem-free radio program production. But before this examination of format-specific procedures, a look is needed at the production considerations common to all such formats.

1. A production crew must make an accurate assessment of all available equipment and personnel and determine if the operations called for in the

script fall within the technical limits of the hardware and staff.* For example, is the studio equipped to produce all of the sound effects called for in the script? How many and what kind of microphones will be required; are they available? Are the acoustical specifications of the studio compatible with the audio specifications of the script? Can the studio engineer handle all of the necessary fades, mixes, and record-cuing during one run-through (the actual broadcast), or should the program be done in segments and assembled at a later time and at a more controlled pace? If such limitations pose a severe constraint on your production, the staff must assess, via a cost/benefit analysis, whether such limitations can, and should, be overcome with the purchase of extra equipment or the rental of an alternate studio. If the problem is a minor one, as, for example, not having one microphone for every participant in an interview program, the SD staff should merely adjust to the present availability and limitations of the equipment. In this case, the interview could easily be set up such that two participants share one microphone.†

2. Proper care must be taken that all program participants are aware of and comfortable with normal studio procedures. Are your actors aware of the particular hand signals used by your program director? If your participants are unfamiliar with the workings of a radio studio, take the time to inform them of the work roles of all members of the production staff, and describe the possible activity that will be taking place during the actual production (e.g., director giving time cues, moderator searching for cues, signals for the participant to move closer to or farther away from the microphone).

3. The production staff should determine if the program director, while sitting at one position in the control room, is easily visible to all program participants.

4. Before the actual program transmission or taping, the staff should proceed through the script step by step with the engineer, paying close attention to where special procedures (fades, record cues, cross-fades, inserts of testimonials, sound effects, or commercials) are required. After this study of the script, the staff should encourage the engineer to take careful volume readings and make detailed notes of the volume levels required for the various segments of the show. The script should show, for example, what the volume

*If the SD organization has its own studio or does most of its production work with one firm, the script writer should be informed of production potentials and limitations before actually starting the script.

†When this is the case, the engineer must take care to get a proper and constant audio level from both participants. One way to accomplish this is to share one microphone between two people who speak with relatively equal intensity.

level should be at the beginning of the narration, the level needed at the moment immediately preceding the point where the speaker suddenly raises his voice or whispers, and the required level for the music bed. By running through these procedures and writing down the necessary volume levels, the engineer not only gains valuable experience in the actual required movements but also becomes more familiar with the script and its construction, thereby allowing and encouraging him to make useful suggestions.

5. If your radio program is broadcast live, back-up equipment and procedures should be available in the event of any unexpected problem. If a microphone experiences electronic trouble during the show, the staff should be prepared to replace the old microphone quickly and quietly with a standby. If an audio tape breaks during transmission, be sure either that your studio talent are near microphones and ready to continue the program or that you are prepared to go to another tape machine or to a turntable.

6. Special attention should be given both to the preparation and execution of postrecording sound editing. Although this subject will be covered in greater detail in the section relating to format-specific production problems, mention will be made here that the staff should constantly anticipate problems that may arise when they attempt to splice together two pieces of audio tape. In the tape editing process, has the staff misrepresented the feelings and intentions of a recorded speaker? If the recordings were made at different times and at different locales, do the background sounds ("air" sound or presence) match reasonably well (assuming that you do seek such a match)? In recording testimonials or interviews that will serve as segments in one larger show (to be assembled later), have you asked for "cutting room" between the various questions and responses?

A. Interview programs. One of the greatest problems associated with the interview-type show is participant shyness and unfamiliarity with the entire radio production set-up. If you are able to discover that a planned guest on your interview program has had little or no experience in such radio interviews, invite him to come to the studio perhaps one hour before taping time and allow him to get acquainted with the basic studio operations and procedures. Instruct this participant that the interviewer may have to look away from the discussion from time to time so as to pick up director time cues, that the interviewer is not being rude by this apparent lack of attention, and that the participant should carry on as if nothing had happened.* A further way to assuage any feelings of uneasiness on behalf of new program participants is to "mike them for sound" using lavalier microphones (chest microphones that are worn around the neck or attached to an article of clothing).

*This problem can be avoided entirely merely by giving the interviewer a headset or earphone that is directly wired to a microphone placed in front of the program director.

"Miked" in this fashion, the participant need not worry about sitting upright in his chair and maintaining a constant distance from the microphone. With the lavalier, the distance between the sound source and sound pick-up will automatically be constant and the wearer will be able to relax and devote his entire attention to the discussion at hand. If lavalier microphones are not available to the production staff, attention should be directed towards setting up the discussion table and microphones so that all participants can easily direct their voices towards the microphone while still looking at one another.

When recording testimonial or interview-type discussions, inform the program moderator or interviewer that he should exercise extreme caution in interrupting or "stepping on the words" of a program participant.* If you attempt to edit out and use merely the answers to various questions, and with these answers you hear short comments, simple sounds of agreement, and interruptions from the moderator, the final tape editing procedure may turn into an extremely time consuming and difficult job. Also, if the moderator immediately responds to any answer with another question and in so doing steps on the last few words of the respondent's answer, the postrecording sound editor may be forced to eliminate this entire response. At the other extreme is the moderator who inserts too great a gap between the respondent's last answer and his own next question or comment. Such a technique tends to make the respondent extremely conscious of the entire interview process and prevents a feeling of natural responsiveness from entering into the dialogue.

When incorporating such testimonials or responses into the final program mix and pulling these dialogues from another tape full of such conversation, it is necessary that the engineer and producer know *exactly* where an insert is to start and end. The producer, during this mix, should have with him a cue sheet detailing the approximate position in the interview tape of the needed insert and the first and last few words of this interview segment. This way, the engineer will be able to take less time in finding the required insert and will be able to stop the master tape as soon as the last word of the segment is transferred.

The final concern in preparing interview-type, SD radio programs relates to the postrecording editing and procedure where one attempts to shorten or change in some other fashion the various recorded responses. First of all, extreme care must be taken to insure that any response editing does not alter the true intention and meaning associated with the entire original discussion. Since

*This guideline is good to follow regardless of whether or not you have immediate plans to edit the interview. Even if no interview editing is planned for the particular program at hand, that same interview might become an integral part of some future program which would call for such question-and-answer editing.

an editor pulls elements out of context, he must make every effort to guarantee that the audience's interpretation of the edited version of the response is identical to the interpretation the audience would draw if they were to listen to the entire unedited recorded message. An example of maintaining such constant interpretation is seen in the following hypothetical testimonial:

ORIGINAL VERSION:

"I started a disease vaccination program for my family about four years ago when . . . by the way, it was my mother-in-law, Mrs. Santos, who really sat down with me and talked things over and encouraged me to go and see Dr. Martinez at the clinic . . . she has a friend who works there who was able to get me an early appointment . . . oh, yes, so I started about four years ago when she brought out the problems we might experience if we didn't get the children vaccinated at an early age."

EDITED VERSION:

"I started a disease vaccination program for my family about four years ago when my mother-in-law brought out the problems we might experience if we didn't get the children vaccinated at an early age."

Here, the edited version conveys the same information and thoughts regarding vaccination as does the original version, but does so with fewer words and in less time. Also, the information required here—how the woman got her family involved in a vaccination program—is communicated via the edited version in a much "cleaner" fashion. The comments relating to the friend at the clinic and the early appointment are not really needed and, if allowed to remain in the radio program, may cloud the intended message of such a testimonial.

Another consideration in postrecording editing concerns the matching of respondent intonation. Even though the grammar and interpretation of the edited phrases and sentences may seem logical, the composite edit may still be improper unless care was taken to insure a balanced respondent intonation. This problem often arises when one attempts to add words to either the end of a sentence (when the intonation of the respondent's voice often drops) or to a question (when the intonation of the respondent's voice often rises). An example of *improper* tonal editing is seen in the handling of the following discussion.

ORIGINAL VERSION:

Doctor: Considering your present condition, I think that a low-fat diet would be best for you.

Man: It'll be hard to follow? I remember a friend of mind telling me about the time he was told to go on a low-fat diet. He said he couldn't eat any of his favorite foods and that the new foods were harder for his wife to prepare. What with all of the changes we'll have to make, I really don't know.

EDITED VERSION:

Doctor: Considering your present condition, I think that a low-fat diet would be best for you. (Same as original.)

Man: It'll be hard to follow what with all of the changes we'll have to make.

Here, the editor unsuccessfully attempted to add to a recorded question in an effort to shorten the man's entire response and still convey the idea that the man had heard something negative about the low-fat diet. The first part, however, does not carry into the second, for the question ends with a marked change in intonation that simply does not match the intonation of the added statement.

B. Entertainment programs. The most demanding problems associated with the production of radio entertainment programs arise in those shows dealing with the recording and broadcast of music. This type of program brings forth not only more intricate technical problems, but also issues of a legal nature.

From a technical standpoint, the production staff must assess the special needs of all scheduled musicians.⁹ Is your studio well suited in acoustics, physical setup, and size to meet your musical needs? Do you have the proper types of microphones (i.e., microphones with the proper pick-up patterns and frequency responses) for that particular musical program? Has the microphone placement been adequately tested in music rehearsals? Should you consider recording via a postdubbing procedure? (This procedure involves recording the instrumental section first and playing back this recording for the vocalist, whose voice is then recorded in synchronization with the instrumental recording; following this, the two recordings are mixed together.)

From the legal perspective, the production staff must be sure that all musical numbers in their program have the proper copyright clearance. Such clearance can be checked with the legal representative of the radio station broadcasting the SD-oriented program.

C. Drama programs. The drama program is one which exerts great demands on the technical and organizational abilities of the radio production staff. Not only does this format require a greater coordination of participant action and thought, but it also demands that the technical staff take greater consideration of the "visual" aspect of the radio program.

The efficient coordination of program participants becomes an issue in this format, for the typical drama-type program often involves a greater number of participants. Accompanying this increased size are problems relating to the establishment of a mutually agreeable taping time, personality clashes among participants, a greater production budget, and the allowance of more time for engineer preparation.

Another problem unique to this format concerns the ability of program participants to hear each other properly and to react to the necessary cues

given by their fellow performers. This situation could very easily arise where dramatic actors are stationed all across a radio studio, and where the whispering into a microphone by one actor (as dictated by the script) may not be heard by the actor who must immediately respond to this whisper. This dilemma can be easily avoided by situating your actors in such a way that the actor required to respond to this whisper can easily hear or see the actor giving the cue line (the whispered line). Undoubtedly, as the number of actors required to hear this cue line grows, the problem of actor placement becomes more intricate; remember that all actors must still be able to see the program director. The problem may also be solved by providing your actors with headsets that carry the amplified speech of all program participants.

The actual program engineering of the drama-format radio show is probably more demanding than the engineering of any other format. The engineering staff is faced with the responsibility of both preparing themselves for all of the electronic mixing operations (e.g., fades, bringing in a music bed, entering of sound effects) and for the creation of presence or "perspective"¹⁰ sound required for that particular program or section of a program. Creation of this presence sound and the ensuing facilitation of a "visual" for the audience member is brought about by a thorough knowledge of particular script, microphone, and studio specifications. The engineer must be aware of the pick-up patterns of the various microphones, the effect created by placing an actor near a corner (as opposed to the center) of a studio, and the spatial perspective brought about by moving an actor away from or towards a certain microphone. Richard Aspinall considers this subject of spatial perspective in his book, *Radio Programme Production*, where he states:

A dramatic scene in radio takes place—like a painting or drawing—in one plane. It is unreal. But the illusion of reality can be created by careful thought and skilled microphone placing.

This is achieved by having lines spoken and effects played at different distances from the microphone while speaking. When an actor moves away from a directional microphone while speaking his voice creates a spatial effect by exciting the studio resonances; an altogether different effect is produced if he moves to the side and speaks into the dead area (of the microphone pick-up pattern).

In planning perspective effects it is important to remember that things which happen at the same time must happen in the same acoustic perspective. If two players at a microphone are supposed to be having tea together, their speech and the clatter of the cups must be in the same acoustic plane. If a friend calls to see them and knocks on the door, the sound of the knocking must be more distant. If one of the players then goes to open the door, we must be made aware of his movement away: he can, for instance, talk to the other player while moving

away; the door must then be opened off microphone, the new arrival greeted off microphone and then brought on to the microphone while talking. Ill-considered perspective effects can distract the listener and leave him dissatisfied with what he has heard.¹¹

The combination of good talent coordination with detailed, carefully planned spatial simulation will contribute greatly to the effectiveness of a drama-oriented, social development radio program.

So important is radio drama to SD communication that two chapters (Chapters Five and Six) are devoted to amplifying and supplementing the above notes.

Conclusion

The implicit theme throughout this chapter is that the programming and production considerations in radio broadcasting for social development are identical with those which guide the most successful producers and programmers in the radio industry as a whole and in the particular locality where your audience is located. If their programs are found to be exciting, entertaining, and attention-holding for the audiences with whom you wish to communicate, study what they do and how they do it. If their programming is poor, their audience ratings low, and public feedback negative or apathetic, then you must return to basic principles and begin afresh:

1. Study the target audience.
2. Study the broadcast schedules, and match your program with the best times and stations available to reach your target audience.
3. Learn how your audience feels about the topic that you will be covering in your broadcast.
4. Use two-sided arguments if possible, but don't undermine your own position.
5. Follow established guidelines in writing your scripts, as stated in the article by Lichty.
6. Review and rehearse the studio production procedures before final recording, to assure that equipment, studio, studio personnel, and talent are prepared to produce a final product that meets the standards which must be met if increasingly critical radio audiences are going to listen to your program.
7. If you are unfamiliar with how your audience perceives your SD problem and if you are going to risk failure for lack of such information, a small-sample study of media habits, preferences, and beliefs about your problem is definitely in order.

FOOTNOTES

¹Paul F. Lazarsfeld, Bernard R. Berelson, and Hazel Gaudlet, *The People's Choice* (New York: Columbia University Press, 1948), p. 151.

²Douglas J. Tigert and Stephan J. Arnold, *Profiling Self-Designated Opinion Leaders and Self-Designated Innovators through Life Style Research* (Toronto: University of Toronto School of Business, June, 1971), pp. 28-29, as cited in James F. Engel, David T. Kollat, and Roger D. Blackwell, *Consumer Behavior* (Hinsdale, Ill.: Dryden Press, 1973), p. 429.

³Engel, Kollat, and Blackwell, p. 404.

⁴Engel, Kollat, and Blackwell, p. 536.

⁵This would relate to those people "convinced of the main argument" for a certain SD program and practice but who have yet to institute such a practice for themselves. Market research in other areas has found that those who are convinced of the main arguments and are seeking information to reduce cognitive dissonance "in some instances deliberately seek out discrepant facts in order to refute them and thereby reduce dissonance. In other instances, people seek *useful information* regardless of its content; this factor now is felt by many authorities to be a major determinant." Engel, Kollat, and Blackwell, p. 539. See also J. L. Freedman, "Preference for Dissonant Information," *Journal of Personality and Social Psychology*, vol. 8 (1965), pp. 287-89; J. Mills, "Effect of Certainty about a Decision upon Postdecision Exposure to Consonant and Dissonant Information," *Journal of Personality and Social Psychology*, vol. 2 (1965), pp. 749-52; T. C. Brock, S. M. Albert, and L. E. Becker, "Familiarity, Utility, and Supportiveness as Determinants of Information Receptivity," *Journal of Personality and Social Psychology*, vol. 14 (1970), pp. 292-301.

⁶C. I. Hovland, A. A. Lumsdaine, and F. D. Sheffield, *Experiments on Mass Communications*, vol. 3 (Princeton, N. J.: Princeton University Press, 1948), Chapter 8, as cited in Engel, Kollat, and Blackwell, p. 336.

⁷E. Walster, E. Aronson, and D. Abrahams, "On Increasing the Persuasiveness of a Low Prestige Communicator," *Journal of Experimental Social Psychology*, vol. 2 (1966), pp. 325-42; G. Chu, "Prior Familiarity, Perceived Bias, and One-sided Versus Two-sided Communications," *Journal of Experimental Social Psychology*, vol. 3 (1967), pp. 243-254, as cited in Engel, Kollat, and Blackwell, p. 336.

⁸J. Schupham, *Broadcasting and the Community* (London: C. A. Watts and Co., Ltd., 1967), p. 110.

⁹For a more detailed treatment of the recording of musical numbers, see Richard Aspinall, *Radio Programme Production* (Paris: UNESCO, 1974).

¹⁰Richard Aspinall, *Radio Programme Production* (Paris: UNESCO, 1975), p. 45.

¹¹*Ibid.*, pp. 45-46.

Chapter Three

FORMATS FOR DEVELOPMENT RADIO PROGRAMMING

Donald J. Bogue and Terry Peigh

The previous chapter attempted to make the social development (SD) communicator more aware of the similarities between radio programming for social development and radio programming for general audience enjoyment; it discussed script writing and the basic production techniques which apply to all types of radio programming. The present chapter takes a closer look at the specific types or formats of radio programming, and some of the attributes, advantages, and liabilities of each.

The SD communicator may use either one programming format or several to diffuse his messages. His choice should not be based on prejudice or lack of experience with a particular format. Instead, it should be based upon a rational review of all the possible options and a selection of the combination which promises to attract the largest possible, relevant, listening audience and to change the attitude and behavior of the largest proportion of these listeners.

In this chapter, discussion will be based upon the following formats and program types: news, group discussions, testimonial type interview and discussion, entertainment/information, magazine, and combinations of the above. Spot announcements and radio drama will be discussed in separate chapters.

The descriptions of these program types are geared not only to provide the SD programmer with a good working knowledge of the more specific vehicles through which he can communicate the given SD message, but also to stimulate the programmer to question more intently and intelligently the reasons for selecting one particular radio format over another. The best use of talent, ideas, and initiative occurs only when one understands the specific forces behind message communication via a particular format. Only by combining such understanding with an accurate perception of the radio/entertainment relation-

ship existent within a community can an SD organization hope to make the best use of SD-oriented radio broadcasting.

News format

The first format to come under scrutiny—news—is one that all too often is used without a proper understanding of the audience and its motivation for listening. While the news type, SD-oriented program is extremely easy to produce, it is a sign of great ability for any programmer/producer to hold the attention of the desired audience with this format for an extended period of time.

News programs are very popular with radio listeners. Although some listeners dislike much of the music played on a station or are scornful detractors of radio soap operas, almost everyone approves of news broadcasts—and listens attentively to them, without changing stations or turning off the set. The news format is extremely simple—a single person, the “anchor man,” reads current events items that are “newsworthy.” Usually, the reported events either occurred or came to public attention the same day as the newscast. This is what makes them “news.” Sometimes, to add human interest, recorded on-the-spot interviews or eyewitness reports are played following the anchor man’s report of the event.

Because of the large audience and the high credibility which news broadcasts have, competition is keen for inclusion in a regularly scheduled news program. Public relations officers are especially prone to generate artificial “news events” in order to get their clients mentioned on as many newscasts as possible. Consequently, the newsrooms of radio stations are bombarded daily with pseudonews—contrived events intended only to gain public attention for particular clients or causes. Such efforts usually fail with experienced radio news units, for they are adept at distinguishing real news from invented, non-news “happenings.”

An SD communication program can benefit greatly from having its activities reported as news. The reasons are self-evident:

- (a) coverage is high
- (b) credibility is high
- (c) the service is free
- (d) the program is given legitimacy and status by such coverage.

A low-pressure but sustained effort should be made to have the major events of an SD program reported as news. The SD communicators should be well acquainted with radio newsmen, and these newsmen should be kept informed about the objectives of the program, even when there is no news to report. No effort should be made to invent news for the program, but no opportunity should be lost to get the program in the news if at all possible. This, of course, is related to writing news releases for newspapers.

One important factor which determines whether a particular item is included in the news coverage is the form in which the news release arrives at the radio station. If it is ready to be read over the air it has a much better chance than when someone on the news unit staff must rewrite a lengthy statement into a short message. A good news release, therefore, should include a ready-to-read radio version as well as a ready-to-print newspaper version. The radio version should be no more than thirty seconds long, and shorter if possible. One major flaw of SD news releases is that they are usually too wordy; time and space are limited and valuable in the news media.

Events which may be newsworthy are:

- (a) the opening of new service units—clinics, offices, centers
- (b) the launching of special campaigns, such as a "National Nutrition Week"
- (c) the end of special campaigns, announcements of accomplishments
- (d) the receipt of special funds, gifts, awards, or prizes
- (e) the recognition or commendation of a national or international organization for work performed
- (f) the visits of important local, regional, national, or international observers or visitors to the program
- (g) the participation of the program in national or international conferences, seminars, or workshops
- (h) the release of an annual report which details accomplishments; the release of new plans for yearly or five-year periods
- (i) the achievement of previously announced goals
- (j) the unusual human-interest events which reflect favorably upon the program, such as saving lives or averting catastrophe
- (k) the overcoming of unusually difficult obstacles or the negotiation of a major change in policy that will lead to expansion of the program (achieving cooperation with a provincial government, support from a previously antagonistic organization)
- (l) the close of important training sessions or seminars involving community leaders, government officials, administrators, or other persons whose activities are themselves newsworthy.

Communicators who have a good "nose for news" will add to this list events occurring in their particular organization that the public will find interesting and informative if broadcast over the radio.

News format in non-news programs. Even if the activities of the SD program are not "hot" enough to be included in regular newscasts, news-type announcements can often be arranged as a part of other radio programs. Homemakers' programs, farm programs, special programs that pertain to social issues, and other local programs that accept small human-interest or current-event type announcements of particular interest to their audience are good candidates for such radio coverage. Each such announcement must be separately negotiated, and the SD communicator must take the initiative; few

program directors will come to volunteer their radio time and request an announcement. As is the case for all news releases, the SD communicator must be prepared to receive a number of rejections.

Group discussion

Both in the classroom and on the radio, one way to avoid the tedium of presenting information in a lecture is to present it via group discussion. In a discussion format, two, three, or more persons attack an issue and deal with it from a variety of positions, using many elements of entertainment to convert the learning process into recreation. In a good discussion, there will not be unanimity, but a diversity of opinion which introduces an element of contest or conflict into the discussion. The listener is invited to assume the high status position of referee or judge, to decide who is the winner. He may, on the other hand, abandon this role and become a partisan for one side, formulating arguments which his side could use to defeat the opposition. A good group discussion has all of the entertainment value, on a somewhat intellectual plane, of a good spectator sport like football, soccer, or baseball. Because the participants speak extemporaneously and in a conversational tone, there is a spontaneity and informality about a group discussion which causes the radio listener to place himself mentally in the group and to get involved in the exchange. As the participants get into heated debate or earnest discussion, they become dramatic and even emotional. As the participants in a group discussion seek earnestly to persuade each other of their viewpoints, they influence the radio listener as well.

A good radio discussion must have a discussion leader, or moderator. This person is the "master of ceremonies" or "host." It is his duty to get the discussion started and to interrupt when one member or one side of an argument begins to monopolize the program with overly long statements. He should play the role of an impartial referee who keeps the discussion going and enforces the rules of fairness and rational argument. A good moderator carefully prepares beforehand; he compiles a list of topics which he would like to hear discussed. These usually take the form of questions which he asks the participants. When the members have exhausted the content of one question and have not spontaneously moved on to a new and informative area, the moderator intercedes with a new question.

The social development communicator who is considering the discussion format should take a great deal of care in selecting the moderator. He should not automatically assume that he himself should moderate, although it is possible that he is the best candidate. The skill of the moderator is a very important determinant of the success or failure of the discussion format.

Producing a good group discussion requires a considerable amount of preparation, both by the producer and the moderator. The following tips can be helpful:

1. Select participants who represent diverse and, if possible, opposing viewpoints.

2. Select participants who are interesting persons in their own right. All spectators like "championship matches" better than "amateur bouts." The more authoritative and reputable the members of the group are in their respective fields, the more interesting the discussion will be. "Reputation" need not always be technical expertise; in matters of social development and policy, the views of movie stars, military heroes, judges, sports idols, or political leaders will be as welcomed and respected as those of a qualified researcher, college professor, or partisan person sponsoring a social development program.

3. Reject participants who have a reputation for talking excessively, for losing their temper or getting abusive, for mentioning themselves more often than the issue, or for other defects of good group discussion. The competition of ideas is the essence of good group discussion; open conflict between members of the group is undesirable.

4. A good moderator gets the talk started, then recedes into the background and merely allocates time and helps each participant get his views expressed. The moderator should have a thorough familiarity with the problem, its issues, and the topics that might or should be covered in order to educate the radio audience. He should get brief biographical statements in advance about each participant and study them, in order to introduce them properly to the radio audience. If there are recent books or important journal articles on the issue he should read them.

5. A group discussion is made more salient for the radio listener if it is linked directly to current events, impending decisions, policy formulation, or other news items. In order to attract listener attention at the outset, the moderator must, by a skillful introduction, link the forthcoming discussion to topics that are important and interesting to the listeners; otherwise they will switch to music or other programming.

It is important that the producer of the program see to it that his program participants have an acceptable radio voice. Any person with a normal speaking voice can make a good participant on a radio discussion program. However, persons with voices that are distracting should be used sparingly. Persons who stutter, speak with long pauses between words, or have irritating vocal habits should not be invited if a better alternative is available. However, it is also important to remember that the authenticity of the discussion format increases when the voices sound typical, untrained, and unrehearsed. The content of the contribution, rather than the professional skill with which it is delivered, is the important variable, once the minimum acceptability of vocal skills is achieved.

The producer should determine ahead of time the program participant's familiarity with the language or dialect spoken in the community receiving the

broadcast and whether the participant has had any prior radio experience (is he familiar with director's cues, use of a microphone, and general studio operation?). It is up to the programmer/producer to determine, before actually inviting someone to be a guest on his radio program, whether or not that person has any major "radio problems" and, if so, whether or not these problems are severe enough to make listening to such a participant difficult and uncomfortable for the audience.

Along with going through the necessary steps to make sure that the program guests are effective communicators who are well versed in the procedures of a radio broadcast, it is up to the programmer/producer to make the necessary preparations so that the program has proper direction, pacing, and continuity. The key subject or subjects of a proposed discussion broadcast should be written out in sufficient detail to let the program moderator and guests concentrate their thoughts and words on the desired subject. An outline will help the moderator maintain a natural flow and logical continuity from one topic to another. An example of a possible outline for an SD-oriented program is seen in the following:

Subject—"Is Vasectomy Right for Our Nation?"

- A. Ask opponent of vasectomy to explain his opposition. Have proponent retort immediately. Ask for fifteen-second responses.
- B. Introduce show, topic, guests.
- C. Factors affecting the decision to have or not have a vasectomy.
 1. Influence of wife. Idea of sharing family planning responsibility.
 2. Religious, cultural, other social barriers.
 3. Fear of peer ridicule or talk.
 4. Duty to nation with severe population problem.
 5. Rumors associated with vasectomy. What are they? Where did they come from? Give proponents sufficient time to discuss these.
- D. Moderator stresses need for slower population growth in this nation, and invites the audience to decide whether vasectomy should be a part of this solution.
- E. Summarize and thank guests. Discuss next week's topic.

As evidenced in this outline, when striving to stimulate audience interest in those ever-important first few seconds of a broadcast, it is often good to lead off with a fairly provocative and challenging question or statement. Here, in their opening remarks, hopefully the opponent and proponent of vasectomy would immediately touch upon the crucial points of the issue. Note that the program starts right off with these statements by the opponent and proponent; the actual introduction of the show follows after this opening dialogue. By delaying the formal introduction of the show to a point after an opening exchange, an "attention getter," one has a better opportunity to

communicate his message to those people requiring it most.

The social development communicator should listen to other discussion programs at every opportunity and study carefully the elements which make them interesting or boring in order to improve his own programming.

The interview and testimonial format

A special form of group discussion is an interview between an interrogator (the moderator) and one or more guest interviewees. Instead of being a free-flowing conversation, the interview format is more structured. The interviewee responds, in a conversational tone, to questions placed by the interviewer. When used correctly, this can be a very entertaining and attention-holding form of social development radio communication. It has many of the assets of group discussion; the roles of teacher (the interviewee) and the pupil (the interviewer) are reversed. The interviewer, representing the listeners, asks questions of the teacher. This informal, off-the-record mode is appealing. The teacher puts aside his usual "prepared remarks" and discusses the issues in a personal, private context. A well-conducted interview conveys the feeling that the interviewee is in his own home or other unofficial place and is making a special effort to explain his ideas.

The interviewee for this format must be selected with great care: the radio audience will sample the interview and tune it out if the interviewee does not meet their expectations or standards. In general, the interviewee should have the following characteristics:

1. He should be a specialist in the subject of the interview.
2. He should be a person whom the audience would like to meet, or would respect. The higher the status of the person being interviewed, the more attentive the audience will be, other factors being equal. For example, an interview on the importance of prenatal care would be more likely to hold audience attention if the interviewee were head of the department of obstetrics and gynecology at the national university medical school than if he were an intern in a local hospital.
3. The interviewee should have a warm personality and be anxious to project himself into the interview. He should respond in a friendly, conversational way to each question and in a way that instructs the members of the audience while pleasing them.

Equally as important as the interviewee is the interviewer. The interviewer must introduce the guest interviewee, state the problem which they will discuss, and launch the interview into a conversation that is both engrossing and informative. All of the comments made in the preceding section concerning moderators of discussion programs apply with equal force to interviewers. Advance preparation, planning between producer and interviewer, and skill in extracting the desired information and in getting the talk to flow are essential. Since the interviewer is the delegate of the radio listener, his role is to ask the

questions which the listener would find if he were present, or to extract the relevant and important information that the listener would want to hear. A good interviewer asks probing questions, which stimulate the informant to provide more details on important points. When a particular topic has been covered he is ready with a new question to steer the conversation into fresh fields. These questions are placed in a casual conversational way, but are carefully planned to cover the material which the producer wishes to have diffused. Good interviewers generally are well-educated, well-read, and amiable persons who enjoy conversation.

There are a number of good books or manuals on interviewing procedures and both the communicator/producer and the interviewer-to-be of SD interview programs should read one or more of them, in order to pick up additional hints and pointers on getting respondents to state their ideas clearly, simply, and completely.

The testimonial. The reverse of the typical interview situation, where the respondent is a high status authority, is an interview with a common, unknown citizen. The interviewer asks Mr. or Mrs. Citizen for his or her views about or experiences with a particular problem, service, or product. A particularly appealing way of gaining support for participation in a given SD program is to broadcast interviews with persons who are already participating in such programs. The term "testimonial" is used to identify endorsements of a program, service, or product by a person with whom the radio audience can identify or find credible. Usually this is a person who typifies the "average citizen."

The use of testimonials from target audience group members is beneficial in that it helps to emphasize the idea that a certain SD program is accepted by the audience's reference group, to heighten the audience's sense of involvement, to legitimize the information provided in the program, and to improve the credibility of the SD organization and thus its message.

Actual implementation of the testimonial format can be accomplished in numerous ways. The testimonial itself can be taken in any of three ways: in the field before the taping or broadcast of the program, in the studio during the taping or broadcast, or over the telephone during the broadcast. The first of these techniques has the advantage of allowing the program producer to screen the recorded testimonials before selecting only the very best ones, and the very best passages of these testimonials, to be used in his program. This allows a producer to exercise more control over his program and to direct the subject matter along previously determined lines. Another advantage to this approach is that the background noises heard in the field testimonial (e.g., children playing, traffic, people walking, trees rustling) may help to create a general audio environment that places the audience in a better state to receive the message. These background noises—sounds of everyday living—help to communicate to the radio audience that the testimonial was given on neutral ground, in a place where the testimonial giver felt no pressure to answer the question in an obligatory fashion.

The second of these techniques, taking the testimonial in the studio during the actual taping or broadcast of the program, helps create a certain degree of "broadcast spontaneity." The audience realizes that the testimonial giver is in the studio during the broadcast and, in a time sense, often feels less "distance" between himself and the person giving the testimonial. One disadvantage associated with taking testimonials in such a fashion is that if the program is broadcast live, the testimonial giver could respond to a question with an answer that was not at all expected, and therefore be injurious to your efforts to communicate a certain message.

The technique of accepting testimonials over a telephone has an obvious cost advantage over the field technique. The telephone method also does an excellent job in creating both broadcast and dramatic spontaneity; here the audience members can easily sense the immediacy of the broadcast and the dramatic element of action and reaction between the program moderator and the testimonial giver.

The telephone method can help the audience member gain a greater feeling of identification with the testimonial giver. The audience member is hearing testimonials of people just like himself, people who are also at home or at work listening to this radio program. Since the audience member realizes that he too could be a contributor to and active participant in this discussion, his interest in this type of program can be fairly high.

Along with evaluating the relative strengths and weaknesses associated with the various means of taking testimonials, the program producer must ask himself exactly which kind of testimonials he is looking for in his effort to communicate a specific message. As an example, for a program on family life education for teenagers, he must decide if and when he wants the testimonials of teenage girls, teenage boys, mothers of teenagers, fathers of teenagers, religious leaders, older people reflecting on their own teen years, celebrities, members of a certain religious, social, or economic group, or a combination of the above groups; in seeking a combination of these testimonials, it is often useful to establish guidelines on what proportion of all testimonials should be from each particular group.

It should also be noted that a testimonial type radio program need not necessarily contain testimonials from a great number of different people; often the extended testimony of only one person can, from a listener's standpoint, be very powerful and interesting.

Entertainment/information format

All of the formats discussed thus far have assumed that the radio listener is willing to compromise his preference for pure entertainment with programming that clearly is informational but interesting. A group discussion or interview concerning a social development issue clearly is "serious programming," even if it is lively and spontaneous. But many listeners are just not prepared to

give any attention to "talk shows." When the particular audience an SD communicator wishes to reach has this characteristic, it is necessary to comply with their wishes and shift to a format which provides the entertainment they want while injecting some of the information that needs to be communicated.

This format uses entertainment to establish an environment that facilitates the communication of social development messages. The type of entertainment used in such a program is very dependent on the interests of the target audience and may involve anything from comedy and drama to singing or instrumental musical presentations. The coordination of the entertainment with the information one hopes to relay can be handled in two ways. First, the programmer can intersperse social development information segments (e.g., short discussions or messages) throughout the pure entertainment. The second way to program for such an entertainment/information format is to arrange to use entertainment pieces that are themselves directly related to SD issues. Examples of such entertainment pieces are SD-oriented folk songs, comedy skits, and dramatic plays.

A very simple and easy-to-produce entertainment format is to play recorded music of a type which the intended audience likes and to have very brief informational episodes between the records. These information segments could be informal comments made by the "disc jockey" who may have a popular personal following, testimonials, or brief segments from discussions. The ratio of information to music must be quite small or the strategy will be defeated.

A more ambitious use of entertainment is to write social development messages into radio drama or other major productions. This is a very special type of programming, and is discussed separately in Chapter Five.

The magazine format

The radio magazine format follows a guideline, as its name would suggest, similar to the one used for print magazines. This guideline is based on presenting a number of fairly short, distinct, "elements" (stories, discussions, dramatic pieces, sketches, and/or interviews) within one larger time segment.

A typical example is the homemakers' program, intended for women and aired in the morning after husbands have gone to work, and children have gone to school. Another example is very early morning "farmers' hour" broadcasts, intended for farmers to listen to while they are breakfasting and getting ready to begin the day's work. Still other examples are variety programs (mostly entertainment) which may be broadcast in the afternoon or evening.

The social development communicator may arrange to get his messages broadcast as brief segments in an already established and well-known magazine-type program, or he may attempt to construct an entire magazine-type program around his social development theme. The first strategy is by far the

easier, and has the advantage of an assured listening audience. A further advantage is that the audience is less likely to feel that it is being "pressured" to comply with a particular SD request if such a request is found within a larger program containing varied topics.

However, there are some excellent examples of magazine-type radio programs of fifteen to thirty minutes built around a common social development theme. The total time might be divided among such programming as the following:

- (a) music containing the SD messages
- (b) comedy routines or jokes containing SD messages
- (c) brief expositions by experts
- (d) brief dramas or skits containing SD messages
- (e) interviews or testimonials
- (f) answers to questions received in the mail from listeners
- (g) news items about the SD program
- (h) group discussions or debates.

In some countries, for example, there are regular, weekly, family planning programs of the magazine type. If air time is available, it could be useful to launch a regular, magazine-type program for the duration of a special campaign.

A danger of the magazine radio program built around a single SD theme is loss of audience. A disinterested or semi-interested listener will pay attention to a brief SD segment if he expects the topic to shift to something else within a few minutes. However, when he discovers that an entire thirty minute or longer segment is to be devoted to social development, he may tune to another station. Thus, the magazine radio program, like a printed magazine, loses readership if it becomes too focused upon a particular topic. Those who pay attention are those who are already interested and converted.

The magazine format may attempt to be primarily informational or it may try to mix pure entertainment with a variety of SD elements. Most of the popular magazine programs, such as farmers' hours or homemakers' programs, contain at least some episodes of pure entertainment to maintain listener interest. Without these elements, the entertainment content of the program sinks below the critical level, and it is simply another rejected piece of "educational radio."

Combination of radio formats

The SD programmer should take advantage of the opportunity to produce very creative and effective programs by combining, at one time, certain elements of various formats. If a programmer/producer feels that a radio program consisting solely of testimonials will not quite communicate his intended message with the necessary force, he might well consider interspersing SD music between these testimonials. Another programmer/producer might conclude

that a program alternating between short dramatic passages (e.g., dealing with parental concern over teenage involvement with sex) and testimonials (e.g., by teenagers) is the most effective way to communicate the intended message to the target audience. While it does not exhaust the list of all possible, effective combinations of radio formats, the following are examples of radio format combinations that should be considered as viable alternatives to the "single format" radio program: group discussion-news, entertainment-news-testimonial, entertainment-testimonial-group discussion, magazine-group discussion, magazine-testimonial.

Conclusion

When making decisions concerning the format of social development programming it is always necessary to return to the basic problem of audience interest, raised in Chapter One of this manual. Radio audiences are *not* prepared to spend more than a very few minutes of each hour on serious or concentrated learning. Their radio set is turned on and tuned in for news, entertainment, and diversion. Any format which deviates very far from this assumption and openly launches into extended teaching, even though informal and needs-oriented, will result in greatly reduced listenership consisting largely of the already-converted.

Chapter Four
RADIO SPOT ANNOUNCEMENTS
Robert Higgins

I
Basic Ideas

The radio spot announcement, which is an exciting and effective way to spread information, is a brief statement made between or during longer programs. Some advantages of radio spot announcements are that:

- (a) preparation time is brief
- (b) they can be delivered "live" with no cost for the production of the announcement
- (c) recorded commercial announcements require less time and cost than the production of print or TV
- (d) contact with an extensive audience is immediate
- (e) radio offers the personal touch of people talking to people
- (f) response is often immediate.

Some limitations. Radio announcements are too brief to allow detailed explanations. Normally, one idea or proposition is carried by the radio announcement because a listener rarely gives his undivided attention to a radio broadcast. Whereas a person can read, reread, and save a newspaper or magazine advertisement, he has only one chance at a time to catch a radio message. If a street address or telephone number is read during a radio message, the listener is not likely to be sitting waiting with pencil and paper to write it down. Radio relies upon repetition within the announcement and repetition of the announcement itself to get the necessary information across.

The campaign

A radio announcement is normally a part of a campaign. The campaign is a unified effort to attain a single advertising or communication objective. A campaign should have a single theme line such as "grow more food—have fewer children" or "Things Go Better With Coke." The theme line becomes the dominant element in all the media of the campaign including print, radio, television, and pamphlets. It is also used as a signature or sign-off for all radio and television announcements in the campaign. The purpose is that if the audience is left with any thought, it should be the campaign theme line. When all the effort and budget of a campaign is put into only one medium, it is called by that medium (e.g., radio campaign, print campaign, TV campaign).

One announcement or print advertisement does not make a campaign. In the case of radio, the campaign is comprised of "flights" of several announcements released to fly over the airways at one time. Each announcement in the flight carries the theme line but in a different way or perhaps to a different portion of the audience. While one flight of announcements is being aired, a new and different flight is being prepared for release at a later date. In this manner, the message of the announcements will not become stale or boring to people in the listening audience.

Length of announcement

In the United States, radio announcements are either sixty, twenty, thirty, or ten seconds long because these are the time lengths sold by the radio stations. The cost of announcements is proportional to their length and to the number of times they are aired. Prices for time vary with the size and composition of the listening audience, which in turn is determined by the time of day and the particular program adjacent to or within which they will be heard. For instance, during the time when people are driving to and from work, the listening audience is greater than at other times of the day. An announcement during a news program will normally cost more than one during a music program because more people will be listening for the latest news. The more popular a particular radio personality, the greater the audience and, consequently, the greater the cost of an announcement during his or her show.

The ten-second announcement is useful for increasing public awareness of a service, an idea, a product, or a new practice. Because cost is lower, the ten-second announcement permits heavy repetition, thereby placing the social development project into the consciousness of the listener and keeping it there. For example:

ANNOUNCER: A small family has more to offer children in terms of health, education, and happiness. Keep your family small. Visit a nearby Family Planning Center today for information.

Though only ten seconds in length, the above announcement puts the idea of family planning into the minds of the listeners while covering three benefit areas and telling where to get information. It also mentions the sponsor's name: Family Planning Center.

II Writing for Radio

Writing is hard work. What most people see and hear is the finished work, and because it sounds so nice and flows so beautifully, the average person thinks that the writer simply sits back and meditates for a few hours and then takes pen in hand and lets the words flow effortlessly and flawlessly. Once done, the writer sits back, humbly accepts the accolades of the general public, and then retires into a soft seclusion to await another visit from his creative powers.

In fact, the typical radio writer has spent hours with the pickax of his mind, digging for information. He or she has spent long, exhausting hours to come up with an idea that is a different and effective way of presenting the material, and then organizing and outlining the material in a logical sequence. Then comes the first draft, which simply puts the idea down on paper in order to see what it looks like in concrete form. Once on paper, it has to be rewritten, edited, polished, and then rewritten and reedited again and again until it is the best the writer can do within his limited time.

Writing is a lonely profession because the writer is always in search of the "idea" that will best carry the message. The search for and struggle with the "idea" goes on inside the writer with no one able to help. This struggle cannot be turned off like a water tap at the end of a working day and turned on again the following morning at the opening of an office. Once an assignment is begun, the search for the "idea" is a twenty-four-hour-a-day search and is with the writer at meals, at home in the evening, during conversations, and even during sleep.

The last thing a writer does is write! Too often the young writer tries to go directly to a pen and a piece of paper to start an assignment. The result is usually a roomful of crumpled sheets covered with inadequate first paragraphs, long lines of words marching militantly one behind the other, or beautifully composed prose that all winds up nowhere because the writer has not discovered how to begin.

The professional writer will accumulate the information he needs to work with, identify the audience and the *purpose of the message*, organize the material, assume a point of view, and come up with the creative idea before he starts to write. When the homework and roadwork is completed, the writer

knows where his material and his ideas are going. When writing does come easily, it is the result of long hours of familiarizing one's self with the available information and then combining it with a creative idea into an effective structure.

Before getting into the actual writing of the spot announcement it would be useful to define a few commonly used terms:

Commercial:	A message delivered on a radio or television for which the time is purchased by a commercial sponsor.
PSA:	Public Service Announcement. A message delivered on radio or television for which the time is provided free by the station or a commercial sponsor.
Spot:	Another name for any commercial or PSA.
Announcement:	Another name for any commercial or PSA.
Network spot:	A message broadcast over a network of several stations usually simultaneously.
Local spot:	A message broadcast over a single station.
Reach:	The number of homes and/or listeners making up the estimated audience of a station or network.
Penetration:	The depth to which an audience is reached.
Demographics:	The analysis of an audience or intended audience covering such tangible statistics as: geographical location, sex, age, occupation, education, income, religion, ethnic background, etc.
Psychographics:	The analysis of an audience or intended audience dealing with such intangibles as attitudes, interests, opinions, ethnic influences, prejudices, etc.
Talent:	Announcer, actor, actress, singers, musicians, spokespersons, or personality used in the commercial.
SFX:	Sound effects.
Fade in:	Gradual increase in volume up to a normal level.
Fade out:	Gradual decrease in volume until the sound is inaudible.
V.O.:	Voice over. The voice is heard over (in greater volume than) music or sound effects.
Under:	When the music or a sound effect is below and not interfering with or detracting from a voice or voices.
Up and out:	A direction used at the end of an announcement calling for music or a sound effect to be brought up in volume and continued to the end of the announcement.
Format:	Kind of programming a station airs.
"Live" copy:	Copy read by an announcer at the station.
"Live" tag:	Message added by announcer to a recorded commercial.

	cial. Used to give local address, local telephone number, or price.
Logo:	Musical or sound effect signature used by advertiser to identify itself quickly.
Independent:	Station not affiliated with a network.
Rates:	A station's charges for commercial time.
Availabilities:	Unpurchased time slots on a station where announcements can be placed. To call a station for "avails" is to contact the station salesman to see what time slots are currently open.

Audience-purpose-content. Before beginning a radio announcement, the writer should be given or develop for himself the following information. It provides a working structure for the effective and logical construction of the announcement. It also provides benchmarks for judging whether or not the finished script meets the intended objectives.

Audience: (Defines who is to be influenced by the announcement.)

Purpose: (Defines what the announcement is intended to accomplish with the audience.)

Content: (Factual information to be used within the announcement.)

The *audience* should be defined with a single sentence. If it cannot be defined in a single sentence, then it usually means that the target audience has not yet been clearly defined.

The *purpose* of the campaign should also be defined in a single sentence. If it cannot be defined in a single sentence, then here again, the purpose is not yet clear in the mind of the writer.

The *content* will come from all the information available, not just the literature on the problem but also from people who are expert in the field and who can be contacted for interviews; in family planning, this could be doctors and field workers. As much content material as possible should be collected. This information is then boiled down to the two or three key points that are most likely to catch the attention and/or influence the target audience towards achieving the intended purpose of the announcement.

The writer should be required to fill out or be given an Audience-Purpose-Content sheet for each announcement written. An example of a completed sheet follows:

Audience: Women who are expecting or are new mothers.

Purpose: To have audience visit a Public Health clinic.

Content: The content should include those services of the Public Health clinic that would be strong motivators for the target audience (e.g., free prenatal care, vitamins, and postnatal services. The more specific the better, with locations and hours of the clinics).

Write for the ear. Though the radio announcement is normally written in script form on paper, those words are to be received through the ear of the

target audience, not through the eye as print. There is a great difference in writing for the eye, which should be formal, and writing for the ear, which should sound conversational. People in conversation use short or incomplete sentences, made up of small, simple, easy-to-understand words, which include many contractions, rather than large, multisyllabic words. Radio announcements should be written to sound conversational. Where one word can be substituted for two or three, use the one word. It is simpler, more direct, and saves time, except when a name, an address, or a phone number has to be remembered. These should be repeated a minimum of two times, often enough so that they can be written down or remembered.

Write to an audience of one. Although radio is considered a mass audience medium, it is made up of a mass of individuals. The message is normally received by one or two people listening to their own radio in private.

It has often been said, in error, that an announcement should be designed and written to communicate with the lowest intelligence level of the mass audience. The thinking here is that if the lowest level of the audience understands it, all levels will understand it. However, understanding of the message should be designed and written to communicate with and persuade an individual who is a composite of the target audience. The target audience is a particular, clearly defined segment of the general public at whom your message is aimed. This definition of the target audience should be based upon demographic and psychographic information.

Think of the typical member of the target audience you are speaking to as a friend. Use a tone that is friendly. Use words and ideas that the typical member of the target audience is familiar with. An announcement that hits a mark below the target audience is not only uninteresting to them, but gives them the feeling that they are being talked down to. The announcement that hits a mark above the target audience is not understood by them. Listeners are not going to take the time and effort to decipher a message too sophisticated for them. The voices, words, examples, and music you use in an announcement should convey to the target audience that a friend, someone who knows them, is talking to them.

Ask your audience to act. Have you ever listened to someone for a length of time and then wondered what they wanted after they had gone? At the end of your announcement, make certain that you do not leave your audience in a similar situation. Tell the audience clearly, directly, and positively the action you want of them. This is the final purpose of an announcement—to provide the audience with a clearly defined and understood line of action. It may be to use a product. It may be to stop smoking. It may be to visit a clinic, to write to an address, or to make a telephone call. Whatever it is, tell them, as nicely as possible, but tell them to do it.

Read your finished announcement ALOUD. Your message will be received through the ear, so read your announcement aloud so that you can *hear* how

it sounds. This will uncover sentence construction that does not flow easily from the tongue. It will uncover any words you may have used which are hard to pronounce. If the announcement is difficult for the writer to read aloud, imagine how much more difficult it will be for actors or announcers who are not familiar with it.

Now that the announcement is written, do the informational points all come through loudly and clearly? Put yourself into the character of a typical member of your target audience and judge how he or she will receive the message. Will it be understood? Will all the words be familiar words? Is the thought easy to follow? Is the action you are asking of the audience clear? If a name, address, or telephone number is given, could you remember it if you were hearing the announcement for the first time?

When you are satisfied that the target audience will receive, understand, and react favorably to your announcement, then it is ready for production.

Beware of overproduction. Overproduction results from too much emphasis on fancy techniques to carry the informational content in the announcement or hold the interest of the audience. For instance, if humor is the carrier of the message, beware of leaving your audience laughing, but with little or no idea of what you were trying to say. The same is true for music, sound effects, or the development of a situation. These techniques and tools should be used to grab attention and hold interest, but not at the expense of the informational content. For example, to establish a mood through the use of music, you do not need ten or even five seconds to establish that mood; three seconds is plenty of time. Once mood is established, the music can continue its job by going under the voice of the announcer or characters.

A wailing siren or crying baby can catch the attention in two or three seconds. A situation and location can be clearly established in five or ten seconds of crisp, direct writing; yet, some writers of announcements will take almost half the announcement to establish the situation and location. This steals valuable time away from the information that needs to be communicated.

It is surprising how much unnecessary action and verbiage can be cut out of a first draft by objective and ruthless editing, which overrides either the writer's sensibilities or laziness. The educated professional writer who takes pride in his work is more disciplined and is his toughest editor and critic. This is how the writer progresses and increases his effective output. As mentioned earlier, writing is hard, lonely work; editing and polishing one's own work is often tedious. There is no one to do it for you. By the same token, there is nothing like the satisfaction of writing an effective announcement that causes hundreds, or even thousands, of people to take positive action and then saying to yourself, "I wrote that!"

GUIDELINES FOR WRITING EFFECTIVE ANNOUNCEMENTS

1. The last thing a writer does is write
2. Write for the ear
3. Write to an audience of one
4. Ask your audience to act
5. Read your finished announcement **ALOUD**
6. Beware of overproduction by calling for unnecessary effects.

Script identification. Order and system are the signs of the professional. Each script should be an entity unto itself. Writer, supervisor, traffic personnel, the recording studio, and the radio station should be able to identify and talk about each script separately and quickly. This eliminates much confusion.

Most scripts up to sixty seconds in length can be put, double-spaced, on a single sheet of paper. One way to identify each script easily is to develop a script paper format with the following information placed in the upper right-hand corner of the first page:

CLIENT: _____
 PRODUCT (TOPIC): _____
 CODE NO: _____
 LENGTH: _____
 TITLE: _____

The writer then fills in each of the blanks and the particular script is systematized and easily identifiable. The *client* is the sponsoring company or agency. The *product (topic)* is the particular subject of the announcement. It could be any one of several different products or services provided by the client. The *code number* is the particular number assigned to the announcement for the record or filing system used. It can tell the month and year of the announcement, the length, and the bookkeeping number for all costs involved in the writing and production of the announcement. The *title* should be a word out of the first sentence of the commercial or the name of the principal character. The purpose is to permit the announcement to be referred to easily and quickly without knowing the cumbersome code number system.

Following is an example of a completed script identification:

CLIENT: National Health Clinic
PRODUCT: Breast Cancer Exam
CODE NO: 228-6/77-60
LENGTH: 60 sec. (live)
TITLE: "Attention"

This information tells us at a glance that the announcement is for the National Health Clinic. It is concerned with Breast Cancer Examination. It is the two-hundred twenty-eighth commercial the agency has done this year. The commercial was written in the sixth month of the year 1977. It is sixty seconds in length and is a "live" rather than recorded announcement. Finally, we call it "Attention" and this word should be in the first or second sentence of the commercial.

If you were to talk to someone about commercial 228-6/77-60, they would not know what you were talking about. If you were to talk about the sixty second "Attention" commercial, they would immediately know which commercial you were referring to.

Page format for announcement. There are many different page formats and ways of typing the script itself. The format explained here is used by many advertising agencies in the United States. However, there are also many variations (see chapter on Radio Drama).

Remember that the writer is not always at meetings or the production of a recorded announcement. The writer is almost never at the reading of a "live" commercial. Therefore, the script must be written in a format that makes it possible for the material to be produced exactly as the writer intended. Its words and instructions must be as clear and understandable as possible.

Example 1 shows the page format for an announcement for only one voice, that of the announcer. The format is suitable for either "live" or recorded announcements. When the script calls for a dramatization or conversation between two or more people, the page format changes to that shown in example 2.

Notice in example 2 that the dialogue is in lower case. Instructions are in (UPPER CASE AND PARENTHESES). The names of the characters within the announcement are centered on the page. This requires less eye movement than if they were off to the side of the page. Anyone working with the script, talent or engineer, need only look down the center of the page in order to see easily and immediately the different blocks of dialogue and identify the speaker.

Each of the characters is identified by name. It is important that the writer gives each of the characters a specific name rather than MAN, WOMAN, CHILD NO. 1, HOUSEWIFE, FATHER, SALESMAN. Each of these tags for people are indefinite. It is an indication that the writer has not truly thought enough about the characters as individual people. Their tone, reactions, and words will be typical of a class or group rather than an individual with a

CLIENT: _____
PRODUCT: _____
CODE NO: _____
LENGTH: _____
TITLE: _____

ANNOUNCER: (MATURE, MALE)

All dialogue in the radio commercial should be in lower case such as this. The dialogue should be double spaced as you see here so that it is easy for the writer or producer to edit and the talent to mark up. Instructions such as: (SFX: PASSING RAILROAD TRAIN) should be in caps and parentheses. In this manner, the dialogue and the instructions are easily separated by the talent, producer, and engineer.

(MUSIC: UP AND OUT.)

Example 1. PAGE FORMAT FOR ONE VOICE

CLIENT: Church Federation
PRODUCT: Youth Service
CODE NO: 32-677-60
LENGTH: 60 Sec. (Recorded)
TITLE: "Sell Time"

FRED: (HUSBAND)

(SFX: DOORBELL CHIMES) I'll get it, honey!

(DOOR OPENS) Yes!

WILLY: (BRIGHT, BOUNCY,

COMEDIC SALESMAN)

Hi there! I'd like to sell you some *time*. I understand you don't have enough.

FRED:

Hunh???

WILLY:

Well, you keep saying when you have enough time you'll spend it with your children. . . But you never get around to it.

FRED: (PUZZLED)

Ah. . . You sure you got the right house?

Example 2. PAGE FORMAT FOR TWO OR
MORE PEOPLE

WILLY:

When was the last time you spent any time with
your children? Played ball with 'em??? . . . went to
the park???

FRED:

Ah. . . We had breakfast together just last month.
You're selling *time*???

Example 2. PAGE FORMAT FOR TWO OR MORE
PEOPLE—Continued

specific personality of his own. The characters, therefore, will not be convincing or interesting.

Notice what occurs in your mind when we call for CHILD. Now notice the change in your mental picture when we give the CHILD a specific name—NANCY. Suddenly you realize that it is a female child. AHMED, JIMMY, or PEDRO—each of these specific names conjures up a different character. They think differently, talk differently, act differently, and react differently. The professional writer will think long and hard about his characters. He will know them by appropriate names, so that they will come to life both in the writer's mind and in the minds of the target audience.

Timing your announcement. If your assignment calls for a sixty-second announcement, the finished announcement should come within a second or a second and a half of the sixty-second mark on an *accurate* stopwatch; it should never be more than the intended sixty seconds. The announcement is not completed in script form unless it has been timed and found to be within the called-for length. This is the responsibility of the writer. It is an automatic chore for the professional who takes pride in his or her craft. The announcement will be timed again before actual production if it is to be pre-recorded. The finished, recorded version will also be timed to make absolutely certain that it is correct before dismissing the talent.

On commercial American radio, where time is costly, an announcement will not be read or played if it is over the specified length by more than a second and a half. Instead of being broadcast, it is returned to the agency responsible for its production where it must be edited to reduce it to the time limitation, creating additional costs. If the announcement has to be rerecorded, that means that a studio has to be rented, talent called back and paid again and, if music is involved, the musicians must be recalled and repaid for their services.

The professional writer knows that it is his or her responsibility to make certain that the script is accurately timed and within the necessary length.

III

The Audience for Radio Announcements

With the information provided thus far, the writer *could* write an announcement that *could* be delivered on radio, but whether it would be effective or not in reaching the intended audience and achieving its purpose is another question.

Many commercials are written and aired without ever coming close to reaching the target audience much less achieving the intended purpose. Why do they fail? They fail because people responsible for them have the mistaken idea that the audience is waiting for the announcement. They assume that when it is heard, the target audience is listening with full attention, an open mind, and a pencil in their hand ready to take down a given phone number, address, or name. People, however, do not really want to listen to commercials. They are suspicious about the motives of those who broadcast commercials. They do not listen with open minds. People do not change their thinking or attitudes because of hearing one radio announcement. A single, inappropriate word can cause the listener's mind to snap shut like a steel trap. These failures take place when the writer does not understand his audience. Before beginning to write, the writer should be thinking about and have an answer to such questions as these:

Who is my audience?

How do they look?

How do they feel?

How do they talk?

What are their basic prejudices?

What are their general likes?

What is their current opinion of the subject I'll be writing about?

What is their opinion of the organization I represent?

What else are they doing while they listen to the radio?

What is their educational level?

What is their economic level?

What special words will open their minds to my message?

What words will close their minds?

If the writer does not know the answers to questions such as these, the writer does not know the audience. If the writer does not know the audience, how can he or she speak the language of the audience? Now, of course, you will be writing the commercial in the spoken language of the audience. But, as you well know, the language of any country is divided by two basic factors: ethnic tones or dialects and socioeconomic levels.

For instance, if your target audience is the total country and the country has several ethnic or religious groups and, further, two or three of these groups have a historical dislike or distrust of one another, then the words used in the announcement must have no links to ethnicity or religious differences. The announcer or actor who speaks the words should have a neutral accent that will not be associated with any particular group.

To certain audiences particular words may be friendly, mind-opening words. To another audience, those same words may be just the opposite—unfriendly and mind-closing. A single word in an announcement may result in a whole segment of the audience unconsciously or consciously closing their minds and rejecting the proposition no matter how beneficial it may be for them.

If the target audience is an educated group or a prestige-conscious group, then the words and tone used in the announcement should be cultured, mannered, and prestigious. On the other hand, if the announcement is aimed at a working class with a low-educational level, then the words and tone of the announcement should be simple and direct with short common words, even slang.

If the announcement is directed at a rural target audience, then the words and tone should be rural. If it contains urban words and expressions, the rural audience will ignore the message because of their prejudice and distrust of the "city slicker." Using words or a tone that the audience is not able to "identify themselves with" usually destroys the effectiveness of the commercial.

The same is true of music used in an announcement. Match your choice of music to your audience's preferences, not to your personal likes or dislikes. If the message is directed at a cultured audience, use cultured music. For a rural audience, use rural music. For a youth audience, use the music which the youth currently find pleasing to them. The effective announcement writer need not be a musician but should be aware of current popular music trends.

The writer or person who has the authority to accept or reject the proposed announcement may abhor the music that is currently popular with the youth or with rural audiences. Nevertheless, if the announcement is aimed at youth or rural audiences, the music that will capture the attention and add to the effectiveness of the announcement is the music acceptable to and appreciated by the target audience.

How does the writer, who has usually spent years learning to speak and write "properly," learn these other "languages?" He must brave contact with as many different levels of society as possible. The writer must have a great curiosity to know about many different types of people and levels of society.

The writer should let the people talk while he or she listens. Observe people in their natural surroundings. Read heavily from the material the audience is reading. Go regularly to motion pictures and plays which currently are "hits" with the public. Instead of taking cabs or driving a car, occasionally take public transportation. Visit local gathering places. Occasionally leave the fine cocktail lounge and visit a local cantina. Observe and listen to the people in department stores and markets. Rub shoulders with all kinds of people. Listen to their troubles and their dreams. Only with this knowledge can the writer identify and empathize with many diverse target audiences. This is a never-ending chore for the writer of effective announcements who should have the ability to speak accurately the "language" of the target audience.

More is needed than a simple presentation of fact in the language of the target audience if the audience is to be persuaded to try a product, use a service, seek information, or change an attitude. The effective announcement must be skillfully designed to:

- (a) catch the attention of the listener
- (b) hold the interest of the listener
- (c) carry the agreed-upon content
- (d) do all this in a way that will be believed and remembered.

IV

Catching the Attention of Radio Listeners

The effective announcement must have an attention-getting mechanism at the very opening. People normally listen to radio while they are doing something else; driving, working, doing housework, talking to others, daydreaming, or reading a book. The radio is at a secondary, even tertiary level of their awareness. They may not even be conscious that the radio is operating. The radio output usually stays at a low level of awareness until something happens that is different (e.g., a song is played that is a current or old favorite of the listener). If the announcement does not have an attention-getter at the opening, it may never be heard by any segment of the audience much less the *target* audience. Some examples of attention-getting devices that can be used:

- music
- music and singers
- knock on the door
- telephone ringing
- baby crying

adult crying
 laughter
 honking horn
 police, ambulance siren
 crash of any kind
 animal noise
 cash register ring
 calf crying
 gunfire
 jet aircraft taking off
 car engine starting or stopping
 tractor engine.

There are literally hundreds of attention-getting sounds, (such as a knock on a door or a telephone ringing), many of which most urban people are *conditioned* to respond to. A woman is normally conditioned to respond to a baby's cry. A farmer is normally conditioned to respond to a calf or other animal bawling.

Music is an attention-getter, especially on a station or program that is primarily talk. Current popular music will catch teenagers' attention. To catch the attention of people in their sixties, use music that was popular forty years ago when they were courting or in the early years of marriage.

Not all attention-getters need be sounds. Spoken, whispered, or shouted words are attention-getters too, such as:

Help!!
 Free!!
 Now!!
 Fire!!

Statements can be attention-getters:

There's a killer loose in our village!
 Halt or I'll shoot!
 Here's exciting news!
 And now, a very important announcement!
 Stop, thief!
 Here's something you don't want to miss.
 Attention! Attention!

Questions can be effective attention-getters:

Would you like to be rich, happy, and prosperous?
 Are you getting all you want out of life?
 Would you like to never have another sick day in your life?
 Are you sick and tired of driving an old car?
 Would you like to live in a home of your own?
 Would you like to live twice as well at half the cost?
 Are you bored with life?

Are you happy with the current yield you're getting from your acreage?

Are you and your family getting the medical care you need?

Do you want your children to be healthy?

Notice how each question implied a promise of a benefit to the listener. Notice, too, how easy it is to aim questions at a specific target audience.

The ideas for attention-getting openings are only limited by the imagination, experience, and desire of the writer. A radio announcement without an attention-getting opening is a waste of time, effort, and money.

V

Holding the Attention of Radio Listeners

Once the announcement has captured the attention of the target audience, it must keep that attention. Sometimes the informational content of the announcement is important enough and offers enough of a benefit to the listener that all that is needed to communicate is an announcer speaking in words acceptable to the target audience. However, the announcement often needs more than just words to hold the interest of the audience. It may be hard to believe that a listener cannot or will not pay attention for thirty or sixty seconds, but we must remember that the listener has no desire to pay attention to begin with.

Although the announcement may be unique and important to the social development communicator, it is just one of hundreds of announcements being aired over the radio every day. Each of these announcements is competing for the listener's attention, a listener who wants to hear news, weather, music, and popular talk or dramatic shows, not announcements. Audiences are experienced in shutting off their attention as soon as they realize that they are listening to an announcement. Therefore, the effective announcement must not only grab the attention, but hold it throughout the announcement until the informational content gets through to the listener. There are a number of tools to hold the interest, among them:

Music under

This is a call for music to be played "under" or at a lower audio level than the voice of the announcer. This music does not have to be costly original music, composed and recorded for use with the announcement. This music can be library music. Most recording studios have a wide choice of library music available for use with announcements at a small cost. Library music consists of all forms and styles of music from folk to symphonic, jazz to comedic, operatic to solo instruments. The time lengths of library music vary from ten or twenty minutes to short pieces of sixty, thirty, or ten seconds. There

is also a wide variety of musical "stings" for punctuating phrases or individual words and "musical buttons" for ending announcements. These musical stings and buttons are audio exclamation points, periods, and question marks. If music "under" is used, the copy should be written so that the announcer finishes three or four seconds before the end of the time allotted for the spot. This permits fading the music volume up at the end of the announcement. This gives the announcement a clean, professional, "finished" sound. To accomplish this, the library music must be back-timed from its end to be the proper length. Then, when you know the proper length, it can be cued in under the announcer and its end will coincide with the announcement's end.

Music jingle

A musical jingle is a song composed with original music and lyrics which presents your message musically. The advantage of using a jingle is that, if properly done, it can be used over and over. If it catches the fancy of your listening audience, they will begin enjoying it and singing it themselves, giving your message further longevity and reach. The audience will want to hear it again and again and will listen to it on their radios.

Writing your own jingle does not, however, assure success. As much as we may sit around and play the jingle for ourselves, our staff, and our friends, their reaction is deceptive. The only judge of a jingle is the listening audience, not friends and relatives. Amateur composers and musicians produce amateur jingles. If you decide you want to try a musical jingle to get your message across to the general public, begin by going to professionals.

When sitting down with the professional composer, you should be prepared to give the composer a "fact sheet" covering the primary features and benefits of your product, service, or agency and the theme of your current campaign. Discuss the type of music you feel will be appropriate; folk, jazz, rock and roll, country and western, or others. Explain to the composer the reaction you want the audience to have to your product or service, and most importantly, the audience you are trying to reach. Listen to the composer. Allow him to express his comprehension of what you are trying to achieve and his first reaction as to type of music that will best carry your message.

Do not hesitate to ask what the composition fee is as well as for an estimate of all production costs and initial talent payments. Let the composer know that you want the "lead" sheets after the recording session. This means that you will have the music, lyrics, and musical arrangements in your possession. If you are attempting to communicate to different audience groups, you may want your basic melody put into several different arrangements so that it can appeal to urban, rural, age, and ethnic groups. Naturally, this will add heavily to arranging, recording, and talent costs but if you feel this is a strong advantage, now is the time to find out the cost and make the decision. Doing the total job at one time can save you money in composition fees and recording studio time.

Another consideration in doing jingles is to examine what music is in the public domain. This is music for which the copyright protection has expired, freeing the melody for use by anyone who wants to use it. Besides saving composition fees, there is a definite advantage in using a melody that is already established and enjoyed by the general public. All that is needed are new lyrics and a fresh arrangement.

Most radio producers immediately fall in love with their own work. This is good. They should feel that the announcement is their best effort and will do the communication job for which it is intended. However, as always, the writer and producer should develop the ability to stand back and objectively appraise their work through the ears of the intended audience rather than their own. Their objective is not to produce a hit tune. The objective is to produce a musical jingle that is acceptable and enjoyable to the target audience and carries the agreed upon message and campaign theme.

The systematic procedure in the production of a jingle is for the composer and/or production company to return within the agreed upon time with *at least* one version of the jingle. This is usually sung by the composer with a piano accompaniment. When it is agreed that the lyrics and melody are acceptable, the money is spent to record an "audition" version of the jingle. This recording may have only one singer and basic instruments such as a piano, bass, and drums. Its purpose is to bring the jingle a step closer to its final sound without the cost of a full orchestra and a full complement of singers so that it is still much easier and far less costly to make changes at this stage. When the music is recorded in this form it should be pretested on a sample of the intended audience to learn how it will be received. When the audition version is accepted, then the jingle is ready to be recorded in finished form.

Although an original musical jingle composed for a particular purpose is usually costly, it can be used effectively for as long as desired, making the initial cost well worth the investment.

Dialogue rather than monologue

Using dialogue (a conversation between two or more people) is an effective technique in holding the interest of the audience, and it is so easy to do. The easiest way is simply to take any announcement written for a single voice and, instead of having one announcer read it all, have two announcers read alternate sentences. There should be noticeable contrast between the two voices. To make it sound still more interesting, make one of the announcers a male, the other a female.

Knowing that people are inquisitive by nature helps to structure an announcement so that it holds the listener's attention. If you are riding a bus, sitting in a restaurant, or sitting on a park bench and become aware that you are overhearing a conversation, there is a natural inclination to continue to listen. Whether or not the subject matter is of interest, it is still intriguing to

know that you are overhearing the conversation without being discovered. Using this principle, information presented through a conversation between two people will usually catch and hold the listener's attention throughout the length of the announcement. Of course, some type of opening attention-getter is still needed.

Following is an example of a dialogue announcement. It is set in a common everyday situation. The situation and characters are quite believable because they are taken right out of the lives of the listeners. This example allows the listeners to set the location of the conversation wherever they wish. To an office worker, it could be taking place in the office. To the housewife, it could be one neighbor talking to another.

CLIENT: Family Planning Dept.
 PRODUCT: The Pill
 CODE NO: 01-07 77-60
 LENGTH: 60 Sec. (Recorded)
 TITLE: "Happy Hummer"

(OPEN ON 10 SECS OF NELLY HUMMING AS

SHE GOES ABOUT HER WORK)

NANCY:

Hi Nelly!

NELLY: (STOPS HUMMING)

Oh, hi Nancy.

NANCY:

You certainly seem happy today, Nelly.

NELLY:

I am! I am! And I'll be happy for the rest of my life!

NANCY:

Really? ? ? What's the secret?

NELLY:

The pill, honey. The pill! It's wonderful.

NANCY:

The pill? What pill? ? ?

NELLY:

The birth control pill! I've just started taking it. It's so simple and easy to use. . .Just swallow one pill everyday and it takes away the chance of getting pregnant. The pill will help any woman to hold on to her youth and beauty.

NANCY:

Aha. . .Now I know the secret of your happiness. Tell me, Nelly. . .Can I get the pill?

NELLY:

Certainly. Any woman can from the nearest Family Planning Center. There are centers all over Cairo.

NANCY:

What do I have to do to get them?

NELLY:

Just walk into any Family Planning Center and they will answer all your questions. Go today. Go now. To your Family Planning Center.

When writing dialogue commercials, read your announcements over using these checkpoints:

1. Is the situation believable?
2. Can my target audience relate to the situation?
3. Are my characters interrelating or are they delivering soliloquies?
4. Is the language conversational?

A common mistake in the dialogue announcement is setting up a conversation and then turning one of the characters into an announcer who delivers all of the information. Keep the information coming naturally through the conversation of the characters.

Humor

The ability to write humor is rare. Beware of humor. If the announcement is meant to be humorous and isn't, it is not only ineffective but opens the sponsoring agency to ridicule.

When you have an announcement which is intended to be humorous, test it. Read it to people you work with. If it needs an explanation, then it probably is not humorous. Once recorded, the commercial should be pretested by playing it for several members of the target audience. If they do not find it humorous, do not use the announcement.

The humor can come from the characterizations, the situation, the dialogue or the use of humorous or exaggerated sound effects. Humor does not have to be hilarious to be effective; sometimes a smile is better than a guffaw.

Humor is frequently used to show the audience that the sponsor is human and looks upon the audience as human. Sometimes we take our product or service too seriously. This can make the target audience feel uncomfortable, guilty, or inferior and so resist the message or the announcement. Following is an example of the use of humor:

CLIENT: Public Health Center, Guatemala
 PRODUCT: Family Planning
 LENGTH: 60 Sec.
 TITLE: "Slowly"

PANCHO:

Ah, Jaimito, I hear that you are getting married!

JAIMITO:

Si, Pancho. I am getting married.

PANCHO:

And you will have children, Jaimito?

JAIMITO:

(GIGGLES) Si, Pancho.

PANCHO:

Lots of children, Jaimito?

JAIMITO:

(GIGGLES MORE) Si, Pancho, si.

PANCHO:

How many children, Jaimito? (COUNTS QUICKLY) One. . .two. . .
three. . .four. . .five. . .six. . .seven. . .

JAIMITO:

(FRANTIC) Pancho, Pancho. . .stop! !! Stop! !!

PANCHO:

What is it, Jaimito?

JAIMITO:

Please, Pancho. Can't you count slowly. . .very slowly, please.

ANNOUNCER:

Today, it is possible to have children come slowly. . .Not one right after
the other. You and your wife can live together. . .love together. . .as much
as you wish and still say "Slowly" to the arrival of your children. This is called
Family Planning. . .Planning your family. . .Planning how many children you
will have and when they'll come. You can get free information about Family
Planning at any Public Health Center. Look for a Public Health Center in

the city or in a town near your village. Simply walk in and ask for free information about Family Planning. Learn how easy it is to have as many or as few children as you wish and still live together. . . love together as much as you wish. Your Public Health Center. . . where medical information and help is free to all the people.

Using a popular personality or authority

A popular personality, usually a sports figure or entertainer who will be recognized and respected by your target audience, will catch your listeners' attention and hold their interest. Every target audience has its hero personalities.

A movie star or popular singer will influence a large segment of the general audience. A sports personality will have a positive influence on the fans of the sport. For example, Wheaties, an American breakfast cereal, has as its campaign "The Breakfast of Champions." What better selection for a spokesman than Bruce Jenner who, in winning the Decathlon in the 1976 Olympic Games, is the recognized world champion of champions? Fathers and mothers who want their children to be champions hear Bruce Jenner proclaim that he eats Wheaties for breakfast; they make the connection that this was instrumental to his becoming a champion of champions and so buy the cereal for their child. By the same reasoning, the child who hears the Bruce Jenner announcement may persuade his mother to switch from her current choice to Wheaties so that he or she can become a champion like Jenner.

Normally, personalities who have widespread popularity and acceptance have to be approached through business agents. This results in a high price for their services. Yet, these same high-priced personalities are often available at no cost for a public service announcement if they are sympathetic to the subject. Comedian Jerry Lewis each year has brought in millions of dollars to the Multiple Sclerosis Foundation. Movie star John Wayne, after losing a lung to cancer, made both radio and television announcements on behalf of the Cancer Foundation.

When selecting a personality, proceed with professional caution. Make sure their voice, delivery, and personality will be suitable for your announcement. Do not limit your consideration of personalities to only the most famous. Once again, refer back to the audience, purpose, and content of the announcement. If the audience is a local audience, you may want to use a local personality who will be as effective as and less expensive than a nationally established

personality. If the purpose of the announcement is to generate awareness of your organization's name, the personality may have no connection with your product or service and be used purely for the purpose of catching the attention of the listening audience. If your content is of a specialized nature, such as agriculture, health, or nutrition, then you may want to use an authority who is respected in his profession, even though he is relatively unknown outside that field. The use of the authority can be effective in an announcement but be sure to educate your listener first so that the target audience is put immediately into a position of knowing, accepting, and wanting to listen to what the personality has to say.

Here are several examples of how to establish a relatively unknown authority quickly in the minds of the target audience:

ANNOUNCER: If you enjoy the taste of a good wine, here's *Anton Fregeau*, a professional wine taster for twenty years, to tell you about his favorite.

ANNOUNCER: If you enjoy the taste of a good wine, here's *Anton Fregeau*, Chief Wine Steward of the famous "*Le Minot Restaurant*" of Paris, France, to tell you about his favorite.

ANNOUNCER: If you thought California wines were not on a par with French wines—just because they cost less—listen to what *French-born nuclear scientist Anton Fregeau* has to say.

ANNOUNCER: If you thought California wines were not on a par with French wines—just because they cost less—listen to what *Paris taxi driver Anton Fregeau* has to say after tasting his first California wine!

In the last example, we have created our own expert. Let's analyze what this opening does. It immediately identifies and isolates the target audience; namely, wine drinkers who are buying French wines in preference to California wines. Note, too, that we tell the audience that California wines cost less.

Next, we introduce our "expert" Frenchman and taxi driver. Why taxi driver? Because a taxi driver can be pictured easily by the listener. They can see him in Paris traffic. Further, as a Paris taxi driver, the audience can imag-

ine an independent man with his own strong opinions, yet someone who would certainly lean heavily toward a French wine above any other.

Now then, when he says and with the added reinforcement of a French accent—

ANTON: (FRENCH ACCENT) You are trying to fool me, no? Only in France could this wine be produced. You say this wine was grown and bottled in Cali— Cali—

ANNOUNCER: California, Monsieur Fregeau.

ANTON: (LAUGHING) Very good—very good. It is not French, but what can I say? Very good. Très bon!

—we have our audience's interest held because they now want to hear his reaction. The use of the French accent adds to the interest and the credibility.

What is the purpose of the commercial? To destroy the French wine industry? To defend the California wine industry? To give a sudden and dramatic increase to the sales of California wines? No. The purpose is simply to get wine drinkers to *try* the California wine.

VI

The Content of Radio Announcements

No matter how much information the writer has collected it must be boiled down to the most persuasive points. Even though much of the information seems important, there is only so much one announcement can carry and still be effective.

Begin with the single most important idea you want to communicate to your audience. Then list the reasons the target audience might have for accepting the idea you are presenting. Next, rate these reasons or benefits and try to use no more than the three you have rated as most likely to influence your target audience.

Trying to cram too much content into your radio announcement simply lessens any persuasive capability the announcement might have had. The announcer or characters are forced to talk fast in order to say everything. Talking a mile a minute is the equivalent of using fine print in an ad or brochure; people do not take the time to read fine print. The faster an announcer speaks the greater the chance your message will be lost.

Once your announcement is written, read it over to make sure that your single, major idea comes through. It should be clear and understood by the target audience. Check to see if your reasons or benefits are clearly stated in the announcement. Check to make certain that the product's or sponsor's name is mentioned as often as possible without being offensive. If an address or

phone number is part of the message, make certain that it is mentioned at least twice.

VII

Making Radio Announcements Memorable

The message will be memorable to the degree that the listener is involved in the commercial. A catchy musical jingle when played frequently will help the listener remember your announcement. An unusual sound effect will also help.

An effective way to involve your target audience in your announcement is to build a situation into which the target audience can project themselves. Sound effects should be used to reinforce the mental picture. Following is an announcement which strives for memorability.

This example is subtle but then it is not aimed at a general audience. The target audience is teenage drug users who are more likely to interpret the death as caused by an overdose. This is never stated in the announcement. The target audience is involved in that they fill in this element of the picture themselves.

CLIENT: Youth Integration Center
 PRODUCT: User Contacts
 CODE NO: 01-6/77-60
 LENGTH: 60 Secs. (Recorded)
 TITLE: "Derrel's Death"
 WRITER: Ricardo Vernon

(SFX: WAIL OF AMBULANCE SIREN FADING. SOUND OF

SMALL CROWD AND FOOTSTEPS.)

JOHN: (EXCITED)

What happened? What's the matter? Was someone hurt? Oh, hi, Mark!

MARK:

Hi, John. Didn't you see? It was terrible.

JOHN:

See what? All I heard was the ambulance going away. What happened?

MARK:

I thought you knew. It was Derrel. They found his body. He'd been dead for two days.

JOHN:

Was it...

MARK:

Yes.

JOHN:

Poor Derrel. But he wouldn't listen. He knew what happened to (CUT IN PIECE OF MUSIC BY JIMI HENDRIX,* CROSS FADE TO PIECE OF "COSMIC BLUES" BY JANIS JOPLIN* AND FADE UNDER.)

MARK:

Well, John, it's not that easy to quit. I tried and almost lost all my friends. They didn't like the idea of my quitting.

JOHN:

Some friends! ! How about Derrel? He doesn't have *any* now.

ANNOUNCER: (MALE)

If you want to beat drugs but are afraid of losing all your friends, contact your Youth Integration Center. At the Youth Integration Center you'll find a

* Rock stars who died of drug overdoses.

whole new group of friends who really care about you. The Youth Integration Center. Visit us today. Let's be friends.

Notice how, in the last paragraph of the announcement, the sponsoring agency and desired point of contact is mentioned three times. The announcer asks directly for the desired action: "Visit us today." A strong benefit is also given: ". . . you'll find a whole new group of friends who really care about you."

Memorability is difficult to achieve within an announcement. Major advertisers rely upon repetition of the announcement for memorability and effectiveness. When businessmen are introducing a new product or service, they have a large enough budget to saturate the airwaves with the new campaign. Communication for social development does not usually have sizeable budgets for buying air time. Nevertheless, careful buying of radio time can often result in doubling the power of the budget that is available.

VIII Buying Radio Time

Following are some considerations to help make your radio budget go farther.

1. *Find out if you qualify as a not-for-profit organization.* If you do, this often results in substantial savings through special rates given by many stations. In fact, check to see if the station offers free, public service time to not-for-profit organizations.

2. *Ask about discounts.* Most radio stations offer discounts for volume buys. Further, many stations offer "package plans" whereby a discount is offered when a mixed package of sixty-, thirty-, and ten-second announcements are purchased.

3. *Study audience surveys.* Consider all stations in your market on the basis of the kind of audience they deliver, the size of audience, and whether or not their audience will be interested in your product or service.

4. *Listen to and become familiar with all stations in your market.* This permits you to add your own judgement to the ratings and audience survey material.

5. *Give stations as much advance notice as possible on your schedules.* This puts you in an advantageous position in that you can have the station's best availabilities and a better opportunity for discounts.

6. *Encourage your staff and organization to listen for your spots on air.* This generates excitement and enthusiasm within your own organization for

the campaign. It makes them a part of the total effort. They in turn tell their friends about the campaign. If possible, distribute information as to what stations and approximate time periods the announcements will be aired.

7. *Keep track of results.* Try to tabulate increased response or action on a weekly basis from the time your radio campaign begins. Try to analyze the strong and weak elements of the campaign for future use. Take advantage of all past experience as to type of announcements used, a station's actual pulling power, time slots, programs used, and impact schedule. Use this information in planning your next campaign.

8. *Plan the radio campaign on a long-range basis.* This will show you, on paper, that you have long-range continuity in your overall campaign and permits you to secure best availabilities from the stations you have selected.

IX

Broadcasting Radio Announcements

At several points in our presentation it has been mentioned that, in order to be effective, spot announcements need to be repeated often and over a prolonged period of time. But we must ask how often and over what period of time?

When businessmen are introducing a new product, they saturate the airwaves with announcements and keep it up for weeks or even months. If they do not get big results quickly, they lose money. Therefore, they spend money lavishly on advertising.

Why must radio announcements be repeated? Repetition accomplishes several important tasks:

1. *Reaching the audience.* At any one time, only a small fraction of the public is listening to a particular radio station. By repeating the announcement at various times of the day, on different days of the week, and over a number of different radio stations, it is possible to reach more people.

2. *Generating familiarity.* At first hearing, a spot announcement will sound bizarre or even "radical" to an audience. As they continue to hear the announcement day after day it gradually becomes more familiar. Attitudes which may at first have been highly critical and somewhat negative can turn neutral or even fully positive. This process of change may take weeks, months, or even years to complete.

3. *Creating saliency.* Even though the audience may accept an announcement as valid and may have a positive attitude toward the action it recommends, they may regard it as not very important; it has low saliency to them. Prolonged repetition can gradually cause the topic to gain a higher priority in their thinking. Instead of being something that is all right but unimportant, the subject gradually becomes something which causes the listener to feel "I

ought to do something about that" each time he hears it. Finally, a stage is reached when he hears the message and thinks, "I will do something about that *today*."

For all of these reasons it is necessary to repeat the announcement. The frequency of repetition will depend upon the degree of urgency of the program, the size of the budget, and the response from the public. In general, for most social development programs, it would be desirable:

- (a) if 75 percent of all listeners heard the message at least twice per week, and
- (b) if every radio listener heard a particular message for a period of one to three months. (If an announcement is heard bi-weekly for three months, it will have been heard about twenty-five times. This is sufficient to generate the familiarity and saliency needed.)

Radio spot announcements: "wear out." After hearing the same announcement many times, the ability of radio listeners to "tune out" commercials sets in, and the listeners no longer hear the announcement even though it is broadcast regularly. No matter how well produced (attention-getting, attention-holding, and persuasive) the announcement may be, eventually it will wear out and cease to have any effect. In fact, if continued too long it can irritate the audience or have negative results.

The solution, of course, is to produce new announcements, with completely different format, messages, and characters. If this is done, a renewed cycle of attention sets in. After an appropriate period of rest, old announcements can be repeated with success.

How long should a particular announcement be used before it wears out? That depends upon the subject, the entertainment value of the announcement, and the patience of the audience. If the announcement is broadcast once a day or more often, it probably should be changed after three months, and given at least a six month rest before being used again.

X

Conclusion

No matter how well-written or well-produced your radio announcements are, they will be ineffective unless they receive the proper exposure. The key to effective exposure is to be broadcast over the correct station often enough to assure that your target audience hears the spots several times. Airing an announcement seven times in one day is better than airing it once a day for seven days.

In most cities and towns you will have a choice of stations. Each station programs differently in order to attract its own audience. The choice of stations available to you may include:

middle-of-the-road stations
news stations
country music stations
talk stations
progressive rock stations
classical stations
ethnic stations
sports stations
variety stations,

and many variations of the above. All stations in your market area should be considered in terms of the *kind* of audience they deliver (age, income, family size, etc.), the *size* of the audience, and whether or not this audience will be interested in the product or service you are selling.

The price you pay for commercial time will vary from day to day depending upon availabilities and many other considerations. The better you know stations and station personnel, the better you will be able to get the most for your budget. Careful planning of the writing, production, and time buying will assure you of a successful radio campaign.

Chapter Five

WRITING AND PRODUCING RADIO DRAMAS

Martin Maloney

If you want to get the attention of a large, mixed audience in almost any country in the world, the radio play is an effective vehicle for you to use. Radio drama combines the two ancient traditions of theater and storytelling, which are as immediately recognizable and understandable in Ghana and Sri Lanka as in Peru and France. Theater in all nations is rooted in ancient ritual and religious faith. Storytelling is a pleasurable and powerful technique for expressing in the most human terms the beliefs and values, the hopes and fears of an entire culture. Both theater and storytelling antedate by thousands of years such recent communication media as print, radio, television, and film. Each of the new media has gained power and meaning by absorbing these ancient forms. Television, to cite one example, would lose much of its attractiveness if it could not perform the functions of storyteller and dramatist in an industrial society.

Characteristics of drama

Drama takes on many forms at various times, in different cultures. In countries where the cultural influence of ancient Greece is strong, drama and, to some extent, narrative fiction have followed the patterns described in the *Poetics* of Aristotle. Drama and storytelling in the popular (as distinguished from "literary" or "serious") media are still strongly Aristotelian in psychology and structure; so widely have films, video tapes, and the like utilized the pattern that we may safely use it as the basis for our present discussion.

The typical plot of a popular play or story, then, will have some or all of the following characteristics:

- (a) It tells the story of *one* person, and concentrates specifically on a highly emotionalized problem which affects that person. Other characters who appear in the story may have problems of their own, but they are always subordinated to that of the leading character.
- (b) The story thus becomes a kind of biography of a problem, from the moment when it begins to trouble the leading character acutely, through his or her efforts to deal with it, to the point where it is, either temporarily or permanently, resolved.
- (c) The resolution of the problem, whether happy or not, must occur because of the decisions and actions of the leading character. The central problem of a story should never be solved by chance, or by divine intervention, or by any other force extraneous to the leading character.
- (d) The structure of the story should be climactic—that is, the problem presented to the leading character, in spite of all his efforts, must become more acute and intolerable as the story mounts to its climax. At the point where the problem is finally resolved there is, of course, a falling-off of the action and a relaxation of the tensions which the story has generated.
- (e) In saying that a plot is the biography of a problem from beginning to end, we have of course said that it must have a *unity of action*.
- (f) Stories which also have a *unity of place* are generally more effective. Either psychologically or literally, a story should be kept in one setting.
- (g) Similarly, strong stories are usually characterized by a *unity of time*. Generally speaking, a half-hour radio script which covers twenty years in the lives of its characters will be less effective than one which covers the events of a single day.

Of course, not all plays and stories exhibit this pattern precisely; the above statement is offered simply as a set of guidelines for developing story plots.

The basic psychological process involved in experiencing a play is said to be as follows: the person in the audience identifies with the leading character, and thus is able to live vicariously through his actions as they are depicted on the stage. At one remove, so to speak, he experiences the leading character's problem and recognizes it for his own. He feels the tensions which develop in the dramatic situation and, with the hero or heroine, tries to relax them by solving the problem. His excitement builds to a peak at the climax of the story; then he relaxes as the solution is revealed, experiencing what Aristotle called a catharsis, or cleansing of the emotions.

The person in the audience thus extends his own life experience. He feels excitement, a sense of danger, a sense of comedy or tragedy. He feels despair *in a protected situation*, always knowing that the end of the play will see the

solution of all difficulties, and that he will be able to return to his real life all the better for having lived through the imitated life of another.

It is this special kind of extended experience which the playwright and the storyteller offer us. So valuable and even necessary to human life has this experience proved that the play and the story are among the oldest of art forms.

Characteristics of radio

Radio, like any other channel or medium of communication, can be thought of as a language, and studied in much the same way that one studies Spanish or Japanese. Radio has its own vocabulary of signs, its own way of putting these signs together, its own limitations in handling information, its own special quality.

Actually, radio employs three separate languages which are mutually supporting—the languages of sound effects, music, and speech. In addition, it uses devices such as the echo chamber, which modify the meanings of its signs. In general, however, the most important thing to remember about radio is that it works through sound alone; any sound which can be used to convey a meaning can be used in radio, but the information that we normally get through seeing, tasting, touching—all other sensory information—must be conveyed through sound or not at all. How can you, for example, convey the fact that a character in a radio play has a badly scarred, terrifying face? Perhaps by the way in which other characters react to him, though ideally he should sound and behave like a man who must live with such a face. One thing is certain: on radio, you cannot show his scars.

Radio drama is, as has often been pointed out, a “theater of the imagination.” A good radio script works largely by suggestion rather than direct statement: it must give the listener exactly those cues he needs to imagine for himself the whole sensory world of the play. The fact that radio can do this when expertly used makes it perhaps an excellent medium for poetry, for fantasy, and for flights of the imagination.

The format of the radio script

This is a good point to show you a sample page from a radio script. There are of course variations on radio script format which depend on local custom, but this format is a common and practicable one.

MUSIC: HEAVY, DRAMATIC THEME: UP AND FADE FOR . . .

NARRATOR: There’s not much traffic on the road tonight. The only light to be seen blinks helplessly from the window of an all-night hamburger joint. . . blinks, and is reflected in the wet pavement, and is lost.

SOUND: SNEAK UP THUNDER STORM AND HOLD BEHIND . . .

NARRATOR: Inside the diner, the counter boy takes an occasional nap, wipes the counter clean a dozen times, listens to the thunder rattling the roof over his head.

SOUND: THE BOY IS WHISTLING, UNDER . . .

NARRATOR: Occasionally he whistles, just to keep himself company.

SOUND: WHISTLING IN CLOSE, MOTORCYCLE FADES IN AND STOPS STILL OFF MIKE.

NARRATOR: Then a motorcycle roars out of the night, wheels to the door of the diner and stops. A state highway patrolman dismounts, and stops in for a midnight snack.

SOUND: DOOR OPENS AND SHUTS: WHISTLING STOPS.

BOY: Hi ya, Charlie! Didn't know whether you'd be along tonight or not.

CHARLIE: (STAMPS AND PUFFS NOISILY. FADE IN.) Whooo-oo! If I had any sense at all, I'd a been here two hours ago.

Please note that:

- (a) Only spoken lines, dialogue, and narration are set in lower case type. Everything else is set in capitals. The reason for this practice is to make a sharp distinction between the actors' lines and all other elements of the script. Notice, too, that the lines are spaced so as to keep sound cues, music cues, and actors' lines clearly differentiated.
- (b) Names of characters, as well as such designations as "Narrator" and "Announcer," are set in capitals in the left-hand margin.
- (c) Directions to actors—for example, "Fade in" or "Angrily"—are set in capitals, placed in parentheses, and inserted at the appropriate place in the speech. The same usage is correct for special production effects, such as "Echo" or "Filter."
- (d) Sound cues are set in capitals. The word "Sound" is placed in the left-hand margin. A description of the cue, also in capitals, is placed opposite the word "Sound." The entire cue is then underlined. The same practice is followed in writing music cues.
- (e) The whole script should be double-spaced.
- (f) The script should include no directions or explanations or descriptions of scenes or characters which cannot be expressed in the above format. A script which requires explanations or footnotes is not producible.

The languages of radio

Dialogue is primarily a language of action; it is used to suggest what is happening "now" in the scene. Since, like all language, it has affective overtones, it also conveys the characters' *feelings* about themselves, about each other, and about the action.

Dialogue is secondarily a language of exposition. That is to say, dialogue can be used to convey background information to the listener, which is presumably necessary if he is to understand what is happening. It is easy to over-use expository dialogue, to explain more than the listener needs to know. Exposition has the effect of stopping the action of the scene: too much of it will give a stilted, static effect.

Narration is borrowed from the tradition of storytelling. It is the most flexible and useful of all the languages available to the radio writer, but it must be used with some caution. It is easier to write a narrative version of a scene than a dramatic one, easier to describe a place than to suggest its nature indirectly, easier to handle exposition in narrative, and clumsier to do it in dialogue. For these reasons, amateur writers sometimes use a narrative when a dramatized scene would be more effective. In writing radio scripts, as in writing anything else, it is generally more effective to do things the hard way.

Narration has one technical limitation: a long speech spoken by one person will almost necessarily be slower in pace than an equivalent dialogue scene. Sometimes this slow pacing is appropriate to the idea being presented, but often it is not. Part of the pacing problem lies in the fact that a long speech is difficult for an actor to sustain on the air. Unlike the stage or film actor, he cannot use gesture, facial expression, or stage business to break up and reinforce a long speech: he has only his voice to rely on. Very often, where narrative is extensively used in a radio script, it will be backed and interrupted by music, to give the actor something to play against.

Sound effects. Sound effects constitute primarily a language of action, but they can also be used descriptively. Sound is a somewhat limited and inflexible language—it can talk only about those actions and movements which make noises that are fairly identifiable in context—and is generally used to supplement dialogue or narration.

Sound effects are used to suggest:

1. Action or movement within a scene. Footsteps, a closing door, the click of a typewriter are examples.

2. Atmosphere, or feeling about action. A door sound effect simply denotes a movement; a door opens or closes. A creaking door denotes the same movement, but also says something about the setting and conveys a connotation of mystery and suspense.

3. The nature of a scene. One way of setting a scene in radio without describing it verbally is to characterize it in terms of background sound. A scene set on a street in Paris can be suggested by a background of crowd noises,

honking taxis, and so on. A scene set in a plane in flight, or in a moving car, can be created with little more than sounds of jet engines, or of an automobile engine and traffic.

Background sound effects are usually established at the beginning of a scene, then faded to a low level or completely out, and reestablished either at the end of the scene or at some point where the listener needs to be reminded of the setting.

Here are some suggestions for writing sound cues:

1. Make sure that the cue calls for a sound that can actually be made in a studio or is available from a sound effects record or tape. Some beginning writers tend to write stage directions as sound cues. Such cues as "SOUND: HE SHRUGS IRRITABLY AND TURNS TOWARD THE DOOR" or "SOUND: THE ENVELOPE FALLS UNNOTICED TO THE FLOOR" obviously cannot be produced.

2. Make sure that the sound is identifiable to the listener. "SOUND: THE BUZZ OF A HIGH-SPEED DRILL" is a perfectly producible sound, but it will probably be understood only if you have prepared the listener through previous dialogue or action to identify it. Some sounds—footsteps, gunshots, and a few others—*may* be identifiable even out of context, but in general you should be careful to give the listener enough preparation so that he will identify the cue correctly.

3. How many sound cues you can write into a script, and how many you can use in quick sequence depends on your production facility. If you are depending on manually-produced sound effects, sound must be used sparingly and cues must be well separated—unless, of course, you have several sound men and microphones. If you are using sound effects recorded on discs, you will be limited by the number of turntables available for sound. If you can prerecord your sound cues on cartridge tapes, the number of effects that you can use is virtually unlimited.

In the main, however, sound should not be overused. Its function is to suggest action, movement, and feeling, not to flood the listener with information.

Music. Music in radio drama performs much the same functions that music once performed in the theater; overture, entr'acte music, and recessional music. These functions are essentially grammatical in nature; music prepares for and leads into a scene, bridges from one scene to the next, and pays off an action.

In radio, as a rule, the most common use of music is to provide a bridge or transition between scenes. Occasionally it may be used as a sound effect: a scene is set in a concert hall, for example, and we hear the low murmurs of the audience in an acoustical setting which suggests space, we hear the musicians tuning their instruments; then there is the rap of the conductor's baton on the podium, and the house is stilled as the orchestra begins to play.

In addition to all this, music is a language of effect, so that its secondary function in radio drama is always to suggest or heighten feelings.

Here are some suggestions for writing music cues:

1. A music cue may show simply the function it is supposed to have, "MUSIC: BRIDGE" or "MUSIC: PAY-OFF" are examples.

2. It may also indicate the meaning which the music is supposed to convey—for example, "MUSIC: A LIGHT COMIC THEME" or "MUSIC: MYSTERIOSO."

3. Sometimes a cue should indicate where it comes in and at what level, and/or where it goes out and at what level. For example, "MUSIC: SNEAK BEHIND, THEN HOLD FOR TRANSITION" or "MUSIC: UP FULL, THEN SNEAK UNDER AND OUT AT 'X'." In the latter case, the point at which the music goes out is indicated by putting an X in parentheses, (X), at the proper point.

4. You may also wish, on occasion, to write a cue which calls for a specific segment of a musical composition; for example, "MUSIC: THE OPENING CHORDS OF THE RACHMANINOFF PIANO CONCERTO."

5. A "stinger" cue has a special sort of usefulness. It is a sharply struck chord or note which is used at the end of a speech as an audible exclamation point. Its purpose is to underline the dramatic significance of the line it follows. It is sometimes used to cap the tag line of a scene.

6. Music is also used, on occasion, to "back" long speeches, usually narrative speeches. A music "backing" or "bed" helps the actor to sustain the speech, or heightens its emotional effect, or both.

Special production devices. These are techniques used to distort the quality of any sound called for in the script—voice, music, or sound effects. The two most useful devices are the echo, or reverberation, chamber and the filter.

Most studio consoles are equipped to add liveliness, or reverberation, to any sound element; ranging from a slight liveliness to a prolonged echo. The primary purpose of the echo is to suggest space: a scene set in an empty warehouse, or in any spacious environment, would probably be played on echo. In fantasy, a voice with heavy echo automatically becomes the voice of a giant.

The filter is an electronic device which is used to filter out any range of frequencies from a sound, thus producing an odd, distorted effect. The original purpose of the filter was to differentiate between two voices in a telephone conversation, the filtered voice being the distant one. The effect of a record being played on an old record player can be achieved through the use of a filter. The general effect of the filter is to give a feeling of distance, either psychological or real.

Somewhat less frequently-used devices are the dead booth and the Sonovox. A "dead booth" is literally what the name suggests, a booth rather like a telephone booth which is acoustically dead and which contains a micro-

phone. The effect of the dead booth is to create a kind of claustrophobic state, a sense of being in a very small, confined space. The Sonovox is a device which creates the illusion of nonhuman things talking: the hum of a bee, on record, is played into the actor's throat so that by moving his lips he is able to articulate the sound. The result is a talking bee.

The above discussion of the languages of radio is perhaps adequate as a brief and unadorned description of the elements which go into a radio script, but it will not enlighten you much unless you also listen to as much radio drama as you can and read as many scripts as you can. To indicate some of the points you might look for in examining scripts, we add here some brief examples.

The following passage is from a radio biography of John Milton.

MILTON: I will now mention who and whence I am. I, John Milton, was born in London, of a good family—my father, a very honorable man. Our house was at the sign the Spread Eagle in Bred Street, Cheapside. (FADE) Many important men came to converse with my father at our house.

SOUND: FADE UP NOISES OF A BUSY LONDON STREET . . . GABBLE OF MARKET WOMEN . . . CRIES OF HUCKSTERS . . . CLATTER OF CARRIAGES AND HORSES' HOOVES. FOCUS ON ONE CARRIAGE WHICH SLOWS WITH CRIES OF "WHOA, YOU" AND STOPS. HACKIE DISMOUNTS WITH A GRUNT.

HACKIE: 'Ere y'are, sir. John Milton, scrivener, sign of the Spread Eagle. That'll be two bob, guv'nor.

BAILEY: Here you are.

SOUND: CLINK OF COIN.

HACKIE: Thankee, guv'nor. Thankee kindly.

SOUND: CRACK OF WHIP.

HACKIE: Huddup there!

SOUND: HORSE STARTS UP AND THE COACH CLATTERS AWAY. DOOR OPEN AND TINKLE OF BELL. DOOR SHUT AND STREET NOISES OUT.

MILTON SR.: (FADE IN) Well, James Bailey, it's been a long time since I've seen you.

BAILEY: It has, John, it has. I've been in Dorset, looking over some property. I want you to draw up a deed for me on a piece of land.

MILTON SR.: Yes, yes, James—but surely business can wait. Come back into the parlor and let us talk. Sarah will want to see you, and I've a wine I'd like your word for.

BAILEY: (LAUGHS) Flattery, John! You know I've no sense of taste—but I would like to see your good wife.

Technically, this scene is well handled. Notice that the opening narration, as is often the case, fades into the scene. The elaborate opening sound cue is correctly written, although in practice a director might choose to use fewer sound elements to set the scene. There is one lapse in visualizing the scene. Observe that the hackie dismounts from his perch on the carriage to help his passenger down and collect his money, but he never remounts the carriage. Suddenly he is up, cracks his whip, and goes. The author obviously decided not to take time to fill in this detail.

From a dramatic point of view, the scene—the opening scene in the play—is rather dangerous. It is all scene setting and introduction of characters, all exposition. Nothing really happens in a dramatic sense, and there is not even an indication as far as the excerpt is concerned that anything is going to happen. The problem for the author to solve is how long an audience will continue to listen to descriptions and background information. The answer, in most cases, is—not very long.

The following is from a radio script of the late 1940s; the episode deals with an American Air Force bomber in a raid over Belgrade:

SOUND: BOMBER'S MOTORS: HEAVY FLAK IN DISTANCE.

COPILOT: Belgrade ahead.

ROGERS: Yeah . . . right behind that elegant curtain of flak.

COPILOT: Sometimes I'd like to fly over a town where they didn't shoot at you.

ROGERS: You'd probably forget and drop an egg on it. Hold onto your hats, boys, here we go!

SOUND: FLAK UP HOT AND HEAVY.

ROGERS: Boy, this one is rugged.

COPILOT: I'll be combin' this stuff outa my hair for a week . . . like cinders.

SOUND: LOUD EXPLOSION: MOTORS FALTER AND BEGIN TO MISS.

COPILOT: Hey, Bill! You all right? You stop one?
 ROGERS: (SOME PAIN AND SHOCK.) Yeah . . . yeah. Guess . . . I
 can manage though. The plane, though . . .
 COPILOT: Hit pretty bad.
 ROGERS: (CHECKING) Controls gone . . . automatic pilot gone. We'll
 have to bail out. (PAUSE) Pilot to crew. Pilot to crew. That
 last one knocked out the controls. Bail out. Bail out.

SOUND: BAIL OUT BELL; TELEPHONE-LIKE RING . . . ONE
 LONG, SEVERAL SHORT.

In contrast to the scene from the Milton script, this is primarily a dramatization of action. The only true exposition occurs in the line "Belgrade ahead." Notice how sound effects and dialogue work in counterpoint. The dialogue tells what is happening, and is reinforced and made more realistic by the sound.

If this scene were to occur in a film, most of the dialogue would be unnecessary; the visuals and sounds would carry the story almost alone. But in radio, as we have noted, the visual action must be suggested to the listener's imagination—in this case, by a combination of dialogue and sound.

Characterization and plot in radio drama

Good story material for radio should have these characteristics:

1. It must be capable of being presented effectively in dramatic form. There are many great stories in world literature which do not adapt well to drama in any medium. Edgar Allan Poe's short stories, because they deal so heavily in the nightmares and hallucinations of the narrator, are good examples. Good dramatic material deals in dialogue and action rather than in introspective insights into character or elaborate descriptions of settings. Remember that drama always shows us human beings interacting. Dramatic plot material must constantly raise and answer such questions as, "What did he do then?" and "What happened next?"

2. It must be capable of being presented through sound alone. The mime sketches of Marcel Marceau could not be handled, even in part, on radio. Motion pictures, especially the early silent films, are primarily visual: to try to adapt them for radio would mean destroying the most effective film sequences in them. The radio play requires a story line which can be dramatized in sound effects and dialogue.

3. The story line of a radio play must be both simple and strong. Strong, because the strength of drama is in a sequence of connected actions which leads to a conclusion. Simple, because most radio plays—like many traditional tales—are relatively short and because they must appeal to a great variety of people.

4. A good story for radio should require a rather small cast of characters, with well-balanced and distinguishable voices. There are two reasons for this: a small cast of carefully selected actors makes for dramatic unity, and, more important, in radio, characters must be identified by the sound of their voices. A small group of easily-recognizable voices is the ideal in radio drama.

Voices differ by reason of age, sex, state of health, education (to some extent), dialect, and an assortment of speech eccentricities. Avoid, if you can, trying to dramatize a story in which the characters are, for instance, all young men of similar background. On the other hand, you should also avoid the practice of making all of your characters extremely eccentric in their speech habits. Radio writers have long realized that a family provides an almost ideal cast of characters for radio; the individuals are naturally balanced both by age and sex.

Characterization in radio drama. We are interested in dramatic and fictional characters for the same reason that we are interested in real people: because we wonder what they will do next. This is the whole crux of our dealings with other human beings; we must be able to predict how they will react to any given set of circumstances. If we could not make such predictions, and have them turn out to be correct most of the time, we would not dare to associate with others. The most unsettling and frightening feeling one human being can have about another is the sense that the other is unpredictable—when what comes next might be either a gesture of kindness and generosity, or a brutal and vicious assault. We make these predictions by attributing *motives* to others, as well as to ourselves. "She is always friendly," we say, or, "He is a coward." Then we assume that since he *is* cowardly, he will behave in a predictable fashion when threatened.

The problem is that "motives," as we define the term, are internalized: they are something that goes on inside people, and so cannot be examined directly. We can only "know" the motives of another by inference. One person has "shifty eyes," and we therefore infer that he is dishonest. Another speaks hesitantly, fumbling for words, and we infer that he is unsure of himself and in a crisis will be unable to decide what to do.

Our interest in characters in fiction and drama is of precisely the same order. The difference is that we do not have to deal personally with these characters; we are content to observe them, sympathize with them, identify with them as they deal with each other. The key questions that stories raise for us are: "How will he act in this situation?" and "What will happen then?"

The one great difference between fictitious characters and people is that the characters are highly simplified. A real person has thousands of "motivations," weak and strong, working intermittently or continuously. A fictitious character is given one or, at the most, two very powerful motives: every significant action and decision in his life derives from one or the other of these motives. The conflict of the play itself arises out of them.

Just as the motives of the dramatic character are simplified, so are the external, observable characteristics from which we infer them. In radio, this means *sound* characteristics. Suppose that you wish to create, in a radio play, the character of a woman who is chronically suspicious of everyone. How can you indicate, through sound alone, what she is like? Does such a person have a special style of speaking, a peculiar cadence to her words? Is there anything that might be revealing about her choice of words? Or is her basic character revealed in what she says? Or in the reactions of others to her? However you answer these questions, remember two things: first, you do not need many characteristics to create the illusion of a real person—one or two will be enough; second, whatever characteristics you choose must lend themselves to effective expression in sound.

Here are some simple examples:

Character: a man of boundless, uncontrollable energy. Characteristic: he never speaks in complete sentences—his ideas seem to run ahead of his tongue—he almost stutters in his eagerness to get things said.

Character: a woman who is a social climber. Characteristic: her manners and conversation are carefully studied and self-conscious—she sometimes makes mistakes in her anxiety to be acceptable in a role which is foreign to her.

Character: a savage, violent man. Characteristic: his language and voice are totally flat, cold, and emotionless—he is indifferent to those around him—he seems to have no human reactions at all.

Story structure in radio drama. We have already described a plot as the biography of a problem affecting one human being, from the point where the problem becomes acute to the point where it is finally resolved. The word "problem" may be translated here as "conflict," or as a disturbance or dissonance in the life of the leading character.

Textbooks on plotting conventionally say that there are three types of story conflict: man against man; man against nature, fate, or the environment; or man against himself. These categories are useful, particularly if we add a fourth to the list: a combination of man against himself with one or both of the other two.

The "man against man" conflict is frequently used in melodrama, especially in thrillers. Ian Fleming's James Bond, the British super-spy, is always pitted against a terrifying and super-human villain: the sinister Dr. No, or Mr. Big, or the psychotic Donovan Grant. The plot of the stories is always the same, and indeed is little more than a modern version of ancient epic tales of great heroes who confront monstrous opponents. The villainous Dr. No has set in motion a complicated scheme to wreck the British Commonwealth, or to wring a huge fortune out of the governments of the world, or even to achieve world domination. Some aspect of this scheme comes to the attention of British Intelligence and Bond is assigned to the case. He is immediately

subjected to a series of threats to his life, but he survives them all and eventually confronts the villain and destroys him.

Although this story formula is usually worked out in terms of melodramatic physical action, it has many other possibilities. The epic hero's skills are usually physical ones, and the confrontation means a fight to the death; but suppose that we have a heroine confronting a male villain, and that the issue is psychological dominance rather than physical superiority; or suppose that the leading character is an ordinary, unheroic person thrust into the role of epic hero; or suppose that the issue of the confrontation depends on intellectual skills—those involved in playing chess, for instance. A considerable range of stories—comic and tragic as well as melodramatic—could be developed from this formula.

The “man against nature” pattern often results in adventure stories and, again, the plotting process is simple. Books and films have dramatized the consequences of a recent plane crash high in the Andes, where the survivors of the crash resorted to cannibalism in order to live. A number of early episodes in the history of flying—Lindbergh's solo flight from New York to Paris in 1927, for example—fall naturally into this pattern. C. S. Forester in his novels about the British naval officer Horatio Hornblower, and in such books as *Rifleman Dodd* and *The Gun*, took a military man as his hero, pitted him against the most impossible obstacles that the environments of land, sea, and war could provide, and showed how his hero—if daring and skillful and determined enough—might triumph.

But like the “man against man” theme, the story which places man against the environment is capable of many interesting variations. We are all well acquainted, by experience, with what has been called “the recalcitrance of things.” We all understand the principle which was once phrased as Murrhy's Law, which says that “if anything can go wrong, it will.” The weather deceives us, crops fail, machines that were supposed to help us break down. As a result, we delight in stories which tell us that, given courage, skill, and ingenuity, a human being can triumph over the universe of things: he can create order in a sea of chaos. The situations in which human beings struggle with the environment need not be the great ones provided by war and other forms of catastrophe; they may be as simple as everyday life. Defoe's *Robinson Crusoe* has been read and reread for over 250 years because it dramatizes the triumph of a man over his environment.

The “man against himself” story is undoubtedly the most complex and interesting of the three. We have already explained that a fictional or dramatic character is shown to have one or two motives which account for all of his major actions in the story. The leading character in the “man against himself” story must have very strong motives: his problem, in the story, is that he is divided against himself.

Let us suppose that we are developing a story in which the leading character is a man who works for, and is deeply loyal to, a powerful political leader.

The hero and the politician have been friends since boyhood; the politician has done many favors for the hero, has even saved his life on one occasion, and in return the hero has devoted his entire life to his friend's career. So far in our story we have two characters and a relationship, but nothing has happened; but now the hero, a man in his mid-forties, falls deeply and passionately in love for the first time. At this point we can begin to anticipate the nature of the story, realizing that the hero will not find room in his life both for his new love and his total devotion to his friend.

To develop the story, the writer must imagine a situation in which these two strong motives are brought into opposition, in which the hero must choose between love and friendship. He does make the choice, but in doing so does not resolve the conflict, and in consequence he finds himself in an even more difficult situation. Developed further, the story deals with this conflict and how it is finally resolved. It becomes, as we have said, the biography of a problem.

We mentioned, above, a fourth type of story which combines two or more of the original three. When this is done, the "man against himself" theme becomes the center of interest, with the struggle against the environment or a human opponent providing a dramatic context. In one of Victor Hugo's novels, there is a scene set aboard a French man-of-war in Napoleonic times. The ship is caught up in a great storm at sea and, in spite of the best efforts of captain and crew, is in immediate danger of sinking. At the height of the storm one of the ship's guns bursts from its lashings, and its twenty tons of metal go careening and crashing from side to side of the wooden ship. This exciting and tense scene uses the simple "man against nature" story line. By contrast, an American novel, Herman Wouk's *The Caine Mutiny*, in its climactic scene puts the World War II minesweeper *Caine* in the very eye of a Pacific typhoon. No ship, we are told, has ever been in this predicament before and survived. However, this is not the crux of the scene, for we have been led to believe that Captain Queeg, the commanding officer of the *Caine*, is a coward and possibly psychotic. He seems to be on the verge of a breakdown under the terrible pressures of responsibility for his ship during a deadly storm. His young executive officer faces the choice of forcibly relieving Queeg of duty, and facing the possibility of a court martial, or of allowing him to remain in command, with possibly disastrous results to the ship and crew. This sequence is, in fact, far more powerful and moving than the Victor Hugo scene, simply because it concentrates on human beings under extreme stress rather than on the threat of the storm alone.

Popular drama and storytelling in any of the mass media usually can be classified as belonging to one or another genre: the detective story, the Western, science fiction, fantasy, situation comedy, and so on. Each of these genres has its own formula—or group of related formulas—for story plotting. The detective story, for example, is in essence a chase in which the detective

must identify and capture the fleeing criminal. The science fiction story, like all fantasy, is usually plotted on a "What if . . . ?" basis: "What would happen if someone developed a cheap and efficient method for filtering out air pollutants and converting them into the nectar and ambrosia of ancient Greek legend?" The serial drama, or soap opera, deals in a continuing series of domestic crises affecting a family, or several neighborhood families, or the staff of a hospital—crises which are met, usually, by applications of the most conventional popular morality and psychology.

Anyone who wishes to use radio drama for purposes of persuasion and teaching should make a close study of the dramatic genres that are currently popular in his locality. People do not resort to radio in order to be taught something disturbing or to be persuaded to some new, unknown course of action. They expect rather to be entertained, or to have their present beliefs confirmed, or to be given information which they believe will have practical value for them. Genre fiction and drama offer entertainment and confirmation of the way things are. It is not always easy to combine them with new information or a persuasive appeal, but the effort to do so is decidedly worthwhile.

Radio drama as a persuasive medium. The obvious approach to combining drama with persuasion is to write a frankly propagandistic play. Assuming that you wish to promote acceptance of family planning, you might develop a story about a rather conventional woman whose whole upbringing has taught her that a woman's only proper role is that of a wife and mother, and that she can find emotional satisfaction chiefly in the love of her family. But once married and having had a child or two, she is forced to recognize the realities of family life: the economic problems, health problems, psychological problems which come with a large family. There are two difficulties built into this sort of approach. First, the story is clearly a propaganda story, and the propaganda runs counter to current beliefs in many parts of the world. Second, the story is not capable of many variations: the leading character can be a man instead of a woman, and the specific settings and problems can be changed, but the essential story line would still remain intact. This is not necessarily a drawback. The great myths of the world have been told and retold for millennia in quite recognizable form, but the great myths express concepts and beliefs of profound significance to human beings, which must be repeated. The question is whether the story that you have devised will seem important to listeners in the same way. On the other hand, of course, the obvious propaganda play does dramatize the problem and point to solutions in a most direct and forceful way.

Following are some general suggestions for integrating propaganda themes with radio drama:

1. Make a study of the kinds of radio plays which are most popular in your community. Try to discover why they are popular. Imitate the popular

successes as closely as you can without infringing on authors' and producers' rights. There is no reason why you should not build on success rather than offering something unfamiliar to your audiences.

2. Study the genre plays which are done on radio, and use their formulas wherever you can. Serials are particularly adaptable to your purposes, since they deal—ostensibly at least—in everyday problems. However, a detective story might be made to say something useful about the desirability of small families, and a science fiction piece could certainly provide some information about agricultural methods or community hygiene.

3. If you have the time and facilities, think in terms of a series of programs rather than one play. Important ideas—especially if they are new and unfamiliar—need to be repeated over and over, and a series gives you the opportunity for repetition.

4. Associate your ideas with attractive and interesting series characters. *Gunsmoke* remained on the air as a radio and television program for more than twenty years: one strong element in its success was the popularity of Marshall Dillon, Miss Kitty, Chester, and Doc, who became "real" friends to millions of people. The psychological power of such characters is enormous; that is why American advertisers use them when they can in commercials. You might do well to follow the advertisers' example; if you can create popular series characters, make them mouthpieces of your ideas.

5. Do not try for complete originality in your stories. Instead, study and use the folk tales, the traditional stories that are current in your community. Your audiences will probably respond best to the old stories in up-to-date variations.

Scene structure. All forms of creative work have structure—that is, they are made up of units which are put together in a certain way. Units also have their own internal structure. A play is made up of scenes and acts. A novel is made up of sentences, paragraphs, and chapters. A film is made up of shots. A radio play is made up of scenes, though not exactly in the same sense that a play is.

The way in which these structural elements are contrived and put together determines the pace and tension, the "feel" of the entire play. Working with scene structure is a rather advanced technique in dramatic writing, and the beginner should probably rely on intuition to tell him if his script will play and feel right. Nevertheless, we shall outline some of the considerations relating to scene structure here.

1. Defining the scene in radio. In theater drama, a scene is defined in one of two ways. First, a scene may be considered to end whenever a character exits or a new character comes on stage. The theory is that, with an entrance or an exit, the dramatic situation is changed, and a new structural unit begins. Second, a scene ends whenever the locale is changed or there is a time gap in the action.

The scene in radio drama is normally defined in the second way. If the play opens, say, in a lawyer's office, then moves to a stateroom aboard ship an hour later, then picks up the action again in the stateroom two hours after that, this sequence would call for three scene divisions. They would be marked by music bridges, or sound bridges, or perhaps board fades (in which the engineer would fade out the first scene, then fade in the second).

2. The interior structure of scenes. A scene in radio should be built on a principle of rising action and tension which is paid off in a tag-line. The usual way to achieve this is to write dialogue which begins with fairly long, low-key speeches, then becomes much tighter and quicker as the lines shorten, and finally culminates in a pay-off, usually a tag line.

The line of action within a scene should be both simple and single. Don't try to make more than one point in a scene, regardless of length. There is room for only one tag line at the end of the scene, and that tag line should be the final statement of the scene's point.

As we have already noted, narration used within a scene has the effect of slowing the pace. The same is true of long dialogue speeches. Although the technique is difficult to describe, it is possible to create a rhythmic movement in a scene, and to give the entire unit a beginning, middle, and end, so that the whole becomes formally satisfying as well as literally meaningful.

The following passage, from a radio adaptation of Oscar Wilde's *The Picture of Dorian Gray*, although it is not technically a full scene, will illustrate these possibilities:

HENRY: (ASTONISHED) In love? Whom are you in love with?
 DORIAN: With an actress.
 HENRY: That is rather commonplace, don't you think?
 DORIAN: You would not say so if you saw her, Lord Henry.
 HENRY: Who is she?
 DORIAN: Her name is Sibyl Vane.
 HENRY: Never heard of her.
 DORIAN: No one has. People will, someday, however. She is a genius.
 HENRY: My dear boy, no woman is a genius. Women are a decorative sex. They never have anything to say, but they say it charmingly.

Notice how the tight, rapid movement of the first seven lines slackens on Dorian's speech which begins "No one has." The slight relaxation prepares the way for Lord Henry's observation on women. This arrangement serves two purposes; the final, lengthy speech rounds out and concludes the short

sequence, while the opening series of short, quick speeches build up to and highlight the concluding epigram.

The overall structure of the script is determined by how scenes are placed together in sequence. The way in which the entire script plays depends on the relationships among individual scenes. Here is a sequence from a comedy in which the two characters, Mamie and her Uncle Willie, are paying an unaccustomed visit to a racetrack. Willie, an eccentric fellow, has become convinced that he can communicate with the horses through extrasensory perception.

MUSIC: "HORSES, HORSES, HORSES."

SOUND: CROWD BACKGROUND.

WILLIE: Of course, once they get to the track, all I can do is encourage the one I bet on. That's why I had to circulate around the stables, get tuned in on what the horses got planned for today.

MAMIE: Well, you did everything but eat their oats. You figure you're in touch now?

WILLIE: Yep. Don't stand to make much on this first race. Ain't very good odds on the one that's s'posed to win. But I don't wanta bust right in an' tell them horses how to run their own business.

MUSIC: BRIDGE.

MAMIE: Well, I have to admit your horse won. Of course he was the favorite.

WILLIE: Well, maybe you'll whistle a different tune next time. This next one's a long shot, an' it'll be a close race, but I b'lieve I can bring him in.

MAMIE: Uncle Willie, I wouldn't bet very much on this one.

WILLIE: Don't worry about me, niece. I just hope I don't upset that horse, beamin' my full thought-power at him that way. I got awful strong thoughts, Mame!

MUSIC: BRIDGE, AND INTO . . .

MAMIE: Uncle Willie, I think it's nice you won three races in a row, an' all. But people are lookin' at us kinda funny.

WILLIE: Jealous, girl. Jealous. That's all.

MAMIE: No, I can see how they feel. (PAUSE) Next time, Uncle Willie, couldn't you just *think* at the horses? Do you have to *whinny* that way?

MUSIC: BRIDGE, AND INTO . . .

MAMIE: Uncle Willie, this has simply got to stop!
WILLIE: Girl, that's like tellin' Columbus to quit an' go home just before he sighted Staten Island!
MAMIE: I don't care. It's you I'm thinkin' about. Standin', stirrin' up your thoughts, your eyes stickin' out. Uncle Willie, you just ain't *used* to thinkin'!

Here we have a sequence of four scenes, all quite short and all having approximately the same structure. In the first scene, Willie begins in a low key, explaining his idea; Mamie counters with a question, which permits him to pay off the scene with his answer. His last sentence, though a definite tag line, is not especially strong. The second scene is a variation on the first. It begins at a slightly higher level of interest (Willie's horse has won the race), and Mamie initiates the dialogue. He then counters, she tops him slightly, and he completes the scene with a much stronger tag line. The entire sequence is intended to build to Mamie's final line, which closes off the racetrack episode.

This sequence is presented in a series of four short scenes. It might be strengthened through revision, by eliminating one of the scenes or consolidating the four into three. A sequence of three pays off quite naturally where four units tends toward anticlimax.

Writing narration and dialogue

Radio plays may either be completely dramatized with no narration at all, or they may be treated as exercises in storytelling, with some of the episodes presented in dramatic form. The narrative script has some advantages over the straight dramatic type: it can describe and explain and set an atmosphere in a way not possible without the use of a narrator. It also has some limitations. Telling a story almost always seems easier than dramatizing it; and the result is that beginning writers use narration as a crutch. We repeat: in writing, always hesitate to take the easy way to do anything.

Narration should always be used consistently within a script. Amateurs will sometimes begin a script with a series of dramatic scenes, and then, when they encounter material unexpectedly hard to dramatize, put it into a narrative passage. If a script is to use narration, the pattern should be established at the beginning of the play, and followed out to the end. The balance of narrative against dramatic sequences is a principal structural feature in the script, and needs to be carefully considered.

Narration almost always puts a barrier between the experience depicted in the play and the listener. In a dramatic scene, the experience is presented directly, as if the listener were himself watching and listening. But where nar-

ration is used, the listener has no such direct experience; instead, he gets experience as filtered through the perceptions of the narrator. Sometimes this filtering effect is desirable—for instance, where the experience is too strong or shocking to be effective, or where the narrator's perception of the event is more interesting or important than what really happens. But as a rule, drama is most effective when it deals directly in actions and emotions.

Types and functions of narration

The narrator may be a character in the play or he may not. If he is not, his function is that of any storyteller. If he is, then presumably his point of view and special perceptions add something to the script.

Narrators who are characterized speak in the first person—for example: "I got to Yango City around eleven o'clock. It was the kind of town where nobody used much electricity after 9:30. I parked in front of the Yango Motel just as the owner was leaving the office." First person narration of this sort has several uses. It is a highly personalized statement which expresses the character traits, eccentricities, and feelings of the narrator. The listener will find it easy to identify with first person narration, if the narrator is at all interesting or sympathetic to him.

Besides this, the use of the first person narrator almost automatically solves the problem of taking a consistent and meaningful approach to a scene. Let us say that we have a scene set at the airport of a large city—London's Heathrow Airport, for instance. A middle-aged woman is due in on a flight from Vienna. Two people—a man of thirty-five and a young girl are waiting to meet her. Neither the man nor the girl is aware of the other's existence, but each has imperative reasons for identifying the woman and speaking to her. The flight is announced, and in a few minutes the passengers begin to come through customs. We need not continue the summary of the scene in order to make our point, which is this: In order to write this rather complex scene, using a third person narrator, the writer must determine which parts of the action should be described, and in what order. In other words, he must settle on a logical and consistent point of view. But if he chooses to use first person narration, the problem is settled for him. The narrator might be the woman on the plane, or the man, or the young girl, or someone not directly involved in the scene—an airport policeman, for example. The scene itself would be quite different in movement, feeling, and significance depending on the choice of narrator.

If the writer is interested in achieving an element of surprise or revelation in his script, his best technique is the manipulation of viewpoint. Conan Doyle's Sherlock Holmes stories, with one or two exceptions, are told from the point of view of Dr. Watson, a fact which accounts for much of their quality as mysteries and as highly successful fiction. Watson's honesty and sturdiness and his great respect and admiration for Holmes come through

clearly and make the stories warm and human; his inability to see situations as Holmes does and his marvellous capacity for astonishment are passed on to us, the readers, so that we are surprised by the revelations of guilt which Holmes produces. The use of first person narration is really a technical key to writing stories of this sort.

Third person narration, although it has some drawbacks, as we have suggested, does have the great advantage of flexibility. The third person narrator can move freely with an action, selecting facets of it to report on, without being tied to the physical being of the first person narrator. The passage quoted earlier, if handled in third person, might run as follows: "Yango City was an early-to-bed town. The movie at the Star Theater was over at nine, and Joe Kinnan shut down the Kof-E-Pot, the town's only restaurant, shortly before ten. By eleven most of the houses in town were dark, except for two or three from whose bedroom windows the eerie light of a television set flickered, where late revellers were watching the Johnny Carson Show. At ten minutes after eleven, Cy Hurd had just turned out the office lights in the Yango Motel when a green Mustang pulled into his driveway. A tall, thin man got out and walked up to the office door." The point here is that if the specific detail about what happened in Yango City during the evening is important to the story, it can easily be included in third person narration where it would be clumsy or impossible to include within the limits of first person narration.

Second person narration is rarely used, but can be effective for special purposes. What it does is to make the listener a character in the story, acting out an unaccustomed role and living through novel experiences with a special vividness and urgency. If you wish to convey to a listener what it is like to pilot a plane, or to be a soldier awaiting orders to attack, or to be suddenly struck down with a coronary attack, you might wish to use the second person narrator.

Basic skills in dialogue writing

We have already touched on many of the characteristics of good dialogue and need not repeat these remarks here. However, we can recommend a procedure for writing radio scripts which is likely to improve the quality of your dialogue.

Never write a script "off the top of the head," hoping for inspiration as you go along. Some professional writers with a great deal of experience *can* write this way and produce reasonably successful scripts, but it is wiser to assume that you cannot.

First, prepare a "treatment" of your idea. A treatment is a short outline statement which summarizes your pilot-line, broken down scene by scene. Treatments can vary in their length and complexity. Some are quite short, and give only a simple outline of the plot. Others expand on the story line, give some description of production effects, and may even include some rough

dialogue. In any case, the treatment need not be followed slavishly. If new ideas come to you as you write, follow them, using the treatment as a basic structure to which they should be related. Of course, you may well find that what you have included in the treatment is exactly what you want in the script. In that case, write the script as you have planned it.

In writing the first draft of your script, think about one scene at a time. Visualize the action in the scene from start to finish. *Talk* the dialogue to yourself until it sounds and feels right to you. Experience as an actor can be extremely helpful to a playwright. The understanding of what is involved in delivering lines and building a scene is almost essential to a writer.

Write nothing until you have tried out the scene in this way, and feel sure that it will play. Remember that:

1. Your dialogue must be speakable. It must not contain tongue-twisting combinations of sounds, and the lines must be structured so that the actor has a chance to breathe. Good dialogue should have a natural rhythm.

2. If you have to write long dialogue speeches or narrative passages, remember that they must be structured almost like poetry. Otherwise they simply cannot be read with any effect.

3. In most cases your dialogue should be colloquial speech, not "literary." You may on occasion create a character who speaks rather like a page out of a book, but this situation will seldom occur. Use contractions and rather loose, oral sentence construction. This does not mean that you should use slang or faddish words—they are useful chiefly in characterization. An easy conversational style of speech is what you should aim for.

4. Do not try to write dialect speech unless you are thoroughly familiar with the dialect. When you do attempt it, try chiefly to catch the melody of the dialect. A Parisian, a person from Dublin, and an American from Louisiana may utter precisely the same words in English and still sound totally different. Some of the difference will lie in the pronunciation of the words, but most of it will lie in the "tune," the rhythms and intonation of the voice. If you can catch this tune in your writing you will give a competent actor all he needs to do the speech properly.

There are of course pronunciations which are peculiar to every dialect, and often there is some special vocabulary; you may wish to make occasional use of these. For the most part, however, dialect should be conveyed through speech melody.

Conclusion

We may add one final word to this summary of the techniques of radio playwriting. If you come to radio writing with an experience in writing for print, you have much to unlearn. The ultimate test of print is what it looks like on the page and, of course, how it reads. What a radio script looks like is almost wholly irrelevant. A radio script is simply a blueprint for director,

technicians, and actors to follow in making a production. The script must, of course, be understandable to them, but its final test is in the production itself, how it sounds on the air.

And this brings us to a point all too often overlooked by people ambitious to work in communications and the arts: everything is done for the listener. If the listener understands what you want him to understand, feels what you want him to feel, the play is a success. If he does not, then it does not much matter how brilliant you thought your script, or how skillful you thought the actors' performance. You may be able to paint for yourself, or to write poetry for yourself, but drama does not exist except in the presence of a responsive audience.

Chapter Six

VOICES FOR RADIO DRAMAS AND OTHER PROGRAMMING

Martin Maloney

The director of a radio play has three languages to work with—human voices, sound effects, and music—and of these languages, the most important is the voice. No matter how well-written a script, how ingenious the sounds and production effects, how well-selected the music cues, if the voices aren't pleasing, well-balanced, and stimulating to the imagination, nothing will save the play.

The director's procedures

An idea for a radio drama is nothing until it is written down. A script, once written, has no meaning except as a blueprint for a production. The director's business is to take the radio play from script form—sometimes from an early version of the script—through to the completed taped or broadcast performance. To do this, he goes through a series of predictable steps, each of which he must plan carefully.

1. With the assignment to direct a play, the director gets a script. The script may be in early draft form, but more likely it will be fairly well polished and close to being producible as it stands. The director's first task is to study the script carefully. He will probably read it aloud and make a rough timing. If it is long, he will mark possible cuts. If it appears short, he will note points at which the writer could add to the script. He will also note any revisions which seem desirable; ordinarily they will be minor ones. He will study carefully all sound and music cues, changing anything which seems unnecessarily complicated to produce. He will jot down any ideas for casting which occur to him, and he may even write out thumbnail descriptions of the principal characters, if the writer has not already supplied them.

2. The director will confer with the writer if he has any revisions to request, and with the sound man and the music director. After these discussions he will have the script written substantially as it will be played, and will have all of his technical effects worked out in detail.

3. He will then hold auditions to select his cast. The auditions may be general ones, open to performers with whom he has not worked before. In that case, he will have to listen to a number of people reading for each of the available parts. Actors who try out for parts are given scripts of the play, assigned to roles, and given a brief description of the characters and the significance of the scenes they are to read. The director may ask a performer to re-read a speech or an entire scene, trying for a slightly different interpretation of lines. The purpose in doing this is to see how well the actor is able to respond to direction. He may also ask an actor to read several different roles in the script.

Even when a director plans to use actors with whose work he is perfectly familiar, he should hold an audition. He needs to hear the actors read for this particular script, not the one that he directed last. And he needs to hear the actors' voices in this new set of combinations.

Auditions should always use the script that is being cast, rather than stock audition material, so that the actor may have brought with him to the studies. Auditions should always be conducted on microphone, so that the director can hear what the scenes will sound like on the air. It may even be desirable that the studio be set up so that the director cannot see auditioning performers at all. The appearance of radio actors is totally irrelevant in radio production, as all directors of any experience realize.

4. With the cast chosen, the director will begin his rehearsal schedule with a table rehearsal. This is simply an informal reading through of the script, off microphone. The actors will have had scripts available for private study for a day or so. Now they have a chance to run through the script together. Table rehearsals are devoted principally to actors' problems—the clarity of the storyline, the meaning of individual scenes and lines, character relationships, the playability of dialogue. At the end of the table rehearsal, the performers should have a clear notion of the effect the play is supposed to create, a firm grasp of characterization, and a reasonable familiarity with the dialogue.

How much time can be devoted to directing the dramatic script is a decision that the director will have made by this point in his production schedule. Several factors may affect his decision. In countries where actors are members of unions, their pay is determined in part by the amount of time they are asked to spend in rehearsal, and this of course constitutes a budget problem. Availability of studio space, which may also affect production costs, is another consideration in the matter of scheduling a technical crew—sound, music, and engineering personnel.

Table rehearsals do not require a studio or technical personnel, so they offer few serious problems. But from this point on in the production process,

the director will have to make careful arrangements, taking into account both his budget and the availability of studios, technical personnel, and cast.

5. The next step is the microphone (technical) rehearsal, which is done in the studio, or microphone, and with the full technical crew present. The purpose of the technical rehearsal is to integrate sound routines, music cues, and any technical effects with the spoken lines.

The only person who must have a clear notion of how all the details of sound, music, and voices fit together is the director. Technical people can work "blind" and do work on cue from the director, so they can function efficiently without any notion of the total effect of the play. Actors need more information; they need to react to and play around sound effects, and their own performances will be somewhat altered if they can catch the "feel" of the music. In general the director will find it desirable to let his cast and staff hear as much of the total production as he himself does, whether or not they have a practical need for the information.

6. The dress rehearsal, as in the theater, is the final polishing rehearsal before the actual production. Ideally, the dress rehearsal should be a polished, correct, final performance which will be duplicated in an emotionally-heightened way for the on-air or recorded production. The dress rehearsal is especially important if the production is to be done live on the air or even recorded in one take. The common belief of actors that a bad dress rehearsal means a good performance is probably universal and is also highly suspect. Very often a production will "pull together" between dress rehearsal and performance, will play with greater tension and verve because of the excitement of actually "doing" the script. Small errors and imperfections in the rehearsal will be corrected. But a really bad dress rehearsal simply means that the production is not yet ready.

Characteristics of the radio actor

Depending on circumstance, a radio director may have to cast his play with amateurs of little or no experience, professionals with experience in television or film or the theater, or professionals with experience in radio. Given a choice, he should always use the radio professionals. Whatever the surface similarities among the various media in which plays are produced, radio is still a unique medium which requires special skills in performance as in writing or directing. Thus, where a theater actor must learn to project his voice to the last row of seats in the playhouse, a radio actor must play to the microphone—a highly sensitive instrument, which is no more than a foot away from his lips. Any professional performer is, of course, a good second choice.

Where amateurs are used, the director will have special problems to deal with. He will need more actors, for one thing; where professionals—especially those with experience in radio—are able to double (play more than one role) convincingly, amateurs are unlikely to be able to do more than a single part.

They will also need more coaching and more rehearsal time; but the substitution of extra time and effort for the lack of experience can still result in a presentable production.

Following are some considerations important in judging actors:

Vocal quality. A good radio voice usually sounds "conversational" and "natural" rather than over-precise, stagey, or declamatory. A conversational quality, however, does not mean sloppiness or mumbling speech. The actor must be able to convey the feeling that his character is a real person, speaking in a normal way in a natural situation. At the same time, his performance should not replicate the way in which people actually speak, any more than the dialogue in a play should be a transcript of actual speech. In short, a radio actor must create an illusion of reality while remaining an artist.

As a general rule, a director should choose voices that have a pleasing quality. In many cultures, low-pitched voices usually work better on radio than very high, shrill voices. Melodious voices generally are better than rasping or harsh ones. Note that we say "ordinarily" and "usually." Some parts call for departures from this standard. A thin, high-pitched voice may be exactly what a comic part requires, just as a harsh, breathy voice may suit a villain admirably. Finally, a director will listen for voices which are easy to recognize. One of the principal problems in producing a radio play is to make sure that the characters are distinguishable without clumsy and obvious dialogue identification.

Experience in radio. Radio acting is a highly specialized skill, quite unlike acting in any of the other media. The radio actor does not have to memorize his part, yet in reading it from the script he must never, by the least inflection, suggest that he is reading. He must not project his voice, as the stage actor does; on the contrary, he must maintain normal volume along with complete vocal control, for the sake of the microphone. He must not only be able to imagine the scenes, costumes, facial expressions, and actions of the play, he must suggest the *feel* of these imaginings to the audience. He must convey a sense of strong physical movement and often violent emotions without ever moving away from the microphone. He must be able to play against other actors in a scene without taking his eyes off the script. Above all, he must speak directly and personally to an audience that is not physically present. He must, in short, do everything that any other actor does, using nothing but his voice.

In choosing actors for a play, the director should be aware of all these essential skills, be able to tell to what extent an auditioning performer has mastered them, and be prepared to become coach as well as director to the performer who has not.

Ability to take direction. In comparison to dramatic productions on the stage, the rehearsal time devoted to radio plays is very short. This means that actors must set their characterizations, reading of lines, and pacing of scenes quickly. As a result, a director has the right to demand that his cast be willing to accept suggestions and to put them into effect promptly, especially when

rehearsal time is short. He must also demand that, once a reading or a scene is set to his satisfaction, the actor will do his part in the same way, at the same pace, during the performance.

In this connection, a sense of timing is essential to anyone who works in radio. An actor may be asked to cut five seconds off the reading time of a speech, or to stretch a scene for an additional ten seconds, and he must be able to do either within a tolerance of a second or two without weakening the effect of the speech or scene.

Special skills: voice changes, dialects. Because of the necessity, in radio, of keeping voices easily distinguishable, radio performers develop extraordinary abilities to change their voices so as to double or triple roles. One actor was faced with the task of reading a series of excerpts from the testimony of several witnesses at a trial. The excerpts were very brief—two or three sentences each—and were separated by short music cues. The actor succeeded in creating a series of six distinct vocal characterizations, one after the other, in a sequence which, over all, lasted less than a minute.

Similarly, radio playwrights and actors alike learn to work with dialects. Actors often specify, in their professional résumés, the dialects which they are able to handle.

Choosing the cast

At this time, we need do little more than summarize some points the director must take into consideration when selecting a cast.

Distinguishability of voices. If the script writer has done his work properly, the director should not have much to worry about in this respect. The cast should include young voices and old ones, male voices and female, unusual vocal patterns and "normal" ones. The director's principal chore in this case will be to cast actors whose voices have a quality of individuality, so that all the "old" characters, or all the women, do not sound alike.

Contrast of voices. When characters speak in a radio play, the written lines they read obviously convey meaning and constitute a language; but over and above this, as linguists have long realized, there is a parallel language of intonation—pause, pitch, stress, duration of sounds, and inflection—which modifies, sometimes even reverses, the literal significance of a speech. Any imaginative actor can make the line "Of course you did" mean at least a dozen different things. Subtlest of all, however, is the sort of meaning conveyed by voice quality—the timbre of the voice. A good director will take the overall quality of voices into account in his casting, as a way of achieving dramatic contrast. Such contrasting elements in a play as male/female, tragedy/comedy, good/evil can be reinforced by a careful selection of voices.

Balance of voices. Since radio is a sound medium, it has much in common with music. Ideally, a cast for a radio play should be, among other things, an orchestration of voices which produces not only literally meaningful sounds

but affectively meaningful and harmonious sounds. This statement may seem to call for a sort of fussiness and pretentiousness in casting which has little practical consequence, but that is not the case. It is true that a radio director often does not have the time or the available talent to pay attention to relatively subtle effects. He may be lucky to get his program on the air in such a condition that it makes literal sense. Nevertheless, the difference between an acceptable production and a genuinely moving one may depend upon just such efforts as we have been discussing.

Ability to create character. The characters in radio scripts are usually quite simply drawn. There is little time for complexities and, as we have said before, it is in the nature of radio to suggest rather than describe in detail. A novel may be as complex and detailed as a Meissonier battle painting, but a radio play is a sketch by Picasso. A good radio actor, then, must have the ability to understand the essence of a character, and to suggest this essential core quickly with the voice, just as an object can be suggested with a few quick strokes of the brush. Radio performance may demand hard work, but it is seldom laborious or meticulous. A director always looks for actors who understand this.

Performance

Although theoretically the production is set by the time of performance, the director and actors still face a certain number of problems. If the performance is a live one, it must go by the clock and without error. The director can do relatively little, once the show goes on the air, except to check the timings noted in his script, give his cues where they are necessary, and signal to speed up, slow down, or cut. The rest is up to the actors. They must keep the feel of their characters, maintain the pace, and, if there should be errors, cover them by ad-libbing. This is the point at which the radio professional is especially valuable. He automatically picks up cues, never allowing "dead air," and can improvise lines to bridge over almost any emergency.

If the performance is recorded on tape, it can be done in relatively short "takes" rather than being played continuously from beginning to end. If there are errors, the line or scene can simply be repeated and the mistakes erased or cut out of the tape. It is even possible, as in a film production, to record several "takes" of a scene for an editor to choose from. Thus, technology has eliminated most of the perils of the live performance, but of course has substituted others for them. When a performance is recorded in separate segments, it is very difficult for the performer to retain a sense of the overall movement of the play. In film, pacing is to a great extent the responsibility of a film editor, but audio tape is somewhat less amenable to editing than film. Spontaneity in a segmented production is even more difficult to achieve. Taped radio is almost a medium to itself, and the actor must learn to adapt

to it. What is required of him is analogous to what is required of a powerful sports car—an ability to go from dead rest to full performance in a matter of seconds.

Conclusion

What we have attempted here is a brief and unadorned account of how a radio director chooses and works with talent. His work requires a good deal of specialized information, a sensitive ear, and a creative imagination adapted to the requirements of the medium. To repeat: for directors and performers as for the writer, radio drama is a highly specialized channel of communication, unlike any other. To use radio well requires concentration, close study, and experience.

Chapter Seven

EDUCATIONAL RADIO PROGRAMMING: THE RADIO FORUM

Donald J. Bogue

Teaching as the primary objective

Throughout the preceding chapters, it has been assumed that the radio is used primarily for entertainment and that social development communication must depend upon incidental learning from messages introduced as pleasantly and as unobtrusively as possible between and within the entertainment episodes. This strategy of "sugar coating" development messages with a thick layer of entertainment is based on the assumption that it is best to reach and communicate with as much of the total listening audience as possible.

However, there is an alternative strategy—that of using the radio to impart information to a smaller, more select audience of persons who wish to learn about a particular subject and are willing to forego alternative programming in order to obtain that information. In this case, programming for education, which does not need to be dull and uninteresting, deliberately takes precedence over programming for entertainment.

Suppose a particular radio station has an average listening audience of 100,000 persons when it broadcasts entertainment programs. If it broadcasts an educational program on a social development topic such as health, it may lose 95 percent of its listeners to another station; yet, the audience for the educational message would still be 5,000 persons. This is the equivalent of 200 classroom sessions of twenty-five students and a teacher discussing the topic. Also, a large share of those who continue to listen will be persons who sense a *need* for the information about the topic being discussed. A substantial proportion will be better-educated persons who will listen for the sake of education. The listeners are scattered throughout the entire listening area, and can be reached without need for transportation, classrooms, or other facilities.

Many of those who listen to an educational broadcast will diffuse the information by word of mouth to their friends and neighbors. As a result, the ultimate audience of the information is considerably greater than the size of the listening audience. Even if charges for radio time are comparatively high (and usually they are not), the cost-per-learner is far less than for classroom education.

Hence, the use of the radio to educate interested segments of the public is both practical and economical, providing one is willing to forego reaching a truly mass audience and work with a much smaller group of already-motivated-to-learn listeners.

The radio (and more recently television) has been used extensively to promote this type of education. Organized courses have been offered over the air, in which individual listeners enroll in the course, receive study materials, and listen regularly to broadcast lectures or other presentations. Particular radio stations have designated themselves as "educational" and their programming tends to be of an educational or cultural nature. Usually such stations are sponsored by a university or other educational institution, and the cost of their operation is borne by that institution. As a consequence, they have less concern for reaching the maximum audience available, and more concern for building up a much smaller audience of regular listeners to programs on particular topics. Through this approach, farmers learn about new technical advances in agriculture; housewives learn about new foods or fabrics; the comparatively few culture-hungry rural isolates listen to a symphony or a classical drama. Admittedly, other stations carrying pure entertainment are enjoying a larger listenership, but the educational program plays for those who truly desire to learn.

Radio instruction has been used in both developing and developed countries to supplement regular classroom instruction. At particular times of the day, other teaching activities are suspended and the pupils listen to a broadcast educational program. This may be followed by a discussion, using a prepared discussion outline sent in advance to the teachers. Foreign languages, literature, history, citizenship, social science, and hygiene are examples of topics readily amenable to radio supplementation for elementary or secondary school education. The justification for using the radio is that a single, highly knowledgeable teacher (whose pronunciation of a foreign language is impeccable, whose knowledge of his subject is profound, or whose professional credentials make him especially credible) can reach thousands of learners in a situation where the local teachers are unable to teach on an advanced level.

Such use of radio in the formal education of primary and secondary schools is a specialized topic with which this chapter does not attempt to deal. The focus, instead, will be upon the education of adults. Our position is that a well-conducted social development communication campaign should have at least some educational radio programming to help create opinion leaders to

promote local development and participation, and to stimulate people to action. Incidental learning, via entertainment programming, may prepare the audience for these activities (and will actually stimulate a fraction to engage in them), but the well-planned educational program can do much to intensify and put into operation the development ideas that have been spread.

Consistent with this position, the airwaves in developing countries should be rather generously sprinkled with radio programs where teaching is the primary objective. Like all good education, the experience should be made as pleasant and interesting as possible for the learners, but the goal is to transmit information in a systematic, organized manner. It is assumed that the audience is in a serious, logical, studious mood and is actively exercising its higher mental processes for the few minutes of the broadcast.

Audience building for educational radio programs

Because the biggest drawback of educational programming is the tendency for large segments of the audience to tune out the program, one of the first tasks of educational radio programming is *audience building*. This consists of advance publicity about the program, or programs, to arouse interest, to create an attitude of reciprocity, and to let the listener know the day and time of the program. The most common form of such publicity is short thirty-second or sixty-second spot announcements made at least two or three times daily for a week preceding the broadcast, over the station on which the program is to appear.

These spot announcements may point out the importance to the listener, or to his family, of the material to be presented and the benefits he will gain from listening. It may also emphasize the high qualifications of the persons who have prepared the program and the unique opportunity the program offers to be instructed by these experts. Such advance publicity can double or treble the size of the audience that otherwise would listen. Both theory and research have demonstrated that communication is the primary mechanism by which human beings keep themselves adjusted to their physical and social environment, and that when the need to do so is clearly and convincingly stated, large numbers of people will suspend other forms of more pleasant activities to gather information that they believe to be in their best interests. The advance publicity should seek to convince an audience that this is such an occasion.

If the educational program is to be a series of programs, say a broadcast daily for a week (or weekly for several weeks), the audience-building activity may be made an item of news, to be included in news broadcasts over all stations and reported in newspapers. Posters and notices may be erected in public places, including buses and rapid transit vehicles. Notices may be sent to community organizations for reading at meetings. Personal letters may be mailed to school teachers asking them to tell their pupils to notify their par-

ents about the program. Such extensive audience-building activity has a two-fold objective. It not only helps to prevent defection of the station's regular listeners to other programs, but also alerts and attracts interested people who otherwise would not be listening to that particular station at the particular hour the program is broadcast.

If not used too frequently and used only for truly important occasions, such audience-building techniques are effective in increasing audience size. If the topic of social development communication is one of high relevance to the listener, a comparatively small investment in audience-building advance publicity can hold and assemble an audience of sufficient size to make the effort worthwhile. Audience-building can also prepare the audience to be more highly attentive and in a mood to concentrate and learn when the program is announced.

Educational radio programming for adults

One of the surest ways to lose an audience is to broadcast a typical classroom lecture. Only if the lecturer is very famous and a most unusually capable speaker with extraordinary attention-holding powers will such programming succeed in keeping the radio audience listening for more than just a few minutes. In most cases, by the end of the lecture program, the effectively attentive audience may be as low as 10 percent of the original audience. The lower the education of the audience, the greater will be the tendency to defect, because less-educated persons have least experience at paying attention to a lecture.

Adults pay attention to educational situations best when the materials are presented in terms of situations with which they are familiar and deal with problems which they experience. Adults prefer a discussion to a lecture, and will attend to a lively discussion when their attention would wander if the same materials were covered by a lecturer. Adults, like children, appreciate drama and role-playing. A well-planned educational radio program for adults therefore is highly informal, conversational, and with a strong element of drama or role-playing.

A common form of introducing a problem is to play taped interviews with typical villagers, or other members of the intended audience, who are asked about their experience with the subject being discussed. It may also be introduced by a well-written and well-acted small drama or skit in which the actors portray typical audience members. The first objectives are:

- (a) to arouse interest in the topic and to make each listener feel it will benefit him if he continues to listen, and
- (b) to create a feeling of involvement, of identification of self with one or more of the radio actors, and of participation in the activities of the program.

If introduced successfully, listeners will sense a *need* for more information about the topic and have a belief that it will be useful to them in the future.

The informational content of the program (the "lesson") should be presented as informally as possible. The source or sources of this information must appear to be credible and trustworthy to the audience, but they must also be approachable and informal. They may give their information in the form of answering questions posed by interested persons with whom the listener can identify. They may participate in a drama; they may solve a particular problem and then explain the basis for the solution. A documentary or "true-to-life" reporting of the results of applying the lesson content will heighten both interest and credibility.

Good program formats do the following:

- (a) define the problem and develop its *practical importance* for the audience
- (b) *dramatize* or demonstrate a solution to the problem
- (c) state the basic *theory*, principle, or abstract knowledge which underlies the solution (this is the "lesson" of the broadcast)
- (d) develop *implications* for the audience—situations in which the principle may be applied, changes to be expected
- (e) give *directives* to the audience; tell what action they should take
 - (1) what to do
 - (2) where to go, when to go, what to get, what to do next
 - (3) actions to take with respect to friends and neighbors
- (f) review the "lesson," covering in summary form the five points given above.

Attention span and memory. The "heart" of the educational program is, of course, item (c) in the above list—the basic theory or principle involved in the solution to the problem. At the point in the program where this material is presented, the audience must concentrate, use its reasoning powers, and integrate the new information with beliefs it already holds. This may involve major mental effort. *Most adults who are not accustomed to study and learning are unable to maintain such close concentration for more than three to five minutes.* Therefore, this step in the educational program, the step where the basic theory or principle is introduced, must be brief:

1. It should be confined only to the most important basic points. Relevant but not essential material must be omitted.

2. It should be presented in a way which facilitates learning and recall. The sequence of sentences must follow simple, direct logic.

3. All qualifying, limiting, or contrary information should be omitted at the point of critical learning. The qualifying and limiting material can be presented as part of the implications, after the basic knowledge has been learned.

4. When fully developed, the basic "lesson" of the broadcast should emerge as a single, simple, crystal-clear statement in the language which the audience

uses. This statement should then be repeated several times in the remainder of the program. (Example: "Malaria is caused by mosquitoes." "Intestinal parasites result from contact with the excrement of animals or human beings." etc.)

If the knowledge content of a particular subject is too great or too complex to be compressed into a three-to-five-minute presentation and expressed as a single sentence, then the program must be divided into two "lessons" each of which meets the essential criterion of simplicity and clarity.

Recall. Information becomes knowledge only if it is remembered. The educational program should be designed, therefore, to promote not only comprehension, but also to fix the information in the memory of the listener firmly, in such a way that the material will be recalled in the future when the appropriate occasion arises. This can be facilitated in a variety of ways:

- (a) repetition of the information by different persons, in different wording
- (b) development of the implications in such a way that the person will be reminded of the basic principles when the relevant conditions arise
- (c) holding a mock "quiz" game at the end of the program, in which the listener is able to check his answers against those of the radio actors
- (d) if the radio program is a part of a series, the basic points of previous broadcasts can be repeated to refresh memory.

Program length. For adults of low education, a fifteen-minute presentation of technical material which requires reasoning, concentration, and manipulation of new ideas is long. A thirty-minute radio program, with seven to eight minutes devoted to examples, directives, and review (at the end) with a fifteen-minute intensive "lesson" in the middle should be considered the maximum in most situations.

Feedback. One of the ways educational programs promote a sense of listener participation is to read letters received from listeners and answer questions which they raise. Listeners should be encouraged to write to the station to give their reactions to the program, make suggestions, or ask questions. (All such questions must be answered by mail promptly, if not on the air.) The items selected for reading over the air must be chosen carefully to fit into the program goals. These questions can be an excellent starting point for a new presentation, since the letters reveal areas that the campaign should cover.

Live or taped? Given the combination of needs listed above, it is recommended that educational programs be taped in advance of their presentation, rather than being produced live at the time of broadcast. This has the following advantages:

- (a) The words and sentences used by the various persons can be studied to make sure that they will be comprehended by the intended audience. Portions that are unclear or otherwise subject to improvement may be re-recorded and edited into the program.

- (b) Alternative modes of organizing the material may be tried and compared, to arrive at the best combination.
- (c) Field recordings, dramatizations, and verbal presentations by the moderator and experts can be organized into a single tape, with appropriate musical transitions, sound effects, and volume adjustments.
- (d) The finished program, ready to broadcast, can be pretested on samples of the intended audience in order to determine whether it is effective. If not, it can be revised before broadcast.
- (e) Tapes may be copied and distributed to a number of radio stations, to be played at whatever times are convenient locally and to assure better reception.
- (f) A well-produced program on a social development theme merits re-broadcasting, or playing as an audio program in group meetings. Taped programs promote this application.

Scripted or unscripted. If all extemporaneous materials are pretaped and edited, as described above, there is every reason to complete the process and write a script for the program. This includes the responses to questions asked of technical experts or other persons playing the role of "teacher" in the broadcast. If an expert is to make a brief presentation, he should write out his explanation in advance and then have it subjected to the careful editing of a professional radio scriptwriter. Long sentences will be broken into shorter ones. Common words will be substituted for ones which the audience will not know. The logic and flow of the argument can be reviewed. Points where the audience will experience difficulty can be identified and clarified. The presentation can be read aloud to determine how it will sound. It can be timed, to make sure it fits into the appropriate limitations. The presenter can rehearse his script under guidance, until he is able to produce it with correct pace, intonation, and naturalness so that it carries the desired impact. Complete scripting, with prerecording and editing, reduces the risk of the educational program being just another dull academic exercise which the audience finds boring.

Strange as it may seem, even the "spontaneous" discussion sections need to be at least semiscripted. This may be done by recording an unrehearsed discussion, then editing it with the participants to eliminate portions that are not relevant, recording again the portions that are confusing, or adding additional statements that amplify and clarify important points. With the content of the discussion thus shaped into semifinal form they may again tape their discussion, using the first experience as a guide.

The role of the educational radio program in a social development campaign

The types of programming described in the first six chapters above can do much to prepare an audience to take action. From radio dramas and spot announcements, the audience can gain basic knowledge. It can come to believe

that the recommended activities are both important and socially desirable. However, there is a tendency to procrastinate over taking action until there is some form of personal influence. Personal contact tends to cause all of the bits and pieces of communication to fall into a coherent pattern so that the person can make a commitment to take action.

In many cases this personal influence is provided by a friend or neighbor, who is already a "satisfied user" of the new idea or action. Change can be greatly accelerated by use of communication from external sources to hasten the process. In the past, this personal contact has been provided by "change agents": school teachers, health educators, social workers, or specialized field workers (home visitors, leaders of group discussion, and community organization workers). These persons provide the personal contact which has stimulated persons to take action such as getting parents to have their children innoculated against measles, getting villagers to protect their water wells against contamination, and getting mothers to seek prenatal care at local clinics. To do this for an entire province or an entire nation in order to accomplish a given development objective requires a tremendous amount of manpower and money. Moreover, the quality of manpower required to play the role of change agent is extremely scarce, even if funds for salaries were available. It is necessary to provide this contact on a more or less continuous, or frequently repeated, basis. Thus, the need to provide the personal stimulus for action to those who are motivated and informed is not a one-time obligation, but one which must be repeated.

The well-planned and carefully produced educational radio program can perform this same change-agent function, for a substantial share of the audience. Instead of participating in a live group discussion in his own community, the radio listener can participate vicariously in one or more discussions via radio and acquire much the same set of impulses to take action. Thus, the educational radio program is a mass-produced personalization of a social development project. It should be planned, scripted, and produced with this in mind.

The close parallel between the educational program and the personal contact situation may be made more explicit by drawing a comparison:

<i>Function</i>	<i>Personal counselling or group discussion</i>	<i>Educational radio program</i>
Expert source of advice and information	Group discussion leader, counsellor, or field worker	Professional authorities in the field
Personal interaction	Conversation between group discussion leader and group members	Vicarious listening to testimonials and discussion between discussion leader and group members
Peer influences	Presence of friends and neighbors	Voices of persons typical of the listening audience in taped discussions

Many times the change-agents sent to a community are poorly qualified. They are sometimes viewed as outsiders, and the recommendations they make may be suspected of being tainted with self-interest. Often they lack skill in promoting personal discussion among local villagers, and their lack of knowledge of technical details gives them only limited ability to answer the questions asked of them. The radio personality, in contrast, may be highly credible and trusted. The educational program may answer correctly and persuasively the principal questions that arise in group discussions. Thus, the educational radio program provides, vicariously, all of the elements that are provided by personal contact and group discussion. This can be sufficient to stimulate action in a substantial segment of the population. Those who do take action, then, in turn, provide direct group stimulation to their neighbors, who then will also take action. Thus, educational radio programs are capable of starting a chain reaction toward a desired social development goal.

Those who plan education radio programs should perceive clearly the unique part in the total social development campaign their efforts can play. They should capitalize on the resources built up by other communication efforts, and should attempt to synthesize and mobilize that information to achieve the desired action. Instead of trying to produce a program that is simply a schoolroom-over-the-air, the SD communicator should try, by using group-dynamics processes, to transform a small group of semi-informed, semi-motivated, and semi-involved listeners into well-informed and well-motivated individuals with an intention to undertake the action needed to carry out the social development program.

Although radio cannot completely replace personal contact, it can go far. When produced in the group-dynamics format described above, the educational radio program is a documentary of a genuine group discussion, typical of those that actually would occur. In order to be successful, it must have validity and must be a truthful representation. If it is simply staged propaganda, done to manipulate the audience rather than sincerely to help them improve their lives, that fact will also be transmitted. The educational program is a bridge between entertainment-based programming and genuine personal interaction. There will still be direct personal contact at the clinic, the school, the community center, and with friends and neighbors once the person begins to take action. *The educational radio program should aim to stimulate a listener to take the first step which will bring him or her to this contact.*

The radio forum: adult education via radio

The radio forum is a special type of educational radio. It attempts to make use of the radio to bring expert instruction to otherwise inaccessible places, but in a way that involves a group discussion experience. This experience relies heavily upon group participation, feelings of group solidarity, and personal

involvement in the activities of a group that is learning together. It does more than permit vicarious participation; it provides an opportunity for group discussion with friends and neighbors in a learning situation.

In this format, groups of persons meet at a designated time to listen to broadcasts on a given topic or topics pertaining to social development. Usually the broadcasts are thirty minutes long, of which only about fifteen minutes are intensive technical instruction. Following the broadcast, the group discusses the material covered in the radio program. The basic idea is that of bringing high-quality instruction to rural or other places which otherwise could not have access to the information, and to do this in a context that provides an opportunity for group interaction. Canada appears to have been the first to make use of this format in the early 1950's. India made extensive use of it in the fifties and sixties. Ghana, Togo, and Dahomey had radio forums on social development programs in the late sixties. Evaluations of these efforts have led to the following research finds:

1. The radio forum is a superior method of transmitting knowledge in comparison with simply broadcasting educational programs in the hope that listeners will profit from it.
2. Illiterate persons participate in radio forums as readily as the literate.
3. The knowledge gained by persons who participate in a forum group is greater than that of persons who do not participate.
4. The group discussion tends to link the lesson more directly to the local situation.
5. The radio forum has the potential for becoming an important social institution in rural life—as a broad base on which to found democratic and active political as well as social and economic participation.

The group exerts an important influence over radio forum education. Attendance at meetings and participation in the discussions is encouraged by group pressures and expectations. Decisions or findings from group discussion are more likely to be accepted by each member, especially if that member participates in making the decision.

Despite these bright prospects, the radio forum has limitations, most of which have been pointed out by Wilber Schramm, who has been a leader in promoting the use of radio forums for social development communication:

1. In order to run effectively, radio forums need a great deal of support from the central broadcasting source and at the local level.
2. Persons who participate in radio forums tend to be those who already are the better informed (elite or middle class), and those who do not participate are those who are most in need of the training.
3. After a brief period of initial enthusiasm and high interest, participation in forums tends to decrease.

Nevertheless, when adequate investments are made in organization, provision of supplemental study materials (printed materials, posters, charts, etc.), and

if there are good local discussion leaders, the discussion groups have often accomplished some major local self-help projects, such as building dispensaries and roads, introducing new crops, and forming cooperatives. When interviewed, an overwhelming majority of forum participants report that they wish the sessions to continue.

Conducting a good radio forum involves several steps, and much work. The following tasks must be accomplished:

1. Advance publicity about the forum needs to be prepared and distributed.
2. A plan to form discussion groups and develop ways to communicate with those groups must be developed, and made operational.
3. A plan to recruit discussion leaders for the various forum groups must be made, and made operational.
4. A syllabus and detailed study plan for the course must be written.
5. Each broadcast must be planned, written, and produced.
6. A textbook booklet for individual participants to accompany the broadcasts should be prepared.
7. Registration, attendance, and report-of-meeting forms (and procedures for returning them) must be developed.
8. An instruction manual for discussion leaders must be prepared.
9. Discussion leaders must be trained by teams of trainers, who must first be trained.
10. Provision must be made for soliciting listener reaction—questions, comments, criticisms, and suggestions.
11. Arrangements for making use of the feedback data in subsequent programs must be made.
12. There must be an evaluation of the program, with measurement of impact and cost-benefit analysis. This involves having sample groups take a test over the subject matter before the programming begins and again after it ends.
13. Arrangements for good broadcast and reception must be made. Each study group must have a radio in operating order; the broadcast must be over a network of stations or via other arrangements in a pattern that will insure good reception at the designated places at the designated times.
14. Each study group leader must receive his discussion guides, the study materials for his group, and his registration and reporting forms in sufficient quantity to meet the needs of his particular group. These must be delivered before the broadcasts.

As might be expected, the broader the scope of a radio forum, the more serious will be the problems encountered. It is far easier to cover the broadcast area of a single station than an entire nation.

Radio forums (sometimes called learning groups) of adults cannot be expected to hold together for more than ten to fifteen weekly sessions. It is not profitable to perform the numerous tasks listed above for fewer sessions than this. Therefore, the radio forum lends itself best to campaigns which draw massive public attention to particular important social development problems or projects, where the goal is to get public opinion mobilized and action started.

An example of a successful radio forum*

In 1973, the government of Tanzania sponsored a radio forum campaign entitled "Man is Health." It consisted of twelve weekly broadcasts (each broadcast aired twice weekly, for the convenience of the discussion groups). The principal aim of this campaign was to increase people's awareness of the control which they have over their own health and their responsibility for preventing illness. The Institute of Adult Education was given primary responsibility for day-to-day coordination of the campaign, but the project was planned and guided by a coordinating committee comprised of representatives of the Ministry of Health, Rural Development Division, Ministry of Education, Radio Tanzania, and the University of Dar es Salaam. The topics for the programs were as follows:

Weeks 1-3	Malaria
Weeks 4-5	Water
Weeks 6-7	Dysentery
Weeks 8-9	Hookworm
Week 10	Hilharzia
Weeks 11-12	Tuberculosis

A forty-eight page combined textbook and study guide was prepared for use by study group members. One million copies of this booklet were printed. The text for this book paralleled, but did not duplicate exactly, the content of the radio programs.

The format for the discussion of each disease was as follows:

- (a) symptoms of the disease
- (b) dangers and complications
- (c) prevention.

The text for the booklet was prepared by the Health Education Unit of the Ministry of Health, with editorial changes suggested by the Community Medicine Department of the University of Dar es Salaam. The text was carefully edited for style, vocabulary, and literacy level of the learners. Discussion questions were provided. A group leaders' manual (sixteen pages), to be used in

*Abstracted from *Mass Campaigns and Development: The Tanzanian Health Education Campaign and Related Experiences*, by Budd R. Hall, Research Officer, International Council for Adult Education, 1976.

training group leaders and by group leaders in planning for their discussion sessions, was prepared. Seventy-five thousand copies were printed.

The radio programs, twelve in all, were based upon content recommended by the Ministry of Health. The Health Education Unit of the Ministry actually produced the program, with editorial assistance from Radio Tanzania. These programs made extensive use of the voices of villagers talking about their own experiences with the given health problem. The programs were a dramatization of important problems using actors, and comments by or interviews with health experts.

A massive campaign of advance publicity to recruit participants, large-scale recruitment and training of discussion leaders, and all of the other tasks listed in the preceding section were carried out according to a carefully prepared timetable.

The campaign attempted to reach 750,000 adults living in 4,400 villages. There were approximately 75,000 listener-discussion groups. Approximately 300,000 adults enrolled. Thus, about 40 percent of the target audience at least enrolled as a study group member. Of those enrolled, about 75 percent attended at least once. Attendance over the twelve-week period held up well, and declined only moderately. The composition of the study groups contained a preponderance of farmers and illiterate or semiliterate persons. Despite the fact that the population of Tanzania is Muslim, with traditional restrictions on the role of women, 48 percent of the enrollees were women.

Unfortunately, the arrangements for follow-up evaluation were not made with the same precision and vigor as the educational effort itself, so that the full impact of what appears to have been a most successful program cannot be adequately documented.

This health campaign asked each discussion group to undertake some project to improve the health conditions in their community. Destroying the breeding places of mosquitoes, building and repairing latrines, digging or repairing water wells to protect them from contamination are examples of projects undertaken. Compliance with this aspect of the project seems to have been very good, and very substantial improvements in health conditions were made throughout the nation.

A small experimental pretest versus posttest comparison with a control group of persons who did not participate revealed that the members of the discussion groups learned an impressive amount about the specified diseases and health problems during the twelve-week period, and significantly more than twice as much as the control group.

A small survey of eight villages, to assess conditions before and after the campaign, revealed a significant improvement in health conditions. Visits to selected other villages after the campaign produced reports of numerous health improvements made. The building of latrines and increased use of those already built appears to have been a major outcome of the campaign.

The report on this program concludes:

The campaign clearly was effective in many villages in creating an atmosphere where genuine discussion and action could take place. Through this campaign, hundreds of thousands of people have found that they have control and power to change their environments themselves, [instead of] waiting until the government or party provides services. The campaign served as a means to unleash the energy and creativity of the people living closest to the problems of village health—the villagers themselves. This confidence and willingness to discuss and act in a collective manner may be one of the most important findings of the campaign. The involvement of the full intelligence and creativity of peasant farmers is an obvious factor in the rural development process.

These patterns of participation are certainly transferable to the discussion of other issues. Discussions of health lead naturally into discussions of food, agricultural practices, construction, and so on. The basic radio-learning-group-campaign framework is immensely flexible and capable of being adapted to several different political, environmental, or cultural climates. Its low cost, its effective use of social pressure as a stimulus to learning, its use of the radio to reach groups and persons not previously reached by formal educational programs, and its nonauthoritarian learning structure seem to make the transition from place to place quite well.

In accounting for the success of the Tanzanian program, Hall cites the following factors:

- (a) thorough planning well in advance of the broadcasting (eighteen months)
- (b) the existence of an active adult education field staff around which to build the field organization
- (c) strong national political support
- (d) interministerial and interdepartmental cooperation of numerous organizations
- (e) limited scope of the campaign subject matter—not trying to do too much in a single campaign
- (f) use of all forms of communication—not only radio, but discussion, massive national participation, and local community mobilization
- (g) a political organization which strongly fosters democratic self-determination by the masses and their participation in the planning and implementation of their development plans.

Conclusion

Communicators have tended to take polarized positions with respect to educational broadcasting. Those who want to reach large, massive audiences

have dismissed it as "preaching to the already-converted." Those who see it as a potential instrument for using modern adult education techniques to reach smaller but numerically important audiences desiring to learn have denigrated entertainment-based broadcasting as superficial and manipulative. Each seems to be emphasizing the limitations of the alternative approach. In practice, each tends to make extensive use of the tools of the other. The educational radio proponents make use of spot announcements and other tricks of entertainment radio to recruit members. They utilize drama, music, and other entertainment devices to maintain learner attention and interest. On the other hand, the entertainment programmers do their very best to make use of the principles of adult learning in writing their soap operas, their spot announcements, and producing their variety shows.

There is no need to take sides in this debate. A well-planned program of social development communication would make use of *both* approaches. Every effort possible should be made to reach 100 percent of the radio audience with brief bits of education injected wherever possible into the entertainment programming. At periodic intervals, there needs to be special educational programs, well advertised in advance, to consolidate the gains made by other communications and to attempt to precipitate action.

How far to go in the direction of radio forums as a strategy of educational broadcasting will depend upon the urgency of the problem, the action desired, and the local resources. Too often those who denigrate radio forums have overlooked the numerous indirect effects they have in organizing local communities to take action with respect to a social development project. Also, too often those who are strong proponents of radio forums tend to overlook the fact that simple audience-building spot announcements (to alert and attract the interest of the public) in advance of educational broadcasts can accomplish much of the effect which they attribute as a unique accomplishment of radio forums.

Possibly the most practical and economical use of educational radio programming for most social development projects is the periodic single-episode program preceded by audience-building spot announcements and other publicity, carefully planned and produced in order to give the vicarious experience of group discussion to a mass audience. Meanwhile, the entertainment-based programming described in other chapters of this manual should continue on a sustained schedule. This combination of types of radio programming takes advantage of the unique contributions of each while compensating for the limitations of each.

Chapter Eight

EXAMPLES OF THE USE OF RADIO FOR SOCIAL DEVELOPMENT

Donald J. Bogue

The Problem of Audience Self-Selection

In developing countries, as in more developed countries, most efforts to reach the population by "education programs" reach only a small fraction of the desired audience. The following quotation from a study by the Mexican Institute of Studies in Communication illustrates the point. (Although this statement refers to television, it is equally valid for radio.)

Such programs (education programs) are watched by very small sectors of the population (ratings of education programs do not exceed 5 percent) belonging mostly to medium or high levels of education. The audience that likes educational programs is a minority of the population, and a minority which already has a high level of education. The majority of the population, which does not have an adequate level of education, does not expose itself to the educational programs. Nevertheless, a large part of that majority does expose itself to the entertainment programming. The above considerations lead to the conclusion that one way to maximize the degree of penetration in the audience, and above all to increase the possibility of reaching the population in greatest need of education (those with the lowest level of schooling) is to try out massive education through entertainment programs.

If that is the case, it becomes essential to implement a different concept of education and not to insist on formal instruction because the entertainment program would automatically cease to be one. Rather, the effort should be directed through informal education; that is, the casual but systematic education (incidental learning) of new values and pat-

terns of behavior which can make the audience capable of developing itself in the society to which they belong.

This new view of education through mass television contemplates the following:

- (a) Establishing communication through entertainment programs can create massive education (education that would reach a majority of the population)
- (b) The type of education attainable through entertainment programs is informal education, or incidental learning.
- (c) The objectives of this education is the solution of salient problems relevant to the development of the society.

This philosophy, which has guided the preparation of this manual, is generally accepted as valid. It should consciously direct the efforts to reach the great masses who need social development communication in order to help them adjust to their changing social and economic conditions and to improve their lot in life.

This chapter presents some selected examples of efforts to reach the masses through radio programming. In many cases, the programming refers to the topic of family planning (these were data that were available to the authors). However, the valuable experience and insights incorporated in these experiences are applicable in a much wider scope of social development programming. Reading these cases can stimulate the individual SD communicator to see new vistas of programming for his particular project.

The use of radio for excellent social development programming is now becoming very frequent. It was impossible to include all the examples of good programming that have come to our attention. Almost certainly there are dozens of additional examples which have not yet come to the attention of the authors. The goal of this chapter is to illustrate what can be done in this area, rather than present a complete inventory.

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KENYA: A RADIO SERIES WHICH TEACHES AS IT ENTERTAINS, AND HOW YOU CAN REPRODUCE IT

*[Abstracted from a report by Communication Information
Service, UNICEF, NAIROBI]*

In Kenya, the Swahili-language radio serial, "Zaa Na Uwatunze" ("Giving

Birth and Caring for Your Children") teaches about health as it entertains listeners. The fifteen-minute weekly UNICEF-sponsored series has been produced and broadcast since February, 1975.

The evaluation report, feedback from extension workers, and letters from listeners confirm that educational messages are getting across to the people. A recent listeners' poll by the Kenya Government found overwhelming popularity among Kenyans, which led the radio station to request that the series be broadcast at peak listening time—Saturday nights at 8:30 p.m.

The series stars Kenya's leading radio entertainers, "Mzee (Old Man) Pembe," "Kipanga," and "Mama Njeri," and combines their skills as communicators with the health-related expertise of health extension workers from the Ministry of Health.

The format

The series is really a "soap opera" radio comedy which focuses on problems of Mzee Pembe's large family. Mzee Pembe plays a caricature of an often drunk, traditional, and very old-fashioned father of 16 children, who is the husband of Mama Njeri. Mama Njeri plays the no-nonsense mother who cares for the children and tries to prevent Mzee Pembe from drinking away the family's resources so that she will have enough money to clothe, feed, and provide medical care for the children. Kipanga plays an entire range of characters who visit Mzee Pembe at home or run into him in town. Kipanga's characters are well-known to Kenyan audiences and include members of different tribes who speak a humorous blend of local languages and Swahili: a European farmer, "Lord Muthaiga" (who speaks what he thinks is Swahili), to "Bwana Afya," the health extension worker.

Typically, Mzee Pembe is visited in his home by one of Kipanga's characters. This visitor serves as the "straight man" in media terminology who points out unhealthy practices in Mzee Pembe's home. In a very funny manner Mzee Pembe rejects his friend's sensible advice, relying on various old-fashioned or exaggerated extensions of traditional points of view to argue against modern health practices. For example, the visitor might attempt to persuade Mzee Pembe to feed his children foods other than *ugali* (porridge) or to take the children to the clinic, but Mzee Pembe is not to be convinced. In ridiculous terms he claims that *ugali* is the only food that children need to eat and that witch-doctors are better than clinics.

In certain of the later programs, Mzee Pembe learns several of the basic health concepts. Although he is somewhat ambivalent about his newly acquired learning, he voices some support for progressive attitudes. In such cases, when Mzee Pembe acts as "straight man," the visitor to the home serves as the "fool." Despite this flexibility in his character, Mzee remains an ardent male chauvinist, believer in witchcraft, and cantankerous, drunken old man.

This technique is an old advertising formula, based on the well-known phenomenon that in such a contrived situation the audience laughs at the old-fashioned arguments of the “fool” and identifies with the points that the “straight man” is putting across.

Preproduction

No scripts are used in the production of the radio show, but this doesn't mean that the shows are loosely organized. The first phase of production is a meeting with the actors, health educators, and the UNICEF consultant. The health points to be stressed are defined carefully in order to reinforce the work of the Health Education Division field workers.

A free-flowing discussion session ensues, during which straightforward and amusing ways to illustrate various health concepts are developed. Plots, characterizations, and jokes emerge and grow into a tight outline.

In the studio

From this meeting, all move to the studio to record. At the studio, various sound effects such as cows mooing or children crying are cued to be mixed into the background during recording.

Usually the studio is packed with visitors ranging from businessmen to gardeners—all fans of the series. Mzee Pembe and Kipanga enjoy playing to such a lively audience and get important feedback by watching expressions on the visitors' faces. This “instant feedback” enables the actors to gauge whether their serious points about health as well as their jokes are being understood.

Hundreds of letters—fan mail, in fact—from all over East Africa are scanned eagerly by all concerned. This feedback, combined with that of extension workers fresh from the field, shapes the direction and issues on which forthcoming programs focus.

Breakdown of annual costs

Artists' fees:	\$35 per show x 52 shows = \$1,820 per artist, per year
	3 artists x 52 shows = \$5,460
Studio rental fees:	\$42 per show x 52 shows = \$2,200
VOK broadcast time:	\$85 per show x 52 shows = \$4,420
Consultant's fees:	\$1,000 per quarter (13 shows) x 4 = \$4,000
Evaluation:	\$2,000
<i>Total</i>	\$18,000

The per show cost (including all costs) is less than \$350 per broadcast. If three million listeners can be assumed (according to the Government's conservative estimates), this is a cost of \$0.0001 per listener for each broadcast. It is intended that tapes of existing shows be rebroadcast. Recently, PBFL-

FAO has introduced the series in cassette listening forums with organized discussions, and cassette tapes of the series are being used in school Home Economics classes.

Replication in Tanzania and Zambia

The Kenya series has recently been replicated in Zambia and Tanzania. Although it is too early to have any firm results, it is clear that the premise of the Kenya series holds: educational broadcasts can be produced that are both enjoyable and popular.

In Zambia, the costs for six months' production is \$1,875:

Local producer's fees—6 months	\$1,000
UNICEF consultant—2 weeks	\$ 500
Artists' fees—\$4.80 per show x 3 performers x 26 shows	\$ 375
Recording facilities, broadcast time—public service	\$ 0
<i>Total</i>	\$1,875

In Tanzania, the cost is even less. Production is organized by UNICEF in cooperation with Radio Tanzania and the Ministry of Education.

UNICEF consultant—4 weeks	\$1,000
Artists' fees—\$3 per show x 3 performers x 52 shows	\$ 468
<i>Total</i>	\$1,468

Demonstration materials

English-language versions of the two scripts with dubbed-in sound effects are being produced in cassette form. Unfortunately, amusing local references, plays on Swahili words, and mimicking of tribal accents cannot be conveyed by verbatim translation; too much of the humor is lost. The cassette tapes, however, will illustrate the format and content of the series. A short film on production techniques is being contemplated. The film, if produced, should be useful in "selling" the concept of using radio broadcasts in an entertaining format to educate and to support development projects.

You can do it

Production of an entertaining educational radio series is completely feasible for everyone needing support communications. No esoteric technical knowledge is necessary. The key is to find entertainers who are already popular and put them together with experts in the fields of health, family planning, or whatever you wish to communicate. From that point, broadcasts evolve naturally and easily. The experts know what to say and the entertainers know how to say it.

Cassette tapes, plot outlines, and additional materials on production techniques are available from UNICEF, Communications and Information Service

(CIS), Nairobi. If you would like any assistance in planning radio projects, please don't hesitate to write to CIS/Nairobi.

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JAMAICA—NATIONAL FAMILY PLANNING BOARD:
USE OF RADIO IN FAMILY PLANNING

*[From a report submitted by Thelma Thomas,
National Family Planning Board]*

I

Family Planning Radio Campaign 1970-1973

The National Family Planning Board launched its first mass media campaign in 1970, using radio, press, television, cinema, billboards, posters, and bus interior posters, with the largest percentage of the advertising budget spent on radio. The theme was "Plan your family—better your life." A number of "slice-of-life" commercials of 45- to 30-second duration were developed around this theme. These commercials were brief dramatizations of real-life situations with which people could easily identify; they were recorded in "patois," the popular dialect spoken by the majority of Jamaicans and understood by all. The voices used were characters from Jamaica's most popular radio soap opera.

Radio Commercial 1

MUSIC: REGGAE.

BEV: Listen no, Molly, I have a problem. I just can't get my mother to agree with me about family planning at all.

MOLLY: I don't get you. How your mother come into it?

BEV: Well, when I tell her I was goin' to the Family Planning Clinic, she fly into one temper! She claim I'm too young and innocent, that I going learn things before my time. . . .

MOLLY: Too young, eh? Take my advice, you see, Beverly. Invite your mother to go with you. She might learn a lot. As much as you!

ANNOUNCER: Family Planning concerns us all—visit your doctor or the nearest Family Planning Clinic. Plan your family. Better your life.

Radio Commercial 2

AUNT ETHEL: Wait! Is this time o'night you comin' home, Pretty-Wee?

PRETTY-WEE: Cho, don't quarrel, Aunt Ethel. I was just having some fun. Me and Harold and Mikey. . . .

- AUNT ETHEL: Mm-mm. Boys *give* fun. But a young girl like you should look to protect yourself from having babies before you' time.
- PRETTY-WEE: Cho, Auntie, the boys like me and I like them, that is all.
- AUNT ETHEL: You won't look so good when you have a few pickney, though. Young girls like you want to stay good-looking, them don't get pregnant too young!
- PRETTY-WEE: So what must I do, Auntie?
- AUNT ETHEL: Every young girl should go to a doctor or to the Family Planning Clinic for help and advice. You don't have to get pregnant if you don't want to.
- ANNOUNCER: Plan your family! Better your life!

The primary objective of the commercials was to create an awareness of family planning and its benefits. At the end of this campaign, the Board commissioned a market research company to undertake a comprehensive in-depth research study of the level of penetration, communication, and understanding of the campaign. The results of the survey showed some spontaneous feedback of the slogan "Plan your family, better your life," and some respondents—women in particular—could recall some of the commercials. There was an almost universal feeling that "Plan your family, better your life" was a reasonable piece of advice. Many respondents, regardless of their ability to recall specific advertisements, interpreted the dominant message of the over-all family planning advertising campaign to be "stop having children" or "don't have children."

Observations

1. The campaign achieved its basic objective of bringing about an awareness of the issue of family planning.
2. The radio theme and the radio campaign overall was memorable and well accepted.
3. There was negative reaction to the family planning campaign as a whole, stemming from the fact that the dominant theme in the two visual media (press and billboards) was different from the radio theme. Press and billboard carried as their major theme the message "You don't have to get pregnant," with the "plan your family, better your life" slogan being the secondary message.
4. The entire campaign was a philosophical one, extolling the advantages of family planning, but did not offer contraceptive facts (i.e., the variety of methods available and their correct usage).

II 1974—World Population Year

During this year, the National Family Planning Board did not conduct any mass media campaign. However, while there was this hiatus in advertising, radio was used in a number of ways to keep the family planning issue in public focus.

The Board hosted a luncheon for disc jockeys and other radio and television personalities, radio commentators, program planners, and producers. This was designed to give them firsthand information on the objectives of the family planning program, to hear their views, and to correct any misconceptions they might have. The Board also sought and received their cooperation in promoting family planning on radio.

Following this meeting:

1. A population fact sheet was prepared and distributed to disc jockeys and to those radio personalities who had their own shows. This fact sheet consisted of a number of one-line statements—brief, simple, and informative—on some aspect of the family planning population issue, and were read each day on a number of radio programs.

2. Disc jockeys selected a number of pop songs which were currently popular and which concerned children, the playing of which was either prefaced by, or ended with, a family planning message. For example,

- (a) "In the Ghetto"
- (b) "Where Do the Children Play"
- (c) "God Bless the Children"
- (d) "Nobody's Child."

3. A popular Jamaican recording artist, on his own initiative, wrote a song on family planning which enjoyed immense popularity.

4. Officers of the National Family Planning Board made numerous appearances on radio "talk shows."

It is worthy of note that all of the above represented free air time.

III Radio Advertising 1975

Based on the results of the 1974 research study, the National Family Planning Board launched Phase 2 of its advertising program with the following broad objectives:

1. to reawaken in the public a sense of responsibility toward family life
2. to establish family planning as a vehicle for improving the quality of life
3. to give simple and factual information on each contraceptive method.

The audience was identified as:

1. *The new generation:* young people who have the right basic attitude towards family planning but who need factual information and guidance in family life education and contraception;

2. *The misinformed generation*: those persons, young and old, who have misconceptions of the real purpose of family planning, based on erroneous information or a misunderstanding of the issue.

Strategy

The new theme established was "Have a Heart"—in other words, care about your family, care about your life, care about their lives. This theme was carried on all media, in a three-faceted campaign.

1. FAMILY LIFE EDUCATION

(Thirty-second radio commercials and jingles)

These dealt with the joys of a family unity, the problems of family disunity and the inter-relationship of family members.

Family Life Education

RADIO PROGRAM NO: 56

PUBERTY

What Shall I Tell My Son?

Have you noticed how many books have been written for girls about growing up? And how hard it is to get one about boys? It's like boys don't need to know about the changes that take place in their bodies! You know, they need to know about the changes that take place in girls too, in order to be considerate, understanding, and act responsibly.

How many of you listening now have told your sons what to expect? Does your boy know that about the time he starts to change voice, and hair begins to grow on his chin and body, that he can become a father? Because it is about this time that his body begins to produce sperm. Sperm is produced in the testicles and is stored in the body. It travels in a fluid and is then called semen. Many boys discharge semen while sleeping—having wet dreams or nocturnal emissions as we say. This is perfectly normal. Your boy should also understand that he might become a little extra clumsy at this age, and will probably have strong desire for sexual intercourse. However, he doesn't need to have intercourse because no harm will come to him if he doesn't.

Tell him also that teenage or younger girls have monthly periods of bleeding which is called menstruation. Explain what causes menstruation and that girls can become pregnant at this age even though they are not yet mature enough to be mothers.

Have you taught him that boys should allow their sisters privacy when they are menstruating? And that they ought to be considerate and understanding if girls are a bit weepy, or having pain, or don't feel like playing games, going swimming, and so on. If they understand how girls

feel, they might be more considerate and not ask questions which can embarrass their sisters and friends.

An important point to make is, that although he has strong sexual feelings, he should respect a girl's decision. If she says NO, accept this, and have fun together in other ways.

Yes, your son can become a father at this early age. But is he ready to guide, protect, and maintain a child? Is his girlfriend ready to be a real mother in every sense of the word? Parenthood is for mature people. No harm in waiting until the time is ripe. Does your son understand this?

Do make sure your sons and daughters understand how their bodies will work *before* they start having these changes.

This program is sponsored by the National Family Planning Board and is prepared by their Committee on Family Life Education in support of Family Year.

RADIO PROGRAM NO. 7
TEENAGE PREGNANCY
Children Having Children

Did you know that in one year at Jubilee Hospital *alone* 4,000 teenage girls had babies? That's not for one whole island you know, that's just for one hospital. As I see it this is a very, very serious thing happening in our country, young children giving birth to babies. What happens to the girl who gets pregnant while she is at school? More likely than not she will "drop out" of school and never find the chance to finish the schooling. Now I ask you, what chance does this child have of getting a good job to provide for herself and the baby? And who is to look after the baby when she goes out to work? More and more young people leave school and go on to learn a skill or go to a college and advance their education. Certainly, those are the young people who are going to be finding jobs. No two ways about it, it is very hard for an uneducated youngster to find a job. Things get worse and worse as you get older. Plenty mature women are looking for jobs and can't find any because they had their first baby at fifteen or earlier and just never went any further with their schooling.

We are living in progressive times now and we must look to help each other to progress.

Progress means that we help our young people to get a good education. Progress means that we stop seeing school children going to have babies at Jubilee and other hospitals or at home.

Remember the Family Planning Clinics are not just for giving contraceptive methods and services, they are also set up to give sound advice

and help to men and women and to boys and girls.

Till next time . . .

This program is sponsored by the National Family Planning Board and is prepared by their Committee on Family Life Education.

National Family Planning Board
5 Sylvan Avenue, P.O. Box 287
Kingston 5, JAMAICA W.I.

February, 1977.

2. THE MIRACLE OF LIFE

(Five-minute radio program)

These commercials dealt with the reproductive system and how it works during puberty and adolescence.

3. CONTRACEPTIVE EDUCATION

(Five-minute radio program)

These dealt exhaustively with all methods of contraception, their effectiveness, side-effects, and contraindications.

Frequency

Radio commercials aired six days weekly, an average of five times per day at peak listening times.

Five-minute programs were scheduled three times weekly on one station between 6:00–6:45 p.m. on Monday, Tuesday, and Wednesday. They were aired two times weekly on another station between 9:00–9:30 p.m. on Sundays and Tuesdays.

Observations

1. The 30-second commercials have the advantage of being less costly and hence enjoy frequent exposure.

2. Because of the nature of the topics being dealt with in this phase of the National Family Planning Board's advertising and the need for detailed information, the program-type format was used.

3. The presenter of these programs is one of Jamaica's most popular radio and television personalities, as well as a very accomplished actress. Her presentation of the program is more of a dramatization than a "lecture."

4. The disadvantage of these five-minute radio programs is that the times chosen for broadcast are based mainly on availability from the radio stations; thus, there is no guarantee of getting them on prime time. In other words, when the programs were being scheduled at the start of the campaign, the Board had to settle for those slots which were available.

5. In order to ensure maximum listenership, 3 x 30 second "promotional" commercials were made. These were played during the commercial break on

the most popular radio programs on both stations.

For example:

CLIENT:	<u>National Family Planning Board</u>
PRODUCT:	<u>Promotional Commercial</u>
CODE NO:	<u>FP 76/02</u>
LENGTH:	<u>30 seconds</u>
TITLE:	<u>"Have a Heart"</u>

JINGLE IN.

ANNOUNCER: The decision to use a contraceptive method or what we call Family Planning methods carries along with it . . . certain responsibilities. Contraception is not freedom for irresponsible behaviour but one of the ways to help us achieve our goals in life . . . and there are a lot of methods from which to choose, but one thing is sure . . . any method is better than no method at all.

JINGLE: Show you can protect them . . .

ANNOUNCER: For more advice on how to improve your family life, listen to this station at 7:10 and Sunday at 9:30. Have a heart.

6. While there have not yet been any formal survey as to the success of the campaign, there are some indications of their popularity and acceptance.

- (a) The National Family Planning Board has had to increase the staff of its Advice Bureau because of the vast number of letters requesting copies of the radio scripts, and other information on family planning and family life education.
- (b) One radio station, on its own initiative, rebroadcast the scripts on another program, with appropriate background music and commentary.
- (c) Another station, also without solicitation, offered the National Family Planning Board a fifteen-minute slot each week on a morning magazine-format show. This is in the form of a talk by an officer of the Board, with appropriate comments, questions, and discussion by the program host. This segment of the program was so well received that the time was extended to half an hour. Listeners are invited to write in to the program to have their particular problem area discussed.



IRAN: THE ROLE OF RADIO IN SOLVING SOME OF THE
SOCIAL AND PSYCHOLOGICAL PROBLEMS
OF ADOLESCENTS AND YOUNG ADULTS

*[From a report by Prof. Ebrahim Rashidpour,
School of Education, University of Tehran]*

Developing countries are in a process of rapid social change. People leave their villages, which are traditional, family-oriented, and familiar, for large cities which have a much faster-paced, more fragmentary life style. In this new environment they may become confused and disoriented. Frequently they marry outside their village group. Often they find themselves in conflict with their families and experience an intensified generation gap. Most of these uprooted individuals at some time experience intense isolation and alienation.

The rural people also experience isolation. Rapid expansion of communication brings to them the exciting news of life in towns, particularly by radio. Their desires and sense of frustration may be raised as they compare their ideas and fantasies about other life styles with their own daily lives.

Individuals in both groups look to mass communication media as ready and available sources of answers to their problems. This is particularly true of adolescents. It is possible that mass media, especially radio, could meet some of these psychological needs by providing counselling and acting as a social referral agency. There is evidence that the young population already sees radio in this role and is open to communicate with it.

In 1973 and 1974, I worked with one of the most popular radio programs in Iran, the daily youth program. It was a one-hour daily network educational program designed to inform and entertain the youth population between the ages of 13 and 21. Every day from 5:00 to 6:00 p.m., which is prime time for radio listening in Iran, popular music was played and subjects such as sport, art, Iranian tradition and culture, psychological and sociological ideas and issues, problems common to contemporary youth, and other topics relating to general information were discussed.

Most of the subjects and topics for discussion were chosen on the basis of the problems which repeatedly appeared in the letters of the program. We received about 200 letters per day. Well over 90 percent of them were personal. The contents of these personal letters were so revealing that we could hardly discuss them on the air. Repeatedly we informed our listeners that we were not prepared to give individual advice to individual people but still the letters came.

The more I paid attention to those letters, the more I became interested in young people who asked for help from a medium that because of its nature

and responsibility could not even give them recognition. All these letters were requests for attention. Frequently they were urgent requests for help with health, occupational, emotional, social, and other problems. Although most of the letters were from the newly literate, some were from the illiterate who had them written by friends or neighbors. For some, their letters were desperate cries for help.

Who are these people? Why are they writing about their very personal problems to a rather nonpersonal medium of communication such as radio? How significant are these letters? Could we know more about the personal problems of young persons of the country by analyzing the contents of these letters? Could we use the radio in developing countries as a referral agency to help people in remote areas and those who do not know about the existing agencies? Can radio extend its functions to become a therapeutic social service by attempting to interact with its listeners and helping them to explore, relive, and interpret feelings of tension, fear, and anxiety? Can radio act as a referral agency, putting its listeners in touch with needed services?

I believe that a well-trained radio personality could offer considerable support through a radio program which attempts to perform the functions listed above. He could be both a role model and a source of practical help. He must maintain a receptive, caring, nonjudgmental attitude. Unlike many other adults in the adolescent environment, such a person should neither preach nor condemn. Instead, he should help his listeners see the different dimensions of their problems and gain a better perspective on them. Perhaps in conjunction with such a program the station could begin a special newsletter and set up radio clubs for therapeutic purposes.

Much more needs to be known about the audience of adolescent radio listeners, especially the social and psychological problems they are facing. We need to consider, and experiment with, radio as an additional medium of help in resolving those problems.



ST. KITTS-NEVIS FAMILY PLANNING ASSOCIATION:
RADIO PROGRAMMING FOR FAMILY PLANNING

*[From a report by C.S. Elmes, Executive Secretary,
St. Kitts-Nevis Family Planning Association]*

The St. Kitts-Nevis Family Planning Association commenced its radio programming in May, 1972. The scripts contain propaganda material extolling the advantages of family planning in general, and giving information about the sources from which contraceptive materials and devices, as well as advice

about their use, can be obtained. Spots 1 to 10 fulfill the broad objective of emphasizing advantages of family planning; spots 11 to 21 are aimed specifically at teenagers and young adults; spots 22 to 27 take a more direct approach by mentioning some of the contraceptives that are obtainable. No listener-research exercise has ever been conducted to ascertain the extent to which the spots have been effective, but judging from the increase in the number of clinical acceptors and from criticisms made about some of the scripts, it is a reasonable assumption that an impact of some sort is being made on the listening public.

General family planning

1. You need not have more children than you really want, and you should not want more children than you can really care for.
Then, why not *plan your family*?
2. Do you have enough living space at home for your children? Can you find enough food, clothing, and shelter for them every day? Do you have enough time to spend on their care and up-bringing? Before having more children, think carefully about these things. *Study family planning*. Visit your family planning clinic and consult your *health nurse* or your family planning Social Worker for any advice you may need.
3. Education is a very important thing now-a-days, and a good education takes money—plenty of it. What about the education of your children? Remember, you cannot save well enough for this unless you *plan your family*. *Plan wisely, plan now!* Your *health nurse* or your family planning *social worker* will assist you at your family planning clinic. Visit your clinic now.
4. There is an old saying which runs: "Cut your garment to suit your cloth." You will doubtless agree that this is a sensible thing to do. Try this out with your family. Consider your means. Make plans beforehand for the number of children you want, and when you want them; and save yourself a great deal of worry and embarrassment. This is what *family planning* is all about. *Accept family planning*. Get in touch with your *health nurse* or your family planning *social worker* by visiting your family planning clinic.
5. Every one knows that famous nursery rhyme about the old woman who lived in a shoe. You don't have to reach a point where you are forced to do what the old woman did, because there was no happiness in what she did—either for herself or her children. If you are thinking of raising a family, *plan ahead* in order to be able to satisfy fully the needs of each member of your family. No problems arise where needs are fully met. *Practice family planning*. Join your family planning clinic and learn how.
6. Visit your Family Planning Clinic for free advice and free service. Family Planning works. Try it!

7. "Have babies by choice, not by chance." Go to your Family Planning Clinic and learn how you can have your babies when you want them and can best care for them.
8. For every family—a healthy mother, a happy father, and healthy, happy children. Family Planning will ensure these goals for you. Visit your Family Planning Clinic for information and advice.
9. Visit your Family Planning Center. You are welcome to go in, just look around, and find out how family planning can help you.
10. Make family planning a way of life. It pays dividends. Have you visited your Family Planning Clinic yet? If not, why delay? Go now, and learn how to control the size of your family and so increase your chances of being happy.

Teenagers and youth

11. Many girls and young women often find themselves on the way to becoming mothers before they are ready to take on this responsibility. Would you like to save yourself the disappointment and anxiety which can be caused by an unwanted pregnancy? Then visit your Family Planning Clinic or your Family Planning Center for useful information and advice.
12. How, now? Lonely? Deserted? Despondent? It need not happen to you. A talk with your Health Nurse or Family Planning Social Worker could have saved you from this. Yes, Family Planning helps you to enjoy life by giving you the knowledge for care-free living.
13. For men only! Would you be more careful if it could happen to you? Having children and caring for them takes time, money, and hard work. That is why women need to space their children well. See your Family Planning Advisors about this.
14. You will no doubt want a family of your own some day. You can choose what your future will hold for you by planning ahead. In so doing, put first things first. Get as much schooling as you can. In choosing someone to love and live with, there's more to it than sex. Choose your partner and establish a home; before having your baby. Discuss this plan with your Family Planning Advisor at your nearest Family Planning Clinic.
15. Parents, worry and hunger face the oversized family; therefore keep yours small and live a happier, healthier life. Visit your Family Planning Clinic today if you need advice on how not to become pregnant when you don't want another baby.

16. Men, did you know a moment's pleasure could cost \$3,640? That's how much you may have to pay over 14 years if your girlfriend gets pregnant. Take warning and avoid needless trouble and expenses!
17. Girls, did you know your whole life changes when you have a child? Particularly an unwanted child! You may lose your job, your schooling comes to an end, and your future is sacrificed for the child. Think carefully and don't have a baby you don't want.
18. Girls, getting pregnant for a man you are friendly with just to get money from him won't work. A few dollars may be alright when the baby is young but it won't buy food and clothes when the child is older . . . Only have a child for a man you know will stick by you.
19. Fathers and mothers take note: as the size of your family increases your ability to feed it decreases. Therefore, plan your family and you won't have to worry. Do your part to improve your standard of living! Visit your Family Planning Clinic today!
20. Girls, why go through the anxiety of an unwanted pregnancy, when you can visit your nearest drugstore or Family Planning Clinic for advice?
21. When you have a baby you have a responsibility towards that child. A baby is not a doll; it is a human being who is entitled to the best that you can give it. Don't get pregnant if you're not ready for that responsibility.

Methods of contraceptives

22. Today, you don't have to have a baby unless you want one. Think carefully; do you want one now or would you rather wait awhile? You can get family planning information and supplies of condoms, pills, foam tablets, and a three-month injection free, at your nearest Health Center or at your Family Planning Association Clinic.
23. Having babies too close together can be dangerous—both for mother and her new baby. Today, there is a variety of Family Planning methods—including condoms, pills, foam tablets, and a three-month injection, which are available to help you space your children. See your Health Nurse or your Family Planning Association for free information.
24. Young man—think! A paternity suit can be very expensive. Make love carefully. Rub out troubles before they start! Get your rubbers from your Family Planning Clinic today.
25. Girls: a job is hard to come by. Don't drop your chance even more by dropping out of school because of a baby. You have plenty of time to

- become pregnant in future, but only a few years at school. Make love with care. Visit your Family Planning Clinic for guidance in avoiding a pregnancy.
26. Women—life is hard and an extra mouth can only make it harder. Do you really want another baby now, or would you rather wait a while? Remember—it takes two to make a baby; but is he going to support it? Why not wait until you settle down and your future is assured?
27. Ladies! Think of the things you can do,
When there's no baby to humbug you!
Shopping, the cinema, eating out, the beach on week-ends
If you have a baby, you are responsible for it, and your freedom is ended.
Think! You don't *have* to get pregnant. Consult your Family Planning Clinic today.



THAILAND: RADIO PROGRAMMING FOR FAMILY PLANNING

The National Family Planning Program of Thailand realizes that radio is the best mass medium in reaching the people and arousing them to accept new concepts.

Since 1973 the activities concerning radio programs on family planning information have been divided by the NFPP into two methods.

I

Radio Program Arranged by Central Unit

The officers of Public Relations and Information of the National Family Planning Program are in contact with all radio stations in Thailand in order to produce and broadcast the radio program "Happy Hour with the NFPP." Each radio program lasts for 30 minutes and is broadcasted once a week (over all radio stations).

Structure of radio program

The program provides family planning information and modern folk songs. The style of the program is changed each week:

- folk songs are interwoven with explanations of family planning
- letters from listeners concerning problems of contraceptive methods are

answered

- specialists in family planning activities such as doctors, nurses, and others and also acceptors are interviewed in order to know of misunderstanding and good or bad results
- popular songs are alternated with explanations for family planning or spot announcements concerning family planning activities.

The contents of the program aim to provide interesting information concerning each contraceptive method, clinics, the progress in many aspects of international family planning, and problems which might have occurred from any misunderstandings or rumors concerning contraception and population problems. All these emphasized that providing accurate knowledge and understanding to the people is more important than motivating them. The words used in explanation are very simple in Thai central language, and the programmer tries to avoid medical or technical terms as much as possible.

The themes of the 52 radio programs "Happy Hour with NFPP" broadcast during January-December, 1976 were as follows:

<i>Content</i>	<i>Times</i>
Contraceptive pill	6
Contraceptive injection	5
I.U.D.	6
Condom	5
Sterilization and rumors	5
Vasectomy and rumors	7
Answering listeners' letters	5
General health problems	5
Population problem	5
Handbook for couples	3
Selection for male or female sex baby	2

The operation of the central unit until now has received cooperation from 35 radio stations for broadcasting programs, covering the listeners from all the country (71 provinces).

Evaluation

At present the interest of the listeners is evaluated by their letters sent to the program asking for explanation and information concerning contraceptive methods. The Public Relations and Information section has produced papers concerning more than 10 types of family planning knowledge and distributed them freely to anyone requesting them. Listeners from everywhere in Thailand send in about 200 to 300 letters each month. These letters are analyzed semi-annually as to source, date, and contraceptive problem that was most ques-

tioned. This method evaluates the needs of the listeners, their understanding of the program's content, and any rumors or misconceptions about contraceptive methods so that the programmer can explain facts clearly to the listeners.

II

Radio Program Arranged by Provincial Health Office

Under a policy of decentralization of activities, provinces with local radio stations have been assigned by NFPP to arrange radio programs themselves over these stations. The NFPP supports them by giving them a budget for each year.

Structure of the radio programs

Each provincial health officer is free to arrange the radio program in any style that will reach the people in his district. Officers make use of local folk songs, local shows, question-and-answer sessions on health, and other activities that will please their audience. But 25 percent of the content in each program *must* concern family planning. Each program is broadcast for 30 minutes once a week or is broadcast every day for 10 to 15 minutes. Provincial health officers send radio scripts and the results of activities to the central Public Relation and Information section. At present there are about 42 provincial health offices that arranged radio programs and received budgets from the NFPP.

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COLOMBIA: PROMOCION DE PROYECTOS COLOMBIANOS (PROCOL)

[Abstracted from a report by Victor Mora]

A radio campaign to reach rural folk (*campesinos*) for family planning is summarized as follows:

We use different mass media to reach *campesino* audiences. Radio is one of the major components because it is the best means to reach isolated *campesinos* who don't know how to read, don't care for reading, or simply don't have time to read. This is a sound reason to use radio intensively for family planning campaigns all over the world. We have had different radio programs:

- radio spots, up to 12 times a day
- 15-minute programs, 5 days a week, most of them dramatized

- drama: 30-minute episodes
- combined program of music and very short messages on family planning.

Observations

Drama has been the most successful program for *campesinos* who do enjoy it; they get messages rather easily and take them seriously according to hundreds of letters received from them.

Scriptwriters were oriented so that they understood both the target population and the messages on family planning. We found that it was easier for the few people in charge of the programs to understand some basic principles about communication than for radio speakers to understand the basic aspects of family planning.

Before starting a radio campaign, a serious study was made of people's opinions, customs, etc., in order to avoid mistakes that could create negative reactions.

Feedback should be promoted even if some incentive is necessary. *Campesinos* usually don't have time to write. They find it rather hard to pay for postage, but they are willing to do it if, for instance, it is announced that the best letters will be published or if they will have the chance to win something like radios or books. By doing this, within a few years we received more than 40,000 letters from *campesinos*.



MAURITIUS: MINISTRY OF HEALTH, FAMILY PLANNING, MATERNAL AND CHILD HEALTH SERVICES

*[From a report of the Director of Family Planning
and Maternal and Child Health Services]*

The Family Planning and Maternal and Child Health Services of the Ministry of Health started using radio broadcasts regularly in its family planning motivational campaigns in 1974. However, the Mauritius Family Planning Association and Action Familiale, two voluntary family planning organizations, have been using radio in their communication programs for a long time.

The best time here for radio broadcasts on family planning is when housewives are busy with their daily chores. As a rule, people prefer listening to radio only when they are engaged in doing things. Housewives are, in fact, the target audience of these programs which are broadcast during the day when radio still offers its attraction (not being superseded by television's regular programs in the evening). Signature tunes have been found to be stimulating, since they help the public identify the programs.

This brings up the point of contents. It is a known fact that the subject family planning has been stigmatized and is still generally considered "taboo." The way the message is delivered must be carefully planned. For example, speaking on methods, we found it best to adopt the careful approach of not being too direct and open while at the same time avoiding over-simplicity. Whatever is said on radio is taken over and elaborated by the field personnel through individual contacts or group meetings where much more intimacy is felt. This also allows our radio broadcasts to become part of a multimedia mix.

As we use the mass media to a large extent in our family planning campaigns, we must also be certain that the population does not see it as a crash campaign and become inured to family planning. To avoid this, we feel it better to term our programs "Family Welfare" and at times to insert family planning messages only in a subtle way and avoid direct motivation. For instance, we believe it better to bring out such messages as "Family Planning must be practiced in the interest of children already born" rather than disseminating messages like "Don't have too many children. . . ." Stress is laid on the spacing concept rather than the terminative aspect of family planning; the relationship existing between mother's health and family planning is exploited. Emphasis is placed on positive aspects rather than negative ones, and the message content should suit the audience susceptibilities.

As for the form, programs in the form of radio serials, dialogues, interviews, and sketches are much more attractive than monologue programs. Of course, the audience appreciates lively programs that at the same time remain faithful to the local scenes.



THE PHILIPPINES: NATIONAL OFFICE OF MASS MEDIA

*[From a report submitted by
James B. Reuter, S.J.]*

In the Philippines, the National Office of Mass Media is affiliated with the Roman Catholic Church. It writes material on family life and family planning for 19 radio stations, all over the country. Without making an open break with traditional Catholic doctrine, as taught in the local parishes, these programs seek to promote thought, on all levels, in the Catholic Church: among the common people, among the priests and nuns, and among the hierarchy. It is a belief of those who sponsor this activity that their programs are changing ways of thinking and feeling—that fundamental social change is being stimulated. The following report is written as a human interest story.

"Manang Lisa"

Manang Lisa is a radio personality. She appears for five minutes each day, on Station DXDD, in Ozamis, Misamis Occidental. She comes in, as a live personality, after a daily radio drama on family life, called: "Mr. and Mrs." Manang Lisa is married. She is relatively short, plump, and joyous. She comes on the air with great vitality, talking to housewives, all over the northwestern part of Mindanao. The listening audience is—potentially—one million people. DXDD, her station, is the most popular in northern Mindanao.

Manang Lisa talks about the family. She talks to simple people about the normal problems of everyday life. The drama which Manang Lisa interprets, for the grassroot housewives of Ozamis, was planned carefully in a national meeting. The broadcasters assembled from all over the Philippines. The Philippine Federation of Catholic Broadcasters has 19 radio stations, almost all of them rural. Their unanimous recommendation was to use drama. The daily drama is the strongest show in the whole of Philippine broadcasting. This is true all over the country, in the cities as well as in the rural areas. Next came the planning of the drama. The most authoritative figure in Philippine daily life is the teacher. Therefore, the wife in the radio family was the teacher. The husband was the chief of police. The children ranged from teenagers down to seven years old. This opened up the whole life of the *barrio* to the daily episodes in the drama.

It was also discovered from the long experience that the best way to present a daily drama is one complete story a week. The episode begins on Monday, ends with a cliffhanger—some terribly dramatic incident, which might be life or death—continues through Tuesday, Wednesday, Thursday, Friday, and comes to its conclusion on Saturday. Sunday is a rest day. On the next week, the story continues with the same family and the same characters, but a new episode. The cast is so strong that any one of them could be the hero or heroine for any episode.

The coordinator, Manang Lisa, reads the script and listens to the drama before it is broadcast. After the episode, she breathlessly comes on the air reflecting on the story. Or she comes on with private announcements of her own, which are of special interest on the local front.

The program is always in the local dialect. English, in the Philippines, is a foreign language. The dialect is the language of the people, the language of the homes, the language they speak when they really want to say something. English is the formal language of the school, but when a *barrio* man is speaking English, he never says anything that is really important to him. When he is touched, he speaks in the dialect.

When this series was in the planning stage, it was necessary to have something to provoke correspondence, something to give away. Pamphlets on family planning were prepared. The pamphlets covered love, courtship, marriage,

and children. These are the most interesting and dynamic subjects for rural people, who live most of their lives in the home.

The best kind of printed matter for the rural people in the Philippines is the comic book. It is read more completely, more thoroughly, more intensively, with more actual impact on the mind and the life, than any other form of printed matter. The fact has been proven, on all fronts, not only by sociologists and anthropologists, but by printers whose business is making money. The best approach to the people of the Philippines, if you are going to do it through print, is the comic book. Therefore, the family planning pamphlets are comics. They are used until they are worn-out. Each pamphlet of 16 pages costs 23 centavos. This is less than three cents in American money.

Manang Lisa appears on radio, coming into the homes of her listeners, intimately, warmly, regularly, every night. She sends them pamphlets which are comic books, the kind of magazine that her audience understands and loves. The pamphlets strengthen everything that Manang Lisa has said. On weekends Manang Lisa travels around to the villages where she talks to the single people about family problems. And she carries the necessary equipment for family planning with her.

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THE UNITED STATES: BROADCAST PROGRAMMING FOR VOLUNTARY STERILIZATION

*[From a report submitted by Betty Gonzales, R.H.,
Association for Voluntary Sterilization, Inc.]*

During the late 1960s and early 1970s, the Association for Voluntary Sterilization (AVS) carried on an intensive program of public education in the United States via the air waves. When this campaign began, few people were aware that sterilization could be used as a method of family planning. Most people thought it was illegal, and professionals were no more knowledgeable than the public.

First exposure of this subject, then considered controversial, was on a professional basis. A dignified physician was the guest speaker on a variety of shows which were arranged, with great difficulty, by AVS. Gradually, media contacts began to realize that the subject could be discussed over the air, although much care was taken to assure that the talk was identified as a professional medical program.

Tex McCrary, who had one of the best known radio talk shows in the 1960s, was the first person to change the manner of presentation. He wanted to add

human interest, and requested that AVS supply a woman who had decided to have a tubal ligation to end her childbearing. He wanted a testimonial by someone with whom the audience could identify—the lady-next-door type. It succeeded. Mail poured into AVS from women writing to the guest who had appeared on the program, calling her by her first name, and writing as though to a friend. Other radio stations followed the pattern and soon AVS had a core of men and women who were able to be guest speakers on programs across the nation.

Initially, AVS was so eager for radio exposure that it responded to every beck and call. Its mass mailings offered a variety of speakers with differing backgrounds and areas of expertise to radio program directors. And the program directors were allowed to select the appearance dates. Speakers were being asked to appear everywhere in a sporadic pattern. A complete change in the mode of operation was called for.

In the system began in 1971, AVS first made a rough itinerary for a particular area. AVS then telephoned the station, spoke to the appropriate person, told him of the plans to have a speaker in that city on a specific date, and offered to make that speaker available if the station was interested in discussing the subject of voluntary sterilization. Most were eager to accept the offer and immediately finalized plans. Some wanted to be sent biographical information on the speaker and background material on the subject before making a final commitment. This was done immediately, and a follow-up call made in a few days to make the necessary arrangements. Very few programs refused to take advantage of the opportunity to have an experienced and knowledgeable speaker visit their station and take part in their show.

By the end of 1972, sterilization had been the subject of programs in every one of the 50 states. Itineraries had even been arranged in Hawaii and Alaska. In that one year, over 600 broadcasts were done. Larger cities and more heavily populated areas were repeatedly visited. Sterilizations in the U.S. had risen to one million each year. AVS was succeeding in its effort to educate the public about the suitability of voluntary sterilization for those who wished a permanent method of family planning.

Program formats included informal "talk" shows, women's or homemaker programs, formal interviews, special reports, magazine format shows, call-in programs, news broadcasts, and spot announcements. The flood of letters to AVS following exposure in each area was evidence that the programs were filling a community need and that the subject was eagerly accepted by the public.

The attitude with which one approaches the contact is of great importance. Rather than a "would you be interested in. . ." kind of approach, a positive attitude is far more effective. How could AVS workers not succeed when they asked with a pleasant, friendly voice, "An expert speaker will be in your city on the 23rd of next month. What would be the best time for him/her to

appear on your program to discuss voluntary sterilization?" Or, to a program director, "Which program would be most suitable to discuss all the aspects of voluntary sterilization?" Rule of thumb: *Never make a statement or request which would enable the broadcaster to respond with a simple, "No thank you."* As long as AVS called well in advance, (generally 6 weeks ahead) participation was seldom refused.

The broadcast campaign was a great success. Although the original goal was simply to inform the public about voluntary sterilization as a method of birth control, other benefits were inadvertently gained:

- AVS became recognized as a national center for sterilization information.
- Other speaking engagements were made with ease. How could a local organization pass up an opportunity to have a celebrity meet with them?
- The numbers of sterilizations rose dramatically. There were other reasons for this, of course, but many listeners first got the idea after a local radio program.
- Station managers learned that this subject was safe to discuss over the air. Repeat visits were requested.
- The campaign began to phase itself to a close in a few years. Because of the interest shown in the topic, program directors, unwilling to wait months until an AVS speaker could be scheduled, contacted local doctors and family planning workers to appear as guests. This supplied variety and enabled the discussion to be more localized. For example, specific hospital policies and medical practices could be discussed.

The ideal aim of a service organization is to succeed to the extent that there is no longer a need for the service. This is essentially what happened. By 1974, AVS was able to wind down this area of activity and direct its efforts toward new goals.

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INDIA: FAMILY PLANNING AND RADIO

The Ministry of Information and Broadcasting of the Government of India provides extensive radio coverage through the All India Radio, New Delhi, and its network of over 60 AIR (All India Radio) stations spread out over the entire country.

The critical role of population growth in the context of the country's developmental effort has been given due recognition by AIR through the establishment of "family planning cells" in 22 of the 60 stations under its jurisdiction. Programs organized by family planning cells of AIR are classified as follows:

A. Family Planning

1. *Information Programs.* People who participate in these programs include government officials, family planning staff and field workers from both governmental and voluntary agencies, social workers, trade union leaders, experts in demography, and others involved in family planning work.

2. *Interviews.* These are either conducted in the studio or in the field. Mass campaigns and special camps for sterilization provides scope for "on the spot" interviews.

B. Family Planning through Entertainment

1. Story
2. Songs
3. Plays
4. Skits

C. Brief Spots

These are generally relayed before or after regular news broadcasts to draw attention to the need for family planning. Their frequency has been greatly increased since 1976 when the National Population Policy was enunciated.

D. Forums

Farmers', Youth, Women's, etc.

Programs are broadcast from different stations in the regional languages (there are 16 official languages in India and a large number of dialects). Metropolitan cities use Hindi (national language) and English in addition to the regional language. Duration of programs varies from 5 minutes to 30 minutes, just as frequency of programs differs from station to station.

According to an estimate made by a responsible government official in New Delhi, AIR—countrywide—projects as many as 75,000 items on family planning in the course of one year.

Radio represents the most powerful means of mass education and information in India because the standard of literacy is very low in some parts of the country. Radio coverage reaches as much as 80 percent of the population.

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DOMINICAN REPUBLIC: THE RADIO SCHOOL
FOR FAMILY EDUCATION

[From a report by Lic. Mario Suzrez Marill, Director of the
Radio School for Family Education, Dominican
Association for Family Welfare, Inc.]

The Dominican Association for Family Welfare began a program of education for responsible parenthood for the general population in 1972. It chose as its audience the barely literate population 15 years of age or older. At that time a majority of the population had a negative attitude toward family planning. This attitude was deep-seated and was a result of much more serious deficiencies than simple lack of knowledge about contraceptive methods. The public lacked information about many aspects of family life. It was decided that a mere publicity campaign for family planning would be inadequate to meet these basic needs. What was needed was genuine family life education, in all of its aspects.

The radio was selected as the means of communicating with the public, for in the Dominican Republic 83 percent of the heads of family listen to the radio daily, while only 24 percent read newspapers, and 15 percent watch television daily.

The strategy of broadcasting brief announcements of 20 to 60 seconds was rejected as being unable to meet the educational needs. Instead, a daily radio program (Monday to Friday) of 50 minutes was selected as the format. The strategy was to conduct a radio school for family education, using the techniques of informal education. Transmission was during prime time (between six and nine o'clock in the evening) over the best radio stations preferred by the local listeners for their news and announcements.

The name of the program is "Toward a New Family." Its key trait is *dialogue*, conversing with the public. There is no class, no lecture, no script. Instead, a young man and a young woman, the producers, hold a conversation with each other and with their listeners, as if they were in the living rooms of their homes. They talk about many topics: pregnancy, delivery, vaccination of the newborn, feeding children during the first year of life, child psychology, education of children, courtship, marital conflict, environmental sanitation, first aid, preventive medicine, legal status of women, abandoned children, and other themes that could be called "family education." They also talk about family planning and contraception, in the context of responsible parenthood.

Each program takes up a single theme. Uneducated listeners digest ideas slowly. It takes the entire 50 minutes to present the idea and build up confidence so that the audience will not only understand the information given, but trust it. The producers introduce the problem, discuss it, and often interview an expert on the topic, and then continue to discuss it from the viewpoint

of the listeners. This program generates a pleasant atmosphere with human warmth, and simultaneously entertains and provides useful information. Its appeal to a large audience is based on the fact that many people are anxious to improve their lives, and will gladly listen to a friendly dialogue which furnishes the information they need.

Since the broadcasts began in 1972, the sponsors have employed local monitors, scattered throughout the country, who report weekly any irregularities of broadcast—especially things that might cause negative reactions in a particular locale.

Results. In 1976 a major effort was made to evaluate the impact of this program. Four studies were undertaken. They revealed that 28 percent of the homes in the broadcast area covered by the nine transmitting stations being used were current listeners to the program. It is estimated that the program is maintaining daily contact with 300,000 adults of reproductive age. An additional 59 percent of the public has listened to the program in the past or heard of it, even though they are not listening to it currently. The reaction of listeners is extremely favorable. Interviews with persons coming to the family planning clinics reveal that 52 percent of them are current listeners to the program, and 97 percent of such listeners report that the programs gave them important information they needed about responsible parenthood and family planning and influenced their decision to use family planning.

On the basis of our evaluation we believe that the radio school for family education is more effective than any other mass media form of public information dissemination—30 to 60 second announcements, conferences, interviews, moving pictures, newspapers, leaflets, magazines, posters, and calendars.

Chapter Nine

PRETESTING THE EFFECTIVENESS OF RADIO PROGRAMS

Donald J. Bogue

I

The Benefits of Pretesting

Most social development programs are able to afford (or are awarded) only a limited amount of air time on the radio. Hence, they should want to use every second of it with maximum possible effectiveness. The preceding chapters of this book have presented guidelines, principles, suggestions, and examples of how radio programs may more effectively achieve their social development goals. But the critical question is, "Will the radio audience react to the program in the way which the producer and director want and expect of them?" In spite of the most careful planning, scriptwriting, and production, a particular radio program (or an entire series of programs) can be received with great indifference by the audience. Radio programs which have an inattentive or bored audience are wasted opportunities, as well as squandered time and money.

Pretesting is a way of avoiding programming failures. Pretesting consists of presenting the communication to a small sample of people who are fairly typical of the audience for which the program is intended, and measuring their reaction to it. If this sample audience reacts in the way desired, the chances are greatly improved that the radio audience will also respond favorably. On the other hand, if the pretest audience dislikes the presentation, fails to learn the message, or feels it is being propagandized, deceived, ridiculed, or otherwise mistreated, there is a strong probability that the larger audience will react similarly.

Many producers believe that they know almost instinctively what their audience will like or dislike, understand or fail to comprehend, accept or reject, find interesting or boring. To a certain extent they are right; successful producers learn from trial and error and experience about their audience. Unsuccessful producers tend to be relieved of their duties. But no producer is infallible, and he or she is almost always on unfamiliar territory when using the radio for social development communication. For this reason, pretesting is even more essential for social development programming than for other forms.

In many countries social development radio programs have a poor reputation because they appear to have been produced more for the benefit of the government or the social development organization than for the audience. Pretesting shows the producer how the public reacts to the radio fare. Even though the truth may be discouraging, it is the first step toward getting the messages delivered and accepted.

In this chapter we will not attempt to give a full and detailed exposition of the pretesting procedure. That has been done exceedingly well in other places. For example, the monograph *Communications Pretesting* by Jane Bertrand, published as Volume 6 of the Media Monograph Series by the Community and Family Study Center, gives detailed, step-by-step instructions on pretesting. The brief comments made here are intended (a) to introduce the reader to this topic and prepare him to read a complete but more technical source, and (b) to supplement and amplify the instructions given in *Communications Pretesting* (which focuses upon 20- to 60-second "educational commercials" or "spot announcements") for other types of radio programming. The procedure outlined below is applicable to all types of radio programming: interviews, discussion programs, variety programs, news items, letters from listeners, radio dramas, comedy skits, as well as spot announcements.

II

The Recommended Pretesting Research Plan

The material to be pretested is recorded on magnetic audio tape and played to selected respondents who are similar to the intended audience or are a sample of that audience. Before the tape is played, the pretest audience is told that the material they are to hear is intended for use on the radio, and their honest reaction to it is being sought as a way of improving this and future programs. After the tape has been played, the audience is administered a questionnaire which elicits in complete detail their evaluation of the program. These questionnaires are then tabulated and the data subjected to simple statistical analysis to arrive at a picture of the audience's reaction. A large sample is not required for the pretest; between 25 and 50 cases is usually sufficient. This means that only a small time is required (a few days) and that the expense is small.

For the pretest, the audience can be small groups of people assembled in a room. If they are literate persons, they can fill out the questionnaire themselves. If they are not literate, it will be necessary to have a number of trained interviewers administer the questionnaire to them, each in a semi-isolated situation where the interview conversation can be held.

For other pretests, interviewers can go from house to house with portable tape recorders to carry out the pretest with one respondent at a time. Inasmuch as most radio listening is done in the home by individuals rather than in a group situation, the one-at-a-time procedure is appropriate although somewhat more costly.

The questions that are asked at the pretest are quite simple; they are easily coded and tabulated. Some typical questions that need to be asked are presented later in this chapter.

Criticisms of the pretesting research plan

This research plan has been criticized because it is not "realistic." The persons are exposed to the radio program in a context which is very different from normal radio listening. First, the reception of the message is perhaps clearer and louder on the tape recorder than on the radio. Secondly, the listeners are *forced*, by the presence of the interviewer, to attend to the entire program, whereas in real life they could tune out the program by changing stations or ceasing to listen. Knowing in advance that they will be asked questions about the program after listening causes the respondents to concentrate much more closely on the program than they otherwise would. Finally, they might be reluctant to give negative ratings in the pretest situation, because listeners might feel that it would not be polite or would displease the interviewer if they expressed negative opinions fully and honestly.

Altogether, these criticisms imply that *the results of the pretest will tend to be biased in the direction of giving more favorable evaluations of radio programs than would be obtained if a more realistic test were made*. It does not imply that negative evaluations and suggestions for improvement are invalid. In fact, pretesters have every right to assume that the criticisms they do receive are valid and should be taken quite seriously, because they are given in spite of the constraints cited above. Respondents may be provoked to negative criticisms only when there are major deficiencies, and may remain silent about the minor ones. As a result, the pretest procedure will possibly allow minor inadequacies to go undetected and may even overlook some serious ones. In other words, the pretest may not dredge up all of the problems and deficiencies of a particular program, but such problems and deficiencies it does find are probably valid and serious.

Comprehension or "getting the message" is the most important single objective of communication. In the pretest situation described above, the message is presented under almost ideal conditions of attention, concentration,

and absence of distraction. If the pretest listeners cannot grasp the intended message under these favorable conditions, the radio audience almost certainly will be unable to do so under normal broadcast conditions. For this reason, if comprehension is low or variable on the pretest, it is strong evidence that the programming will fail to get its message across to the larger radio audience.

III Steps in Pretesting

The pretest procedure may be described as a series of steps which may be carried out with the instructions given below. These steps fall into four stages: (a) pretest preparation, (b) data collection, (c) analysis and interpretation, and (d) revision and possible re-pretesting.

A. Pretest preparation

Step 1. Specify clearly in writing what the radio program is designed to accomplish and the audience for which it is intended. What facts do you want the audience to learn? What rumors or prejudices do you wish to correct? What attitudes do you wish to change? What actions do you want the listeners to take? Whom do you want to listen to your program? This statement establishes the criteria for evaluating the pretest results. If the program accomplishes these objectives, it is a good one. If it fails, it is a deficient program. The statement of the objective should be readily available from the program planners, who should spell out in advance what each program is expected to get done. If the program planners are not doing this, one of the first benefits of pretesting can be accomplished by bringing this to light and (hopefully) getting it corrected.

Step 2. Prepare a recording of the material to be pretested. Ideally, the pretest should be done with a copy of the tape which has been recorded for broadcast. This would mean that the script had been finalized, the rehearsals held, and the actors (or other participants) had given what they regard as the final performance. If the pretest turns up serious problems at this late stage, it can require considerable cost for correction. Last-minute problems can also lead to greater delays than the schedule allows, since the recording is often done only a few days before the intended broadcast. The following discussion examines three types of programming: scripted, nonscripted, and live broadcasts.

A. Scripted programs. A great deal of time and money can be saved if the pretest is conducted on the completed *script*, but using amateur actors. (These actors may even be members of the communication team.) Thus, a radio play, a comedy skit, a letter to the station, or a spot announcement can be recorded with informed but nonprofessional actors to get a rough recording for the pre-

test. It is the content of the script that is critically important to the success of the program. The casting of the actors and their skill as performers can enhance the delivery of the message, but if the message itself is deficient, the actors cannot save it. Hence, the script should be the intended final script, even though the actors are substitutes. Since the pretest is being conducted under ideal conditions (the pretest audience can be told that these are only amateurs), the use of amateurs may yield very accurate results. The realization that the production is still in preparation may also encourage the pretest listeners to be more freely critical of the script and the mode of presentation.

It is strongly recommended that scripted communications with a social development message (such as radio dramas, comedy skits, spot announcements, letters to the station, lectures, or prepared instruction) be subjected to a listener pretest before being given air time. Since these communications may consume many minutes of precious broadcast time, their appeal to the audience should be measured beforehand.

B. Nonscripted programs. Suppose that you have recorded a group discussion of a particular social development topic, or recorded an interview with an expert; there is no written script for such a program. Moreover, this is the final talent. Should this program also be pretested? The answer is certainly yes, if it is at all possible. Radio stations are saturated with unscripted presentations that seem to have been arranged hastily, with little useful content. The radio producer may be under no obligation to use such interview material. If the pretest shows that the program fails to obtain any of its objectives, the producer is justified in discarding it or asking for a retaping. The pretest results may be used as a guide in planning the retaping, and in working with the discussants to get the essential points clearly exposed.

The program producers may lack the time and money to pretest *every* discussion, interview, or similar nonscripted program. However, they should pretest enough to learn how the audience reacts to this type of programming. They should learn what causes some discussions or interviews to be lively and interesting to the audience and others to be uninteresting. (This may even be done *ex post facto* by "pretesting" recordings of old discussions or interview programs, to study the differences between good and bad shows of this type.)

In general, nonscripted programming has escaped rigorous testing and pretest attention for much too long. It is time that radio producers learn exactly what their audience likes and dislikes in this area, and how much it learns and does not learn from unscripted programming.

C. Live broadcasts. It is, of course, impossible to pretest a live broadcast, unless a tape of a rehearsal has been recorded. Social development communication should be produced through research, planning, and production. There should be as little use of unrehearsed and unpretested live broadcasting as possible. The content of live broadcasts should be so simple and so direct (such as news announcements) that pretesting clearly is not needed. If there is an

emergency where this principle must be violated, and a program must be produced live without pretesting, it would be wise to record it and do an after-the-fact pretest to learn its strengths and weaknesses for guidance in the future. Radio producers may learn that much of the live broadcasting they do for social development (such as talks by important foreign visitors, interviews with high government officials, or man-in-the-street programming) has far less impact upon the audience than it does upon television producers, indicating the need for more structured broadcasts toward pre-designated goals.

Step 3. Arrange for professional review by experts. Your recording, developed as Step 2, should be presented to at least three experienced communicators whose judgment you respect. Also give them a copy of the written statement of objectives, prepared in Step 1. Ask them to listen to the tape and evaluate how well the program meets the objectives. In order to save time, these specialists may record their own reactions on tape for careful review and study by the producers. Almost invariably the specialists will suggest changes in wording, additions, deletions, or new ideas for attacking the program. Often ideas for entirely new scripts will emerge, or an entirely different form of programming.

It is particularly important for social development communicators to ask experienced radio producers to review the proposed production. Writers, directors, and producers who have worked for many years at radio stations can give valuable help to social development communicators who may be in their first major radio project. If it requires payment of a fee or other compensation to get such a review, it would be money well spent. However, the producer must be prepared to stick by his own convictions if he suspects that the advice he receives is based on prejudice or personal taste rather than a genuine reflection of audience reaction.

The purpose of this review is not just to get a person who knows the particular audience to represent the audience, but to evaluate the program as a professional communicator.

B. Data collection

Step 4. Prepare the questionnaire to be used in pretesting the components of the spot announcements. It will not be sufficient to get a single general reaction of approval or disapproval from the persons interviewed. Instead, these people should be treated as if they were professional critics. They should be asked to respond to every component, and should be asked the same questions which the professional communicators asked themselves when they were developing the radio program. Appended to this chapter is a model questionnaire which is intended to do this. The pretester should modify it as necessary to meet his particular needs. Especially, the pretester should add to the questionnaire any questions which he himself thinks are of importance in arriving at an evaluation of the program being pretested.

When twenty-five to fifty interviews have been completed, the scriptwriter and communicators should read the verbatim comments given by the respondents to get the full flavor of reaction their efforts have produced. For this reason, the questionnaire repeatedly orders the interviewer to record the comments of the respondent verbatim. Plenty of space should be allowed for writing them out.

One copy of this questionnaire should be used to get the responses of one interviewee to one radio program. Thus, if two versions of a particular program are being pretested at one time, the interviewer will fill out two questionnaires (one for each version) for each respondent he contacts.

Each version of the program which is a serious contender for final use (resulting from the preceding steps) should be recorded in such a way that it can be taken to the field and played on a tape recorder to sample respondents in their homes or to groups of people (as described in Step 2). The questionnaire is arranged so that the respondent listens to one program separately and rates it, then evaluates and comments on each of the components. The components are: (a) script, (b) music, (c) sound effects, and (d) all components combined.

Before using the questionnaire, it should be tried on a few cases (which will not be used in the final analysis) in order to make sure that it is working smoothly.

Step 5. Select and train interviewers. Select one or two persons who regularly meet and talk with members of the intended audience to be your interviewers. They should be intelligent, sensitive people who feel empathy for the persons they will be interviewing. They may be members of the organization staff or they may be experienced interviewers borrowed from another organization. A researcher who has had some experience with survey interviewing should train these interviewers in the objectives of the pretest questionnaire and its administration. The interviewers should practice using the tape recorders and administering the questionnaire until they can play the tapes and ask the questions in a very smooth and natural fashion. As a final check on his training, each interviewer should be required to conduct an interview with the director of the research project and at least two other persons from the general public to get their evaluations of the spot announcements. These practice interviews should be thrown away, of course. If the person is unable to take two almost flawless practice interviews, he or she should be retrained.

Step 6. Draw a sample of respondents. It is impossible to get a sample that will be truly representative of the intended audience in every way. Hence, high precision in sampling is not needed. Only two conditions need to be met: (a) The *range* of characteristics that will be encountered in the final audience should be included in the sample. Do not interview all educated people, people of one race, religion, occupation, etc.; instead, permit the entire range of each of these traits to enter into the selection of cases. (b) The sample drawn

should not be concentrated in any one of the subpopulations. An acceptable procedure would be to select five different neighborhoods, each of which represents a typical segment of the intended audience (making sure that there is one neighborhood extreme of low socioeconomic status and of every other "difficult" population in the audience). If the diffusion is to be provincewide or nationwide, these neighborhoods should not be from one city, but should be as widely scattered as possible to make them represent the diverse conditions. Arrange for interviewers to interview two, three, four, or five respondents from each neighborhood. The interviewer should *not* select his respondents; instead, they should be assigned to him by giving him an address, with instructions to interview an eligible respondent at that address only. (He may be given an alternate address if the first respondent cannot be reached at home after three tries.) The assignment of addresses may be done through local resource persons, who should be told what type of neighborhood they are to go to for random selection of a household to be included in the sample. By removing the choice of respondents from the interviewer, and by dispersing the neighborhoods from which respondents are taken over the whole spectrum of the intended audience, even with twenty-five to fifty cases a set of pretest respondents will have a set of reactions surprisingly similar to those of the larger audience.

Step 7. Conduct the interview. Give a list of addresses to each interviewer with instructions to visit the household indicated and fill out the pretest interview with an eligible respondent at that address. (If the radio program is intended for women, the respondent should be a woman; if intended for young persons, the respondent should be within a specified age range, etc.) If there is no person living in the sample household who meets the criteria, the interviewer should "screen" the household at the next address until he finds an eligible respondent. If the sample household contains an eligible respondent who is not at home, the interviewer should make one callback at a different time of day (evening) or on a different day (weekend). If an interview is not obtained after one callback, substitution of the next address should be permitted; the respondent is treated as if he had not been eligible.

Once the respondent is located, explain the interview to him, play the tapes, and ask the questions. Go through all of the questions in the interview, exploring each component of the radio program. The interviewer should encourage the respondent to make spontaneous comments and criticisms freely. These should be written down verbatim as they are given.

It is extremely important that the *ranking* procedure of this interview be carried out with great care, because it will be very influential in determining which versions of the radio program will eventually be used.

C. Analysis and interpretation

Step 8. Analyze and interpret the components pretest. The components

pretest yields evaluative information on the respondents' reactions to each component of each radio program. Only the most simple of statistics need to be tabulated from the interviews in order to make pretest decisions; in fact, simple frequency counts of the responses, prepared by hand, are adequate. For each question it is necessary only to know what percentage of the respondents had a favorable or an unfavorable reaction. It would be desirable, but not essential, to develop simple scores of liking-disliking for each spot announcement, and to correlate these with age, education, or other characteristics of the respondents. If data processing facilities are available, simple cross-tabulations and regressions should be performed if they can provide answers to important questions.

Much more complete and helpful instructions, analysis, and interpretation of pretest data are contained in the monograph *Communications Pretesting*, number 6 of this series.

(If access to a computer is available, one of the packaged tabulation programs can be used to process the data completely in a very short time at low cost. The program MINI-TAB, distributed by the Community and Family Study Center, works on very small computers and is ideally suited to processing pretest questionnaires. MINI-REGRESSION, a packaged program which computes multiple regressions on small computers, is also available from the CFSC. These programs require very little effort to learn to use them properly.)

D. Second analysis and interpretation

Step 9. Evaluate the components. With the data provided in Step 8, it is possible to rate each of the proposed radio programs for each component. A set of frequency statistics showing the proportion of respondents who rate the programs "excellent," "adequate," "poor," or "terrible" on each item should be tabulated either by hand or by machine. In addition, the verbatim comments on each question may be typed on separate sheets and handed to the producers. If processing is being done by computer it will be very easy to develop a simple scoring system which provides an overall rating of each program. The ranking given to the program should also be tabulated and given to the producers. Ideally, the pretest researcher should accompany his statistics with a two- or three-page memo interpreting the results and summarizing what modifications in the radio program these results might indicate.

Step 10. Make suggestions for revision. It is not enough simply to tabulate and interpret the statistics that come from the pretest interviews. If a program needs to be revised, the nature of the weakness needs to be made clear and suggestions for improvement offered. A typist should type up the recommendations given by all respondents, so that the writers can read the comments quickly and completely. The criticisms, suggestions, and observations of the respondents should stimulate them in making the necessary corrections and revisions. In doing this, the writers need to be warned that there is always the

possibility that the views of a particular critic are not shared by large numbers of persons in the intended audience, so that it is not necessary to make changes which contradict their own professional judgment or which are supported by only one or two respondents.

If the revisions in a radio program are only minor corrections and refinements, and if the program has otherwise received high ratings on all important questions, it can be produced and released for broadcasting. However, if the pretest raises serious questions about the ability of the program to communicate its message, and if the criticisms and suggestions submitted by the respondents are major and numerous, it will be necessary to submit the entire program to revision followed by another round of pretesting before it can be used for broadcast. In other words, when a radio program must undergo major revision, it should be treated as if it were a new program.

IV

Standards of Acceptability

When the interviewer asks for an independent evaluation of a radio program, it may turn out that some programs receive high scores, or else receive much criticism and low scores. Others will receive mixed reactions—some people rating them high and others rating them low.

No radio program should be broadcast unless it gets overall positive reactions from at least 70 and preferably 80 percent or more of the respondents. Comprehension of the message content should be equally high. It would be a tremendous mistake to broadcast messages where one-half or even less of the persons who hear them would consciously or unconsciously have a negative or neutral reaction to them. In other words, only announcements for which there is almost unanimous support and a low level of criticism should be used.

There may be exceptions to this rule. Sometimes a controversial program, even one that evokes irritation or anger, will be vividly remembered and cause a great deal of public discussion; eventually its message may become familiar and accepted. However, the decision to take this risk should be made knowingly and for well-considered reasons.

In arriving at the final decision, the producers should pay particular attention to those respondents who represent the "core" of the audience to be reached—the age, sex, and educational group that is the bull's-eye of the target. Their comments, suggestions, and ratings should be studied with particular care. If there are not enough interviews with this core group to arrive at a firm decision, the interviewers may be sent back to get information from a larger sample of this most important group.

V
Conclusion

The above steps for pretesting are so easy to follow, so quickly completed, and yield so much protection against failure and increase in the probability of success that it is almost a criminal offense against good communication practice to prepare and broadcast radio programs for social development without pretesting. Communicators who feel a little uncertain about the procedure may ask any good social researcher to read this chapter; he will be able to lend assistance for the first one or two pretesting efforts. In a very short time pretesting will settle into a comfortable routine. But the procedure should never become so routine and standardized that it ceases to be sensitive. Inadequate programs should never be broadcast; those that are broadcast should always be ones which attract attention, deal with an important program, and influence the listener to take appropriate action.

MODEL INTERVIEW FOR PRETESTING RADIO PROGRAMS

Respondent number _____ (1-3) Card number _____ (4)

Respondent's name: _____

Respondent's address: _____

Telephone number _____ Zip code: _____

Hello, I'm _____ from the National Broadcasting Office of _____. We are trying to find out whether the listeners of our radio program would like or dislike a particular radio program we are thinking about broadcasting. I have a tape of this program on my tape recorder. I would like to play it for you and get your opinions about it.

(OBTAIN CONSENT AND THEN CONTINUE)

It is very important that you give your honest reaction. If you don't like something, we want you to say so in order that we can improve the program. If you like something, we want to know that also, because it means that others may also like it. Now I will play the program. It will take about _____ minutes.

(PLAY THE TAPE)

Now I'm going to ask a few questions. We will use your answers to make statistics, but we will not use your name in any way.

1. What was your overall reaction to this radio program? Did you find it

- | | |
|--|---|
| Quite boring | 1 |
| Somewhat boring | 2 |
| Neither interesting nor boring | 3 |
| Somewhat interesting | 4 |
| Very interesting | 5 |

2. Do you think this program was trying to entertain you or to give you information about something?

- | | |
|--|---|
| Mostly trying to entertain | 1 |
| Mostly trying to teach or inform | 2 |
| Both to entertain and inform | 3 |

(IF RESPONDS "ENTERTAIN," SKIP TO QUESTION 10)

(IF RESPONDENT THINKS THE PROGRAM IS TRYING TO INFORM code 2 or 3)

- 3. What are the subjects or topics about which they are trying to inform you?

RECORD VERBATIM _____

- 4. Did the program give you any information about this subject that you did not already know?

No 1
 Yes 2

IF YES:

- 4A. What information did you learn that you did not know before?

RECORD VERBATIM _____

- 5. How clearly was this information presented? How easy do you think it would be for most of your friends to understand what the program wants them to learn?

Very clear 1
 A little confusing 2
 Moderately confusing 3
 Very confusing 4

- 6. How correct or true do you think the information in this program is? Is it exaggerated or untrue in any way?

Mostly untrue or very exaggerated 1
 Partly true, some exaggeration 2
 Mostly true, no exaggeration 3

- 7. How useful would the information in this program be to people like yourselves?

No use at all 1
 Moderately useful 2
 Very useful 3

8. Do you think the program was trying to get you to try something new or to persuade you to change your ideas?

- Definitely was trying to persuade 1
- Possibly was trying to persuade 2
- Not trying to persuade 3

IF TRYING TO PERSUADE (code 2 or 3):

8A. What does the program want you to do or to believe?

RECORD VERBATIM _____

9. Did listening to this program change your opinions or ideas about _____ (subject of program) or do you still have the same opinions as you had before?

- Changed my ideas somewhat 1
- Have the same opinions as before 2

9A. IF CHANGED OPINION

(a) What was your opinion before you heard the program?

RECORD VERBATIM _____

(b) What was your opinion after hearing the program?

RECORD VERBATIM _____

10. Did you have negative feelings about any of the people you heard on this program? Did you find any of them unpleasant to listen to or uninteresting?

- Yes 1
- No 2

IF YES:

10A. Which persons did you have negative feelings about?

LIST CHARACTERS OR DESCRIBE THEM

- (a) _____
- (b) _____
- (c) _____

FOR EACH ONE, IN ORDER LISTED ABOVE:

10B. What did you dislike (find uninteresting) about this person?

RECORD VERBATIM:

- (a) _____
- (b) _____
- (c) _____

11. Is there anything in this program that would offend or make any of your neighbors angry or upset when they hear it?

- Yes, definitely 1
- Possibly, yes 2
- No 3

IF DEFINITELY OR POSSIBLY YES:

11A. What ideas or words do you think would offend them or make them upset?

RECORD VERBATIM _____

12. What do you recommend we do with this radio program?

- (a) It is good enough to broadcast the way it is . . . 1
- (b) Make some changes in it and then broadcast it . . . 2
- (c) Don't broadcast it, it can't be made into a good program 3

SOCIOECONOMIC CHARACTERISTICS OF RESPONDENT

1. Sex:

- Male 1
- Female 2

2. Age: How old were you on your last birthday?

_____ years of age

3. Marital status: Are you now:

- Married, living with spouse 1
- Separated from spouse 2
- Divorced 3
- Widowed 4
- Never married 5

4. Are you employed? Do you work outside your home to earn a living?

- Employed 1 _____
- Unemployed 2 _____

5. Occupation: What kind of work do you do?

RECORD VERBATIM _____

6. Educational attainment: How far did you go in school? What was the highest grade of school you completed?

RECORD VERBATIM _____

(Add any other characteristics that are of importance to the pretest of the particular program.)

=====